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MOVIE MAKERS

Magazine of the Amateur Cinema League, Inc.

JANUARY 1929
PRICE 25c

"What you see, you get"

Each completed

FILMO 75

has passed more than one thousand rigid inspection tests

THIS pocket size Filmo camera is the achievement of skilled craftsmen whose lives, for twenty-two years, have been exclusively devoted to the mechanical development and refinement of motion pictures.

Having supplied, for almost a quarter of a century, cameras and mechanical equipment used in the production of professional movies, it was but natural that these Bell & Howell technicians should become the pioneers and outstanding leaders in the development of picture making equipment for the amateur.

The secret of the accuracy and watch-like precision that distinguish Filmo 75 lies in the deftness with which these men unerringly guide delicate tooling operations to pass tolerance tests of 1-2000th, 1-5000th and up to 1-10,000th of an inch, which the various parts require.

About *two hundred* such parts, of the finest materials the world affords, enter the assembly of each Filmo 75. More than *one thousand* separate, rigid inspections and tests are given to raw materials, parts and assembly before the finished Filmo 75 is finally passed upon as worthy of its future owner.

Filmo 70

It is such things as these that are responsible for the satisfaction and enthusiastic approval expressed by thousands of Filmo 75 owners.

Filmo 75 is in truth a *super* camera—bringing personal movies of the usual Bell & Howell standards of *theater* brilliance and excellence to those who prefer a camera of this small size, convenient type and moderate cost.

Ask any Filmo dealer to demonstrate the superior workmanship and adaptability of Filmo 75, Filmo 70 and Filmo Projector, or write to us for the illustrated, descriptive booklet "What You See, You Get."

Filmo 75

Available in three rich colors—Walnut Brown, Ebony Black, Silver Birch. Price, $120, includes luxurious plush-lined carrying case of genuine Scotch-grained, embossed leather.

Filmo 70 shown in oval at left, is recognized as the finest and most adaptable personal movie camera made anywhere at any price. Has variable speeds and shutter with 216° opening. Slo-o-w movie adjustments optional. Priced at $180, with distinctive leather carrying case.

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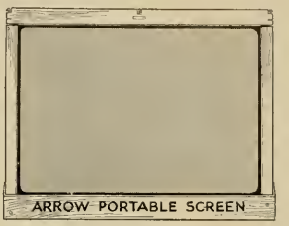
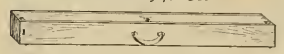


Screen Ready for Use



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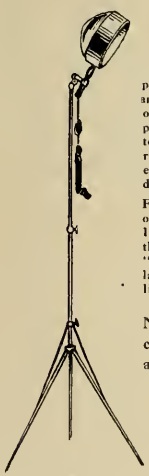

provides an all year round and almost unlimited source of pleasure. Its steady, powerful light enables you to take perfect pictures right in your own home—even on dark and wintry days and at night.

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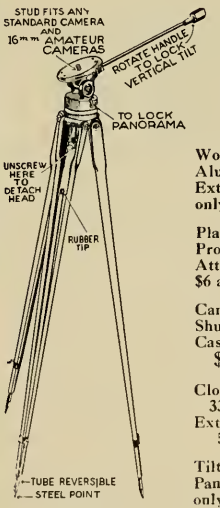
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Single copy 25 cents. Subscription $2.00 per year:
JANUARY, 1929
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To serve the dealer and the manufacturer that they may better serve you, the amateur

MOVIE DEALER PUBLISHING COMPANY

ANNOUNCEMENT NUMBER

FEATURED RELEASES
For Home Projectors

BELL & HOWELL CO., Chicago, Ill. The Filmo Sale Library offers this month two new companion 100-ft. reels featuring the Pendleton, Oregon, Round-up: "The World Famous Rodeo," the film being described as full of wild horse action, steer riding and bulldogging, calf roping and championship contests, and "Indians at the Pendleton Rodeo," in which hundreds of Indians—men, women and children—are shown in costume in their war dances.

D. E. BRAUD, Thibodaux, La., is introducing to the readers of MOVIE MAKERS 16mm. pictures produced by Geo. N. Gallagher of New Orleans. The initial offering (approximately 400 ft.) is "The Silver King," a sportsman's film, descriptive of tarpon fishing, "viewed from behind the South's foremost tarpon fisherman."

CINE ART PRODUCTIONS, INC., Hollywood, Calif. and New York, N. Y. "Jack and the Beanstalk," an exclusive Cine Art Picture with miniature figures, is the stressed feature for the month. (400 ft.)

DEVRY CORPORATION, Chicago, Ill. The "member" of the School Film Lesson Courses sponsored by this company to which attention is directed for January is "American Statesmen," in six reels. It is said to be especially suited to the needs of pupils in the 5th to the 8th grades. The subjects are George Washington, Benjamin Franklin, Thomas Jefferson, Alexander Hamilton, Daniel Webster and Abraham Lincoln.
EASTMAN KODAK COMPANY, Rochester, N. Y. January brings the conclusion of the first of the Cinegraphs in the Fairyland Series. "Snap, the Gingerbread Man," is now in "Wildest Africa," and his friend, "Chip, the Wooden Man," is adventuring in "The Scarecrow's Ride." The fourth of the "Doings in Doodlebugville," "Spanish Serenaders," is described as one of the most exciting of the Doodlebugville romances. These special Cinegraphs are in 100 ft. A 400-ft. Cinegraph is "The Misfit," in which Clyde Cook seeks refuge from matrimony with the marines.
EMPIRE SAFETY FILM CO. INC., New York, N. Y. This library departs from its usual method of announcement by suggesting that amateurs make up a program for an evening's entertainment from their Empire Comedies and scenics, interspersing them with personal showings, the program ending with a Lindbergh or a Bremen. For a children's party it is suggested that Empire Chaplin Comedies be utilized.

BURTON HOLMES LECTURES, INC., Chicago, Ill. The Burton Holmes famous travelogues, in 100-ft. reels, may be chosen from a complete catalogue which will be mailed to anyone desiring it.
HOME FILM LIBRARIES, INC., New York, N. Y. Here is a "high spot" for the children in Pat Sullivan's "Felix," a 100-ft. picture on which a special drive is now on for a short time. Another feature film to which attention is drawn specifically is "9 3/5 Seconds," in which Charles Paddock and, of course, the cinder track, have the right of way for 6 reels.

KOOASCOPE LIBRARIES, INC. The Babylon spectacle, "The Wanderer," in which Ernest Torrence, William Collier, Jr., Greta Nissen, Tyrone Power and Kathlyn Williams have the principal roles, is featured in the current advertising, but we are informed that the special release for January is "The Pony Express," a picture of the old west. This is a James Cruze production in which Ernest Torrence also figures, together with Ricardo Cortez, George Bancroft, Betty Compson and Wallace Beery.

PATHEGRAMS, 1 Congress St., Jersey City, N. J. Details of the month's announcement include "The War Machine," two 100-ft. reels of excerpts from World War scenes, "The Best Man," a Mack Sennett Comedy, and "The Eruption of Mt. Etna, both 400-ft. reels, "R.P.M.," one 100-ft. reel descriptive of motor racing, "Bre'r Rabbit and his Pals," a 400-ft. nature study reel; The Wee Scotch Piper, a film oddity in one 400-ft. reel and three additional subjects of the Harvard-Pathe Series, each in 400 ft., "A Bit of Life in Java," "Volcanoes," and "Earthquakes."

ERNEST M. REYNOLDS, Cleveland, Ohio. The latest offerings here are a special holiday release, "Through the 1000 Islands," and "The Alpine Shepherd."

STONE FILM LABORATORY, Cleveland, Ohio. The globe travel film, "Around the World in Forty-five Minutes" (three reels, 400 ft. each) is offered the amateurs by this library.
TRAVEL MOVIE FILMS, INC., New York, N. Y. The Mediterranean releases (Madeira, Gibraltar and Spanish Native Life) are the first Gardner Wells offerings to the amateurs through this new library. "Streets of London," "London from the Thames," and "Tarpon Fishing Off Boca Grande," make up the complete list of films so far released.

MOVIE MAKERS

MAGAZINE OF THE AMATEUR CINEMA LEAGUE, INC.

VOLUME IV | JANUARY, 1929 | NUMBER 1

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MOVIE MAKERS is published monthly in New York, N. Y., by the Amateur Cinema League, Inc.

Subscription Rate $3.00 a year, postpaid (Canada $3.25, Foreign $3.50); to members of the Amateur Cinema League, Inc. $2.00 a year, postpaid; single copies, 25c.
On sale at photographic dealers everywhere.

Entered as second-class matter August 3, 1927, at the Post Office at New York, N. Y., under the Act of March 3, 1879.

Copyright, 1929, by the Amateur Cinema League, Inc. Title registered at United States Patent Office.

Editorial and Publication Office: 105 West 40th Street, New York, N. Y. Telephone, Pennsylvania 3715.

Advertising rates on application. Forms close on 5th of preceding month.

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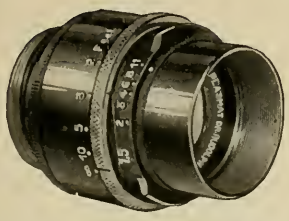

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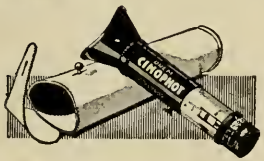

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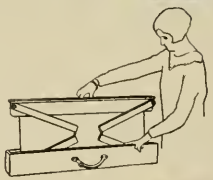

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DeVry Cine-Tone Brings *Synchronized* TALKING MOVIES *Into* YOUR HOME

OUR Announcement, in December, of the first synchronized talking movie outfit for amateur use in the home, has aroused the greatest enthusiasm among amateur movie makers.

The announcement was regarded as doubly significant, coming from a pioneer manufacturer of movie equipment with the reputation for dependability which DeVry enjoys.

The DeVry Cine-Tone is compact, dependable and as easily operated as the ordinary projector. It brings to your home the clear, flickerless movies projected by the famous DeVry Type G 16 mm. projector, with voice and sound accompaniment.

The films are synchronized with the record; you present them at home just as they are presented in theatres. The Cine-Tone is complete with connection for light socket operation and connection to your radio speaker.

The unit, which is mounted complete on one base, may also be obtained in a beautiful case, a fine piece of furniture with a distinction of line and finish that lends grace in any surroundings. The unit alone, or with cabinet, is available at prices which enable general enjoyment of this newest sensation in the amateur movie field.

Cabinet comes in a variety of finishes—prices on application.

The first releases for DeVry Cine-Tone include a series of four presentations of varied popular appeal. They include:

"LAUGH, CLOWN, LAUGH," the famous movie theme song based on the prologue to Pagliacci, showing the singer in characteristic costume and with interesting action.

"INDIAN LOVE CALL," the appealing and popular number, by a singer in appropriate costume.

"TREES," a vocal setting of Joyce Kilmer's well known poem, with woodland scenes fading in and out alongside.

"WHEN YOU AND I WERE YOUNG, MAGGIE," a musical synchronization with an exceedingly artistic film enhanced by graceful fadeouts and exceptional photography.

Additional new numbers will be announced at frequent intervals.

By all means see and hear the DeVry Cine-Tone. Call your dealer for a demonstration, or write us direct for complete information.

* * *

Among the latest accessories in the DeVry line is the Rayflex screen. With a beaded surface affording clear projection without distortion, the Rayflex is self-contained in a protecting case, set up for use or taken down in four or five seconds. The extraordinary convenience of the Rayflex has won an immediate response from movie makers.

The Standard Automatic Camera insures perfect movies from the start. Accommodates 100 feet of standard 35 mm. film. The New Improved Type G 16 mm. projector, compact, simple, dependable, provides clear, flickerless pictures of exceptional brilliance.

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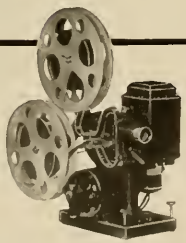

The DeVry Type G 16 mm. Projector is a marvel of compact simplicity. Among its many features are the stop-on film shutter and the rapid geared re-wind. Price only **$95.**

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WORLD'S LARGEST MANUFACTURER OF STANDARD MOTION PICTURE CAMERAS AND PORTABLE PROJECTORS

EDITORIAL

THE CINE SALON

THIS Photoplay Number of MOVIE MAKERS offers an excellent opportunity to suggest a project that has greatly occupied the attention of the League's directors for nearly two years—the Cine Salon.

Movie making is an art with a fine following of exceptionally capable and intelligent amateurs. The work of these amateurs has been shown to a very limited public that is chosen more by accident than by intention although we all confess our sincere indebtedness to Photoplay Magazine for its two amateur contests and for the resultant presentation of amateur films to professional producers.

The Amateur Cinema League should, as soon as possible, undertake an international annual exhibition of amateur films to be shown in a selected city from year to year, this exhibition to be followed by a tour of the world by the winning films. This would be the Cine Salon.

Such an international exhibition would include films of all categories—personal films, travel films, abstract films, film documents, film stories and photoplays. It would include films of all widths. Given under the supervision of the Amateur Cinema League, it would provide the ideal audience of intelligent appreciation for amateur accomplishment. Exhibition medallists would be assured of international recognition.

Between the present and this Cine Salon of the future lies much planning, much work, much cooperation. The Cine Salon must be preceded by regional and national elimination exhibitions and contests. To the international gathering should come only the world's best amateur films.

A practical beginning is suggested. Let amateurs band themselves together in all localities. Then these groups can build toward the Cine Salon. Local contests can be held, and local awards can be made. Later can come state, regional and national bodies and eventually the international showing.

About one hundred of these organized groups are now in existence and several have held film contests. The Hartford, Conn., Amateur Movie Club, of which the League's president, Hiram Percy Maxim, is a member, has led off by offering an annual cup for the winning film. The trail has been blazed.

Take the first step—each of you who read this. Join your local amateur movie club or create one, if none exists. Let the League help you do this. Let us make this a year of definite progress toward that most important amateur requisite—the International Cine Salon. As with nearly every League effort, the beginning should come from our members.

TO A NEW FIELD

AFTER two years of service with the Amateur Cinema League as its Technical Consultant and as Technical Editor of MOVIE MAKERS, *Mr. Walter D. Kerst leaves the League family January 1 to enter the commercial side of the amateur movement. Our congratulations to Mr. Kerst's new associates on having his fine cooperation, our deep regret at his leaving us and our best wishes to him for a happy and successful future.*

A Word About the Amateur Cinema League

THE Amateur Cinema League is the international organization of movie amateurs founded, in 1926, to serve the amateurs of the world and to render effective the amateur's contribution to cinematography as an art and as a human recreation. The League spreads over fifty countries of the world. It offers a technical consulting service; it offers a photoplay consulting service; it offers a club consulting and organizing service; it conducts a film exchange for amateur clubs. MOVIE MAKERS is its official publication and is owned by the League. The directors listed below are a sufficient warrant of the high type of our association. Your membership is invited, if you are not already one of us.

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". . . . . with an utter depression of soul which I can compare to no earthly sensation more properly than to the after dream of the reveler upon opium."

—THE FALL OF THE HOUSE OF USHER

The AMATEUR *Takes* LEADERSHIP

How Experimenters, in Circumventing Production Difficulties, Have Achieved the Greatest Cinematic Advance Since "The Cabinet of Dr. Caligari."

As Disclosed By
J. S. Watson, Jr.

▼▲▼

A Note by the Editor.

IN this first issue of MOVIE MAKERS *dedicated to the amateur photoplay, it is particularly fitting that there should be an account of the origin of the unique production technique employed by J. S. Watson, Jr., and Melville Webber of Rochester, N. Y., in the astounding amateur film, "The Fall of the House of Usher," which Mr. Wilton Barrett, Secretary of the National Board of Review, has declared to represent the greatest advance made in the progress of the motion picture as an independent art since that epochal film, "The Cabinet of Dr. Caligari," barring no other photoplay produced by American or European professionals. Incidentally, when screened for the National Board of Review by the Amateur Cinema League it won major mention as an exceptional photoplay, an honor awarded only the world's finest cinematic achievements.*

"The Fall of the House of Usher" not only represents a new cinema technique but it is also unique in that it does not attempt to tell Poe's story in detail, rather to invoke in its audiences the esthetic impressions and moods which the tale creates in its readers. This revolutionary approach to the cinema opens a fascinating field for further pioneering. Fortified with the new scientific instruments which have recently been devised for the detection and recording of emotional reactions, the amateur producer may now truly be said to face a new world for cinematic experimentation in translating such reactions into film. Properly motivated by medical authority films of this nature may even prove to have a tremendous psychological significance. From any viewpoint "The Fall of the House of Usher" represents a forecast of possibilities which are amazing.

▼

IN order to use the cinema as a means of expression the amateur must be able to exercise control over his pictures; and the more control the better. The amateur who tries to compete with the professional producer *on his own ground* is licked from the start by lamps, scenery, and other expensive methods of control which will not be available in anything like the necessary profusion.

However, by freely giving up something which you probably cannot have anyway, it is often possible to gain an important advantage in another department. Thus the animated cartoon maker, who gives up nearly everything which we associate with photography, gains the only perfect control which the motion picture as an art medium has to offer.

The professional producer buys his much less intimate control over the much more complicated and ambitious studio photodrama at an average cost of $100,000 a picture. He is faced, however, with a problem which is certainly not an artistic one and need not concern the amateur: namely, the problem of insuring returns on the investment. Fifteen years of happy experience have given the producers a number of fixed ideas on this subject, the two most expensive being (a) that stars are indispensable, and (b) that the stars must act out a story in what we may call realistic surroundings.

I will not argue that story interest is unnecessary. It has been found to be so in music and poetry and vaudeville and in Mr. Griffith's pictures, and the chances are that it is unnecessary in the cinema. However, a story is easy enough to secure and the amateur can use one if it helps him to think.

GLIMPSES OF THE NEW TECHNIQUE

Above, A Kalediscope and Slow Motion Exterior Shot taken at *f*-3.5 with Sunlight and Reflectors. *Left*, Illustrating the Use of a Short Focus Lens for Perspective Distortion. *Right*, The Camera Has Revolved on Its Axis Until the Figures Are in Line Vertically Instead of Horizontally; Taken at a Lens Stop of *f*-1.5.

What he cannot manage are the realistic settings, the drawing rooms a hundred feet long, lighted with 1,000 kilowatts.

Lately, it is true, trick work has been used increasingly to produce at less cost many of the effects of size and richness which the public is supposed to demand. But here, too, the insistence on realism puts this sort of trick work out of the amateur's reach. Enormous patience and very intricate and high-priced machinery is used to blend a background of snow mountains into a foreground of action so that the scene will look real, or to show "Our Gang" riding through Paris on a bus. The pleasure of recognizing a place and saying to oneself, "It is just like being there." is put ahead of the simpler, more direct pleasures of which the cinema is preeminently capable. And so much energy is expended on this sterile labor, and so much footage is devoted to its results, that the real flow and impact of the cinema comes through only between irritating interruptions.

My point is that if the insistence on the mere actuality can once be given up, if a formula, a style, can be accepted in its place, the greatest cause of expense in making studio pictures and the greatest obstacle to the cinematic control of motion is immediately done away with. Backgrounds and properties can be of any convenient size or material and can be made to take part with the actors in the motion of the scene, accomplishment of which in the realistic style, requires trucking, and Akeley, and double printing shots at fabulous cost. Realness can be used, too, but as an element rather than a basic principle, and depth and perspective can be made even more striking than formerly. The trick work by which such stylized scenes are put together can be done without much expense by any camera which will run the film safely backward and forward and still keep in register. The free control over timing of events and over speed and direction of movement offers the amateur a machine-art which should be capable of giving real pleasure.

The addition of sound synchronization can be regarded only as a potential multiplication of the force of the movies. It is not as though the silent drama had ever been silent! For years the theater patron has been deafened by organs, wind machines,

AN EXQUISITE CLOSEUP

Illustrating the Photographic Quality of the Scenes Interpreted Realistically.

and imitation airplane motors. At best this noise has been merely an accompaniment rather than a real part of the performance. Now mechanical exactness begins to make possible a counterpoint, as the Russians would say, instead of a harmony. Talking pictures, conceived as reproductions of the stage, should not discourage anyone who can look forward to the time when the voices will be used against the action as well as with it.

PRISMATIC MAGIC

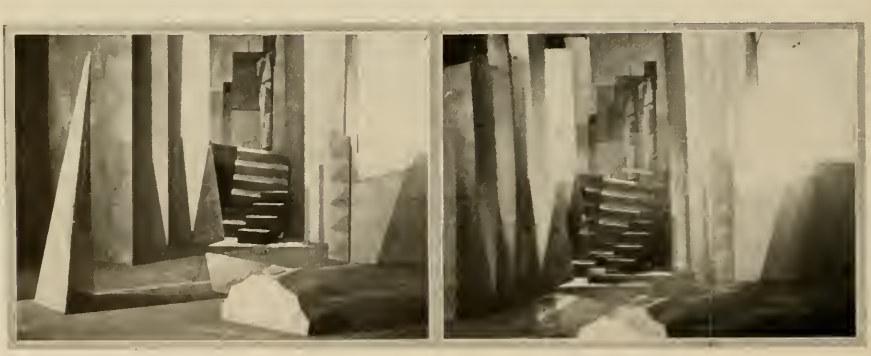
The Setting, left, Simple to the Verge of Crudity, Is Envestured with Atmospheric Mysticism by the Use of Prisms.

And the fact that already dance scenes no longer look ridiculous in the pictures, now that music keeps time for them, is a reason for congratulations.

These reflections on the movies grow out of two years of spare-time work which Mr. Melville Webber and I put in, trying to make a film version of Poe's story, *The Fall of the House of Usher*. We did our work mainly in an empty stable using only twelve kilowatts of direct current for lighting. At first we hoped to take the picture in a perfectly straight manner, using painted scenery, but we immediately ran into so much trouble that trick work had to be resorted to. After the first six months our motto became "hundreds (several) for film, and not one cent for settings."

Film was used up in large quantities because the only way to find out how a composite scene would look was to take it. Very few of the seventy scenes in our 1,200 foot film have been taken less than three times. The unfortunate actors had to do nearly all their acting on a count of seconds. Inevitably they made mistakes and so did the group of people operating the camera, shutter, masks, truck and optical mechanisms. When any component of a composite scene went wrong the whole scene had to be done over. In view of all this trouble I have since wondered if long composite scenes are not a luxury. The Germans use the long scene in which the camera travels from room to room. The Russians get almost as good an effect by very rapid cutting of stationary flashes. Recently a spare time film was released called, *The Life and Death of a Hollywood Extra* (discussed further elsewhere in this issue) which used a technique somewhat like the Russian and even more remote from professional practise than our own. This film was made for ninety-seven dollars with one 400-watt lamp. The actors were photographed entirely in semi-close-up and long shots were all made on very

(*Continued on page* 887)



AN OUTSTANDING EXAMPLE OF ARTISTIC AMATEUR LIGHTING, AN IMPORTANT PHOTOPLAY ELEMENT.

A SCENE FROM *TROBRIANA*, A NOTABLE PRODUCTION BY SKILLFUL AUSTRALIAN AMATEURS.

TELLING A FILM STORY

A Simplified Guide for the Beginner in Photoplay Production

By Arthur L. Gale

MISINFORMATION about elaborate production methods used by professionals, cinematic theory and even amateur experiments in camera treatment and cinematic esthetics tend to set up barriers to the realization that a photoplay is nothing more nor less than a story told in film. It is essentially a narrative expressed through a camera capable of recording objects in motion and is not different in kind from the short story in the fifth grade school reader, following, in fact, the same form and structure.

However, the medium used to tell the story, the motion picture camera, has particular capacities and particular limitations. These capacities and limitations give film-story production its technique. Nothing that does not logically originate because of these capacities or limitations, or because of special amateur conditions, should be considered.

This technique can become complicated. Amateur groups working to develop the artistic possibilities of the camera have pursued various lines of esthetic reasoning, originating cinematic theory as they went along. But the amateur first attempting the use of his camera to record a film-story will avoid a sudden leap into the midst of this process. He will begin in the simplest terms. He is bound to turn first to the professional photoplay as a model and here he has an excellent guide in elementary production technique and a doubtful one in story choice. If he has passed the initial hurdles he will even cast aside the professional product as a preceptor in technique, with the exception of a few photoplays and sequences such as those noted in "Critical Focusing" in MOVIE MAKERS. Such amateurs are truly "on their own" and are making the finest contributions to the progress of the motion picture as a medium of expression.

In this summary of production steps let us begin — like these advanced amateurs—by casting aside all the ideas we have acquired from the professional movies and all doctrine and theory that we have read. But—unlike advanced amateurs—let us borrow freely from the professional photoplay where its lendings will help us. Let us, at the outset, be honest with ourselves. Are we seeking to develop new cinematic technique and to enlarge the horizon of the motion picture as an art form; are we making a serious attempt at artistic perfection in the translation of a story into motion pictures; or are we filming a story for the amusement of ourselves and our friends? Remembering that this is our initial film-story production, we are in all probability doing the last. However, we want to do it with a minimum of wasted effort and film. We want to do it as well as possible, making fullest use of the camera as well as any additional equipment we may own; finally, we want to be able to screen the resulting picture years hence without feeling that we had better have left the film-story idea alone.

The first question that confronts the amateur, as he considers the production of his initial film-story, is where to obtain a usable scenario. MOVIE MAKERS is answering this question, in part, by the periodic publication of scenarios designed for 100 foot film lengths and arranged for simple production. However, the amateur has special settings or properties that he wants to include. A country home, for example, a yacht, perhaps a mining camp is at hand. It is obviously impossible for MOVIE MAKERS to print enough of these short scripts to fill the individual needs of every amateur.

The best answer to this initial problem is to write the scenario yourself. At first it appears a difficult task that would require originality of authorship and some mysterious technique held only by professional scenarists.

This is not the case. All the story material that has been published is yours for adaptation. The chance that you are planning any commercialization of the finished product is remote and you will violate no copyright laws unless you do. Should this consideration arise, there are thousands of story motifs that have never been copyrighted. In the choice of this material to fit your needs and facilities, eliminate in general only the professional photoplay. The fact that narratives used in professional photoplays have been filmed with the complex equipment of the professional studio will handicap you, at the outset, for you will have in mind the effects achieved with the use of complex professional equipment and you will find your own efforts to reproduce these effects confused in your effort to reproduce the equipment. As you get on further in photoplay technique you will find this precise thing a great stimulus and you will set yourself the task of achieving the same technical results with an economy of equipment that the professional has achieved with his extensive facilities.

Out of the wealth of material open to you in magazines and general literature you can easily select a story, an incident in a longer narrative, or merely an idea that seems to fit with the locations, properties and characters that are readily available. The story idea must be straightforward and fairly simple, involving few characters, and logically self-contained. You will have a great many suggestions from friends to try a more complicated story and pleas will come from members of your cast to work out ideas featuring their particular histrionic ability. Take advantage of these suggestions if they fit with other facilities but do not let anything hamper you in the choice of a simple tale that can be told with the facilities at hand.

Having chosen a story idea that can be filmed in an afternoon or a day of shooting, write a brief synopsis of it, working in the characters that you can choose from among your friends and the locations that you can use. After writing your synopsis, prepare your scenario. This high-sounding term is nothing more than the division of the action into numbered scenes so that each scene will represent a certain amount of action in a given location, capable of being filmed by the camera in one position. When the action calls for a different camera position the scene number will be changed. Under each scene, number the position of the camera, the setting, the characters and the action. All must be set down. Very important, in describing the camera's position, is to set down its approximate distance from the subject, because this determines how much can be included in the scene or how much emphasis will be given a certain detail by a closer position and consequent enlargement in projection. To describe this camera distance the terms "close-up," "semi-close-up," "medium shot," "semi-long shot" and "long shot" are generally used. These terms are not absolutes and in professional productions directors interpret them as they see fit. As you write the scenario, visualize the scenes to the best of your ability and use the camera distance that seems most fitting from your visualization. In production, after the rehearsals of the action, you can judge the distance more accurately. Subject to this and a few other variations, your filming should follow your scenario very closely if you are to get anywhere in production and if you are to keep film cost down. For this reason your scenario should be planned with great care and prepared in such a manner that it can be followed in filming. The fewer loose ends you leave in the scenario the better will be your finished product in the film.

FAITHFUL DETAIL

Makeup, Costume, Properties and Setting Were All Expertly Handled by the Fineart Film Productions of Sidney, Australia, in this Scene from *Trobriand*.

The scenarization process is best told by illustration. We want to film this incident:

A man leaving hurriedly for his office in the morning comes out of the front door of his home followed by his wife. After he kisses her she gives him a letter with the injunction to be sure to mail it as she wants a friend to visit them for the week-end. The husband is absent-minded but takes the letter, promising to mail it. As he leaves the house a friend drives past who asks the husband to ride to the city. Getting into the car, the husband drops the letter in the street. Around this lost letter is to be built the rest of the plot.

Conceivably, this action, all taking place in the same general locale, could be filmed with the camera far enough away to include everything that happens. If this were to be done details would be lost and their dramatic value would not be emphasized with the result that we should see on the screen a long and tiresome scene with little dramatic interest and we should be puzzled to discover just what it was all about. If we tell this incident with meaning, using the technique of the motion picture to do it, we should divide it into scenes—that is, we should "scenarize" it—something like this:

Scene 1. *Medium shot.* Porch of a suburban home. The front door of the house in middle of scene. Door opens and a man comes out. Man's manner is abstracted as he walks toward camera. His wife follows him, one hand held behind her back, and he turns and kisses her in absent-minded fashion; he starts to leave. She catches his coat sleeve and he

MEDIUM SHOT

stops. *CUT.*

Scene 2. *Semi-close-up.* Man and wife in front of door. Wife has one hand on man's coat sleeve and in other hand holds a letter which she has been hiding behind her in previous scene. She lifts letter and speaks. *CUT.*

Title 1. *Spoken.* ***"I want Ruth to come down for the week-end. Now*** DON'T ***forget to mail this."***

Scene 3. *Semi-close-up.* Same as Scene 2. Wife gives letter to husband, who nods absently and puts it in his pocket. *CUT.*

Scene 4. *Semi-long shot.* Front of house including part of street. Husband comes down walk and wife watches him from porch. As she turns and enters house a car drives into scene and slows down in front of house. Driver of car waves hand to husband. Husband hurries to car and starts to enter it. *CUT.*

Scene 5. *Medium Shot.* Husband enters car. As he opens door, letter drops from his pocket. He does not notice this as he is talking with driver. *CUT.*

Scene 6. *Close-up.* Letter lying on pavement at edge of curb. Running board and part of man's feet in scene. Feet enter car and car moves away. Letter seen left alone on pavement. *CUT.*

Scene 7. *Semi-long shot.* Car drives away into distance. *CUT.*

Now we have produced a working script. Each scene conveys its idea and all of the action we have included in each scene could be photographed from the position that we have assigned to the camera. At the same time we have divided the action so that the camera can be moved into a new position best to register the idea. With a semi-close-up we first called attention to the letter, which is important in the later plot; then with a close-up of it lying on the pavement as the car moved away we emphatically informed the audience that the letter had been lost. We have given dramatic emphasis and meaning to this whole incident as that incident will appear on the screen. Nobody can fail to realize exactly what is happening.

In scenarizing your first film-story you will find a constant tendency to place the camera too far away to register important details. A good rule to follow is to place the camera as close as you can, not excluding any of the essential action of a scene. With the exception of close-ups and semi-close-ups you will want all of a given actor in the frame, but do not move the camera so far away as to get only confusion in an effort to show general atmosphere. If atmosphere must be registered, take a separate shot to do it and one that does not involve action which is essential in telling your story.

Photographs by Kinograms

LONG SHOT

The Three Major Camera Positions Are Illustrated in These Views of the Bridge in the Gardens of the Summer Palace in Pekin.

It is a very simple matter to carry this scenario further. We have already made the beginning and the rest will be built up in the same way following the ordinary rules of plot structure. Given a proper story, the scenario will build itself step by step without difficulty.

More scenario details can be noted in each portion of the working script. The footage of each scene may be indicated, if film economy is to be enforced rigidly. If the production is fairly long and if many properties are to be used, a marginal notation of properties, characters and costumes for each scene may be made to avoid confusion. Time will be saved and actors kept together better if all the scenes on one set or on one location are filmed one after another without reference to where they will fit in the finished picture. To make this locale filming easier, you can cut up the scenario and group all of the scenes requiring the same set or location.

You will find, as you write your scenario, a tendency to tell the story in titles and to illustrate it with motion pictures. Clamp down hard on this right at the beginning. Avoid the use of long explanatory titles. Whenever you write a title into the script, stop and ask yourself if it could not be avoided and the idea expressed by a scene or sequence of scenes. Long titles will bore your audience and destroy the cinematic nature of your film-story. It will not be a motion picture but a word-story with a few motion pictures thrown in.

When a title is absolutely necessary and it can be written briefly, it will add to the film story. If you omit an absolutely necessary title, your results will suffer. Titles are like salt; too many of them spoil the dish and too few of them make it tasteless.

There is an excellent discussion of this problem on page 309 of the May, 1928, issue of MOVIE MAKERS.

In the illustration that we have used, other camera treatments are open to you. Scene 7 might end with a fade-out indicating a lapse of time or a complete shift of scene or idea. From Scene 1 to Scene 2 you might use a

(*Continued on page* 881)

CLOSEUP

WHEN HEADLINERS HIT IT UP

A Confession of the Cinematic Crimes of Certain Continental Celebrities

By Barclay H. Warburton, Jr.

▲▼▲

To Colonel Roy W. Winton.
Managing Director.
Amateur Cinema League.
New York, N. Y., U. S. A.

Dear Roy:

This Summer we made a picture. At Antibes. That's a place down in the south of France where you're not supposed to go in Summer, any more than to Palm Beach. Anyhow, it's a swell place and you could make lots more pictures there—but let that go.

Gosh, what a rest I was having on a nice rock when someone said—"picture!" I know just how Moran felt when he said to Mack, "What did you have to bring that up for?" Well, I had to listen. This is what I heard, set down fragmentarily.

"This is the loveliest place in Europe...and we could get Michael Arlen to write the story...Beatrice Lillie would be in it...and Grace Moore... and Elsa Maxwell...Ben Finney would direct; he's made dozens of pictures...Rex Ingram and Allie MacIntosh would send us over camera men...and think of the beautiful scenery and all the lovely women we could get to play extras...and Buzzy Warburton could cut it for us ...*GEE*, we've *got* to make a movie. JUST THINK of the fun it would be!"

YEAH! The fun it would be! I could hardly wait. Here I was wanting to rest or something and those dames wanted to make a movie!

This mental grief of mine meant nothing. *They* had the idea and that was all. Arlen agreed to write a story. What else could he do? Finney said he'd direct (so did everybody else). I said I'd be delighted to do what I could (having decided to leave for Paris or Saigon, China, that night). Miss Lillie, who is so sweet she can never say no, acquiesced quite placidly to the idea of playing the lead. And our gates were besieged by blondes who wanted a job in the mob scenes. I almost forgot Miss Maxwell, who wanted nothing better than to be author, producer, distributor, title writer, supervisor, cutter, technical director and play six parts.

And, gosh what a plot! Maybe you don't think we were lucky to get somebody like Arlen to write it. Original?

"JUST AS HIS MA ARRIVES WHISKEY IS HAULING HIMSELF OUT TO DRY, AND THE BIRTH MARK HAS WASHED OFF."

You ain't heard nothing. Like this—a lady (Miss Maxwell), alias Mrs. Sodar, ran a finishing school for girls. Once she had a son, lost since birth, name of Whiskey. He had a birth mark on his chest, too; Ritz Bar, it was. And this boy Whiskey had developed into a sailor, who, when ashore, was looking for his Mammy. Maybe somebody else's. I can't be too sure.

Anyhow, all the boys used to come to Dame Sodar's School to watch the girls get finished and make whoopee. Right in the middle of one of these, the old girl's Sonny Boy arrives looking for his Ma. All he gets is the air, first from Maud, the Butler (Miss Lillie, clothed in a waiter's borrowed dress suit) and by Neck Piece (Ben Finney), the janitor. You see, Roy, the director really did work.

Well, Whiskey lands on his neck outside, but the old girl gets a look at him and spots the birthmark. Oh Boy, how she screams! But Neck Piece doesn't care. He sees his duty and he's going to do it, which means he carries the poor sailor to the nearest lake and chucks him in. And what do you think? Just as his Ma arrives on the scene the kid is hauling himself out to dry, and the birthmark has washed off. Tough — just another hoax. But he gets his—a push in the face back into the lake.

Wait! And you think Arlen didn't know where to go from there—a chap who had sense enough to quit being an Armenian and become British? Now, Roy! Dragging her trousers, arrives Maud the Butler looking for posies and finds in the woods a great big thing, Babe White, who when resting is an explorer, more or less, and who is none other than the original one and only lost Whiskey, the heir himself. He's restored to his Mamma, the Finisher, and, what's more, he is proven to be the real thing because the birthmark won't come off, not even when champagne is used as a depilatory.

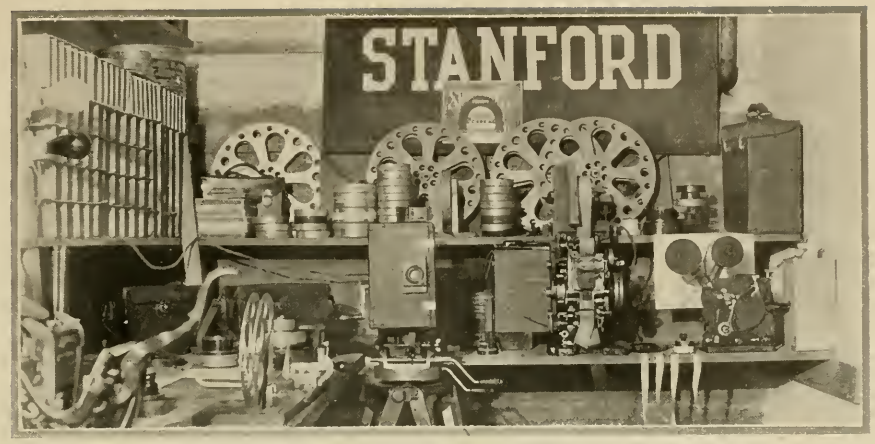
And so all the little girl pupils, completely finished by this time, pick up with all the nice young men of the whoopee, fade out, and everybody is happy—except me. All I have to do now is cut this masterpiece and make a King Vidor job of it, and, besides, Ralph Spence is busy writing titles for other people.

Anyhow, I hope you see it. Myself, I've never seen a picture conceived as this one was, executed as this one was, Finney shot thirty-six scenes in two hours. Try and do it with a gang like ours. And, when it came time for me to cut, *IT ALL HUNG TOGETHER*, even without titles. Come on, you amateurs, try or tie that if you can.

I never will, Roy.

BUZZ.

Cannes, France.



EQUIPMENT OF THE STANFORD STUDIOS OF STANFORD UNIVERSITY

THE TOOLS OF THEIR ART

Glimpses Into the Workshops of Amateur Producing Groups

By Arthur L. Gale

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CAMERAS, lighting equipment, special facilities and accessories owned by amateur photoplay producing groups, or available to them through their members owning these things, range from one camera and a pair of reflectors, possessed by the small unit of film-story producers, to a complete studio equipment, equivalent in every way to that professionals use, which is leased by the Fineart Films Productions, an amateur group in Sydney, Australia.

Not every club has the means to secure facilities like those of the Australian amateurs nor the organization to make proper use of them if such romantic good luck fell to their lot. Indeed, complicated equipment, carrying with it the overhead of many operating specialists, would possibly stifle a deal of amateur experiment: amateurs would also be faced with the difficulties and frequent inefficiencies of large staff correlation which too often beset the professional producer.

Somewhere between these two extremes there is an average represented by the reasonable amount of equipment that a well-organized producing group could hope to own or to have available and which it could use with properly efficient results. A brief survey of the equipment and facilities at the disposal of representative amateur clubs will give us, perhaps, some guide to what this average should be.

FOR BETTER TITLING
Showing the Provision Made by Stanford Studios for this Important Work

These groups and clubs make a very respectable showing and one of which amateur producers may be proud. It is true, of course, that an adequate and even a very superior film story can be produced with nothing but an amateur camera, ingenuity and detailed care. Special facilities, however, will enlarge enormously the scope of production, will smooth out many problems and will make motion picture expression much more flexible and responsive.

J. V. Martindale, of New York City, who, with Frank Packard, forms Markard Pictures, producers of *Narrow Paths*, had his home wired with outlets in many rooms for arc lights and for banks of incandescents which makes possible turning them into small studios on a moment's notice. These two gentlemen together own a wide range of lighting equipment so that effects may be skilfully controlled. Because of this ready control of lighting sources they work almost entirely with artificial illumination. They use two cameras on every scene and in some sequences keep both cameras stationary, switching from a medium shot in one scene to a close-up in another by means of a telephoto lens on one camera which is started before the other, equipped with an ordinary lens, has been stopped. This insures absolutely smooth continuity without a break in the action.

The La Jolla (California) Cinema League uses two 16mm. cameras fitted with an *f.* 3.5 and an *f.* 1.9 lens, revolving on tilting tripod heads. For interior lighting they are equipped with three arcs, a 500 watt spotlight and an 800 watt flood-light. This club, in order to secure additional control

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AMATEUR CLUBS

Enter Erie

OVER fifty amateur fans recently gathered in Erie, Penn., for the first meeting of an amateur movie club. Many amateurs from nearby towns attended the meeting. The program featured the screening of personal and topical films taken by A. H. Nick, a report by F. M. Carlson on amateur club activities throughout the country, a demonstration of natural color films by Kelly and Green and an illustrated talk on color photography by Francis Nagorski. Opportunity was provided for a general discussion of amateur movie problems. Plans have already been made for a second gathering. The Erie amateurs have the League's congratulations on a well-managed organization meeting and we may expect valuable program suggestions from this enthusiastic group.

Extensive Contest

AN extensive local amateur film contest has been scheduled by the Motion Picture Club of New Haven, Conn. Hiram Percy Maxim, president of the Amateur Cinema League; Everett V. Meeks, dean of the School of Fine Arts of Yale University; Alexander Dean, of the Drama Department of the same university, and Roy W. Winton, managing director of the Amateur Cinema League, have been announced as judges, a fifth to be chosen later from New Haven. The contest will include awards for all types of amateur movie films and will represent an attempt by the New Haven Club to discover local amateur movie standards for all phases of filming. Thorough plans have been laid and many contributions are expected.

The program of the club's last meeting included the screening of eight hundred feet of airplane shots taken in the vicinity of New Haven by Dr. James P. Pigott, a record of mountain climbing in the Canadian Rockies, filmed by Professor Donald Cooksey of Yale University, a reel following the processes of the preparation of maple sugar, taken by Irving Tier, short natural color films, taken by club members and *And How*, now so generally known to readers of this department. The fact that this program, with the exception of *And How*, was a complete club production shows that New Haven amateurs are not finding it difficult to keep their movie cameras busy.

News of Group Filming

Edited by Arthur L. Gale

FEATURING THE COMSTOCK LODE

The Remaining Population of Virginia City, Nevada, Turned Out to Enact *Black Dirt*, a Photoplay Devised by Water Stevens of Reno. Shown Above with the Historic Stagecoach.

Got Spot News

THE premiere of *The Fast Male*, production of the Stanford Studios, the amateur movie club of Stanford University, will be held in the Stanford assembly hall at Palo Alto, Calif., January ninth. Among the short subjects produced recently by the club to be included in the program is a complete record of Herbert Hoover's activities on the campus during the presidential campaign, among which are his acceptance ceremonies and his own vote casting.

Days of '49

OVER three thousand feet of 16 mm. film have already been shot in filming *Black Dirt*, production of Walter Stevens in Reno, Nevada. The scenario of this amateur super-feature, based on mining days in Virginia City, Nevada, was written by Walter Stevens with the assistance of Edwin Duer and Charles Carter. From fifty to seventy-five extras were used in dance-hall interiors. No effort has been spared to catch the spirit and secure a veracious reproduction of pioneer days. Three cameras are being used. Mr. Stevens, aided by Edwin Duer, is directing the production; Ted Morrill and Philip Weber have charge of the camera work; Charles Carter and Edwin Semenza are responsible for settings and will title the film; Edwin Williams manages the production. Included in the large cast are: Wilbur Hannibal, Harry McNamara, Ellen Carmody, Alice Couch and Rose Monahan. One of the scenes to be filmed calls for the burning of an old mill during a snowstorm.

Microscopy

AT a recent meeting of the Movie Division of the Cleveland, Ohio, Photographic Society, *Narrow Paths*, production of Markard Pictures, was screened, meeting with an enthusiastic reception. On the same program a reel of microscopic insect studies filmed by Charles Williams, a club member, was projected.

Lighting Studies

CAMERAS are already clicking in the production of a four hundred foot 16 mm. film story selected by the Flower City Amateur Movie Club of Rochester, N. Y., under the working title, *Dead or Alive*, as their contribution to *Photoplay Magazine's* amateur movie contest. Over half of the scenario is based on an ingenious plot dealing with an underworld gang; it calls for interior scenes and the Flower City Club will attempt new departures in the control of lighting effects. Particular effort will be made to secure a smooth continuity and a complete translation into terms of the motion picture.

System

SHOOTING is about half done on *Three Episodes*, the present production of the Foto-Cine Productions of Stockton, Cal. Sundays are entirely devoted to production work by the whole club. In order to facilitate the gathering of the technical staff and the cast on location, blank forms have been prepared to be mailed by the secretary to the various members needed at a given time. Those responsible for costumes and properties are notified in the same way. The club has discovered that the considerable confusion of verbal notice is thus avoided and that a great deal of time is saved. It has also decided to eliminate all social functions during production and to hold an annual social affair of some kind instead.

Will Set Mark

PRODUCTION of *The Lugger*, the first effort of the Rochester, N. Y., Cinema Club, is nearly completed and the club is planning to begin work on a scenario by Richardson Murphy. Interior scenes of *The Lugger* were taken in a studio in the Eastman Theatre. Detailed care has been lavished on the film, under the direction of J. G. Capstaff, and it is expected that it will be an example of perfect amateur work in standard photoplay technique. At a late club meeting *The Fall of the House of Usher*, production of Dr. J. S. Watson, Jr., and Melville Webber, was screened. So enthusiastic was the club's response to this amateur masterpiece that an immediate re-screening was demanded.

Football

TOUCHDOWN, written by Douglas Thompson, selected by the Herald Cinema Critics Club of Syracuse, N. Y., as the winner of their recent scenario contest open to local high school students, is already in production. The story is built around football and the cast has been selected from high school students by screen tests, the adult roles being filled by members of the "Tri-C", as the Critics Club is familiarly known. Walter P. McIntosh, who directed *Six Appeal*, will direct the gridiron drama; Chester B. Bahn, dramatic editor of the Syracuse Herald, will supervise production; Fay Woodward and Chauncey Fairbanks will act as cameramen; the five leads will be played by Marjorie Arnold, Marcus Chacona, J. Edward McEvoy, Rita Miller and Fred Shellish, all students of Central High School in Syracuse. Location, wardrobe, script, transportation, properties and promotion committees have already been appointed.

BREAKFAST ALL WET
Joseph Braid in a Scene from a Photoplay of The Southern Movie Makers Triangle of Summerville, S. C.

Publish Bulletin

EARLY this month the Mohawk Valley, New York, Cine Club will begin production of a winter sports film running 100 16 mm. feet, to be called, *A Winter Day*. This active club publishes an eight-page monthly bulletin giving club news and including reviews of recent professional releases.

Third Production

DOROTHY M. CRANE, director of activities of the Newport News High School, Newport News, Va., reports that the drama class of the High School has made plans for its third amateur photoplay. With the proceeds from its extremely successful stage plays, the class has bought a camera and projector and is planning to buy additional equipment to enable members to take interior scenes and to make full use of the camera. *Heroes All*, the initial production of this group, was submitted to *Photoplay's* first amateur movie contest. This scenario was written with the cooperation of the entire class, the production was directed by Miss Crane, and Richard Jordan was cameraman; leads were played by Blake Cameron, Robert Morrison,

SUNSHINE AND CINEMA
The California Camera Club Celebrating Outing in Garber Park, Berkley.

Sallie Moss and Dorothy Terrell. The second production, *Our Old High*, ran 1,000 feet, 16 mm., and included interior scenes. The plot, involving a yacht and an airplane which were available, told the story of arousing a wealthy and snobbish youth to true high school spirit. Miss Crane announces that, because of the benefit obviously derived by the students taking part and because of their general keen interest, amateur photoplay production will continue to be a definite part of the work of the dramatic class. Amateur movie equipment is also used by the school in athletic training and in recording school activities.

Experiments Screened

AT a recent dinner meeting of the Cleveland, Ohio, Amateur Movie Club, *Over the Alps by Motor*, filmed by William H. Levering, club member, was screened. On the same program were films taken by members in a recent lighting experiment arranged by the club, and *The Norfolk Case*, produced by the Motion Picture Club of New Haven, was projected.

Publicity

AN article appeared in the November number of the *Ladies' Home Journal* on amateur movie club formation for photoplay production. The response to this article has been widespread and enthusiastic and many new recruits to cinematography may be expected from it. That amateur photoplay production has obtained recognition in this large general magazine outside of the motion picture field is a significant step in the development of film story production as an important factor in group and community artistic expression.

Want Cameramen

THE Cine Committee of the Morningside Theatre League, of New York City, plans the production of an amateur photoplay. An interior studio, extensive sets and lighting equipment will be available. The cine committee needs 16 mm. amateur cameramen who would like to work in photoplay production. No dues are charged as the expenses of production will be defrayed otherwise. However, the whole production is on an entirely amateur basis. Cameramen interested in this opportunity may obtain further information from the Club Consultant of the Amateur Cinema League.

FROM THE SOUTH SEAS

Scenes from *Trobriana*, the Splendid Photoplay of Fineart Film Productions, Sidney, Australia.

To Present Sound

RECENT programs of the Chicago Cinema Club included an evening under the auspices of the Burton Holmes Lectures, Inc., and a screening of members' films. A demonstration of 16 mm. sound film is scheduled for an early meeting of the club in January. Plans are being made for the production of a club amateur photoplay.

Manheim Active

AN audience of over four hundred attended the first public screening of the *Glorious Fourth*, production of the Paramount Movie Club of Manheim, Penn. Box-office receipts netted the club over eighty-five dollars with which to finance its next production. Richard H. Litzenberger, president, reports that general public interest in amateur movies has been aroused in his community.

"Rushes"

MISS ELEANOR L. WOLFF plans the formation of an amateur photoplay producing group in New York City. Amateur cameramen who are interested in joining with her should notify the Club Consultant of the A. C. L.

Quick Love, a light comedy scenarized by Mrs. Clara Young, has been chosen as its second production by the Motion Picture Club of Miami, Fla. The story is well adapted for simple production.

The Peabody Cinema Club, of Nashville, Tenn., is reorganizing and Joe McGregor, last year's technician, is preparing for the double role of cameraman and technical director. A production has been planned, details of which are not yet announced.

Miss Marion Blew, secretary, reports the formation of the Lansdowne High School Amateur Movie Club in Lansdowne, Pa. About twenty have already joined the new group and the first production will be announced later.

The Portland, Oregon, Cine Club screened *Narrow Paths* at its last meeting. Membership now numbers fifty.

M. H. Cannell of Providence, R. I., plans a club organization in his city for amateur photoplay production.

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EDUCATIONAL FILMS

News of Visual Education in Schools and Homes

Edited by Louis M. Bailey

Virginibus Puerisque

STRAWBERRY ice cream and "snappers" are not the only exciting features of children's parties in these days of home movies. Many wise parents are discovering the possibilities of short-film programs with the portable projector as the grand climax to the Saturday afternoon birthday celebration. These home movie programs, made up of films selected by fathers and mothers themselves, especially suitable for boys and girls, may solve the problem of providing the right motion pictures for their children.

Obviously the home movie is no substitute for the average theatrical presentation of motion pictures, with the "mood lighting" in the auditorium, the music and elaborate prologues, to augment the entertainment value of the film program. But the home movie made up of carefully chosen films, presented with musical accompaniment from the radio or the phonograph, can still be very entertaining to the average boy or girl.

The choice of films suitable for children, available by purchase outright or to be rented from dealers, becomes increasingly large with each new issue from leading manufacturers. Such a program might include, "Parade of the Wooden Soldiers," with musical accompaniment on the phonograph of the musical march fantasy by Leon Jessel; "Robinson Crusoe," a film version of this famous childhood favorite; an "Aerial Trip Over New York" or "The Great Waters of Versailles," or any of a hundred other subjects which should prove particularly appealing to an audience of younger children.

For school entertainments on festival days the choice of suitable film is just as wide. It includes pictures of purely educational value to be presented with scenic and industrial films that will appeal to boys and girls of various ages. Special musical accompaniments by the school orchestra or by individuals from the older groups who know how to play the piano could be arranged to supplement these programs.

Teachers will readily appreciate the improvement of this new type of entertainment over the old-fashioned "recitation day," which demanded extra hours of drilling and coaching. And the children themselves, it is safe to say, would enjoy an afternoon of moving pictures far more than the regulation school exercises and "speaking pieces."

But just because they are shown in schools does not mean that these moving pictures should lack in entertainment value. The best films for children, exponents of visual education point out, are those which interest them. At the same time they must provide a definite mental stimulus to result in the boy or girl actually thinking along a pattern of organized thought.

FILMS ARE NOW HELPING TO PREVENT THIS SORT OF DEVASTATION

Teaching the Public to Prevent Forest Fires Is Latest Role of Film Education.

Children are literal minded, too, and a program of motion pictures devised especially for the young audience should be a balanced presentation that will not leave a badly jumbled impression, similar to the reaction of a small boy taken to a performance of four one-act plays.

"This play didn't seem very connected, did it, mother?" he remarked, after it was all over.

Forest Fire Films

TO help combat the forest fire menace which recently laid waste millions of acres of valuable timber land in California, the Leavitt Cine Pictures Company of Los Angeles, San Diego and San Francisco, has recently made several thousand feet of film of the burning area for the Cass-Johansing Lumber Company. The pictures are designed for co-operation with the government in instructing the public concerning the importance of forest conservation and to help eliminate the carelessness and stupidity from which such fires usually result.

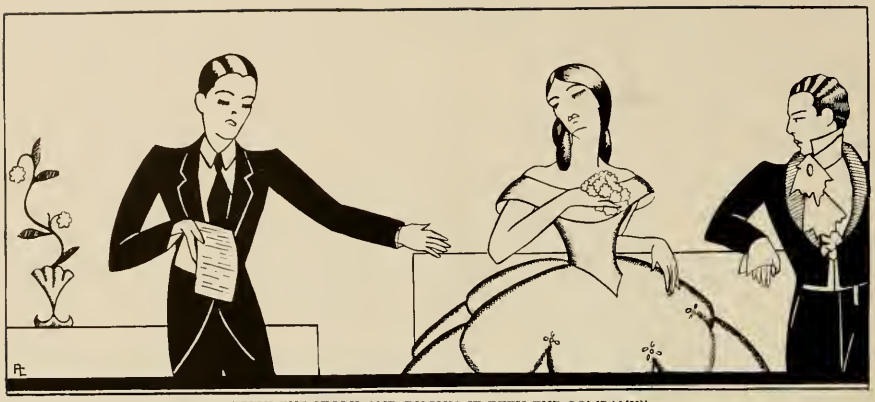
Anyone who has seen the broad-spread destruction brought about by forest fires realizes the criminality of carelessness. It is hoped that the pictures just completed will fulfill their educational intent and help shock to consciousness those whom the law and verbal instruction have not as yet awakened.

Health and Censors

THERE are moments in "The Way to Strength and Beauty," a German film released by Ufa, 1540 Broadway, New York City, when a suggestion of its original beauty and adherence to a well conceived central idea remains in spite of subsequent assaults from boards of censors, title writers and the editing department of the American distributor. Designed to teach through film that health and beauty invariably accompany physical activity, it shows a series of beauty cults of various peoples glorifying physical perfection. The muscular development of the Greek at his games, the Roman at the bath, the Abyssinian savage gyrating ecstastically to the barbaric throb of muffled tom-toms, and the trimness of the modern ballet-dancer, which results from hours spent in strenuous training, are examples of the application of the idea.

While for the most of us such intense exercise is neither practicable nor desirable since one can neither be a ballet dancer nor an Abyssinian savage, it is ably demonstrated that proper exercise is an essential in every life. The real worth of the film lies not only in the practical lesson it has to teach but also in its appreciation of the esthetic values of healthy bodies. Apparently the

(*Continued on page* 894)



"PICK THE STORY AND DISCUSS IT WITH THE COMPANY"

FIXING

Perfecting the Plan of Your Photoplay, Before Shooting, for Economy and Excellence

By Epes W. Sargent

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BACK in those good old days when we used to pack a story into a flat one thousand feet of action and title, instead of blowing it up to eight reels with five thousand feet of padding and two thousand feet of wisecracking sub-titles, it was the more or less general rule that a director started a new story on Monday, washed it up Thursday night or Friday morning and then spent the remainder of the week "fixing" the next picture.

There was no time in those days for experimental "treatments," long-winded conferences, half a dozen continuities and all the rest of the fancy trimmings which have added, perhaps, ten percent to the value of the picture and several thousand percent to its cost.

The amateur companies are standing about where we did in those days, and in most instances cost-cutting was as important then as it now is to the amateur producers into whose hands is passing the custody and artistic progression of the wholly silent picture. Proper fixing makes for economy. But however small the treasury and however great the need for funds, we are going to suggest the presentation to the director of two wall or desk mottoes. One of these should read, *Be sure you are right, and then go ahead.* and the other is, *A stitch in time saves nine.* If you believe in the luck of odd numbers, add, *Look before you leap,* but this is virtually covered by number one.

If you can't find these in the shops, letter them yourselves. They are not copyrighted, and if the authors come to bother you, yell for Conan Doyle. They have been dead for a long time.

The director who reads and assimilates these wall mottoes will do his fixing before the picture is started, and he will save money, time and temper. All three are important to good work.

First you get your story, and then you get it right. If you fail to fix properly, you'll fall into the Hollywood class where often not ten cents of each production dollar gets through to the screen. Don't try to be as Hollywood is, but as it should be. Millions of dollars are being wasted each year in Hollywood simply because they do not fix properly and later get into more of a snarl with each effort to correct mistakes.

Get your story. Get it right. Fix it. Then produce it. But get your story right—just right—before you go on to the next steps. Don't start off in a rush and trust to your cleverness to straighten out as you go along. Either you will work with an original story or do an adaptation of some book or play. If you do an adaptation, let us hope you pick on something in the public domain. But let conscience be your guide. The main point is to get your story.

Don't be so self-sufficient that you need no help. When you pick the story, discuss it with the entire company. It's going to make a lot of talk. It's going to create argument. But better an argument from your troupe than the realization later that the film is all wrong. About three-fourths of the suggestions will be impractical, but you'll get help, and some dub, who may never achieve a dozen original ideas in his entire lifetime, may be inspired to make a real suggestion. He may be just thick enough to get an idea that the more brilliant minds may pass over.

If you are working an original, talk it over in synopsis form. If you have a book or play, reduce the story to 5,000 words or less.

When you have decided on the exact form of the story as you will tell it (they call this a "treatment," out by the orange groves) make your continuity. Work over this until you feel that you cannot better it. Then *stick to it.* Stick to it no matter what inspiration comes to you after the script is in work. Once you start to make changes, you'll let yourself in for more misery than you ever thought could be caused by any one thing. You change one scene. Then you discover that another must be changed to match. This entails a third alteration and so on and on.

I recall one star instance where a director made a single change in a script. He muddled around for two weeks and turned in 2,800 feet of negative. It took us another two weeks to patch the dreadful thing up so that it made half sense. We didn't fire him. That simply meant we would get another man just as bad. Extemporaneous change have cost film makers more money than would run a world war for two whole months.

This does not apply to the "business." of course. Often you can and should change this, but once you have

your story laid out, don't alter it during production or you'll inevitably discover that it will necessitate a lot of retake. That's where the tailoring motto comes in. Do your sewing before you start. Work on your continuity until it is as perfect as you can get it, and then run it through without change. When you are positive your script is just right, go on to the next step, but not until you are sure.

Footage, within reason, does not worry you. You don't have to keep within a prescribed number of feet. But get some idea of how you are going to run.

Just how many scenes is a problem. "Pop" Hoadley, one of the good old timers, had a fixed answer to the inquiry as to how many scenes made a reel. He used to come back with, "How many potatoes make a bushel?" We had a sort of rule-of-thumb that twenty scenes made a reel, but this did not mean that it made a reel of twenty scenes. D. W. Griffith hit a record with 120 scenes in the thousand feet of *The Sands o' Dee*. The shortest scene ran about seven frames. He made about thirty scenes and then cut them into each other.

About the best way is to take your script and mentally rehearse your scenes, preferably with a stop watch. Close your eyes and vision the action of the scene. Note the number of seconds required. Mark this on the script and then add up. With a little practice you can come within ten percent of your actual footage.

And here comes one of the nice points of direction. Value your scenes. Give them what they are worth. Don't waste twenty feet on a ten foot value and then skimp an important scene into twelve. When you come to rehearse, use the stop watch again and try to get approximately the time value. Not one person in a thousand may be able to appreciate your nice timing, but 990 will sense a lack of finish in a badly timed scene. Study the work of the best professionals and then note how nicely the scenes are proportioned. It's not just accidental.

Now you have your script laid out and timed. The next thing is the working schedule. It is assumed that you cannot command the services of your players at all times. You must suit their convenience. You must plan your time to suit theirs, so frame your schedule to meet this condition.

Plan your schedule to give Saturdays and Sundays to the exteriors. If you use interiors, do the inside stuff with the lamps through the week, in the evening. Call only the players you need for the scenes you will take. For the exterior stuff try and plan

"TAKE YOUR SCRIPT AND MENTALLY REHEARSE YOUR SCENES WITH A WATCH."

your progression to make the most of your working light. Start as close to home as you can and work outward. You can come home after the light has gone.

To do this most conveniently, make up a set of work sheets, with each set or location on a separate page. Don't merely use the general "*Lake shore*-1-26-31." That means you'll have to look up those numbers in the script. Make a memo entry like this:

Lake shore

1—Where Mary and Gerald meet.
26—Gerald gives Mary the ring.
31—Mary throws a kiss to Gerald, who is in 30.

"MAKE A COMPLETE LIST OF THE COSTUMES."

Now you'll know what it is all about without having to go through the script. By keeping each set and location separate, you can rearrange and change until you get the ideal layout. Eventually you will assemble your sheets by days.

Now make out your property list. If you use an interior, do not list everything in the room. Assume that the room will be furnished. List only the essential props, but list every last one. It takes all the joy out of life to sit your company by the roadside while Props races back to town for an essential scarf or the gun with which to shoot the wicked villain. Make a general property list of all the props, then take off on your work sheets all of the props used in that set of scenes. For example, in the location just quoted, your work sheet should show, "Ring in jeweler's box."

Give Props the general list and let him copy from your work sheets. Now it's up to him to get the props or the boot.

If you have begun to wonder whether you are a director or a bookkeeper, cheer up. It's just starting. Get your costumes up. Lay these out on your general script, so that you can follow down to a costume change. Then copy them off on the work sheets, too. In your spare time work out a costume call for each player. Here is a sample:

Costumes for Mary

29.
1—White dress, shoes, and stockings. Picture hat. Blue sash. Brooch at neck. Used in scenes 12-14-28-29.
2—Evening gown with satin pumps. Hair dressed high. In scenes 30-32.
3—Sport costume. Tennis racquet. In scenes 17-19.
In scenes 17-19.

Make a complete list of the costumes and give each member of the cast his costume sheet, remembering that a garment worn or used by two or more players is a prop and not a costume and that this goes on the prop list.

In laying out costumes, try to avoid costume changes in field work. Changing is often inconvenient. Where a change must be made, shoot all the scenes in one costume before you order the change, though one

(*Continued on page* 896)

HOW TO MAKE SILK PURSES

Ingenuity as a Panacea for Amateur Production Problems

By Arthur L. Gale

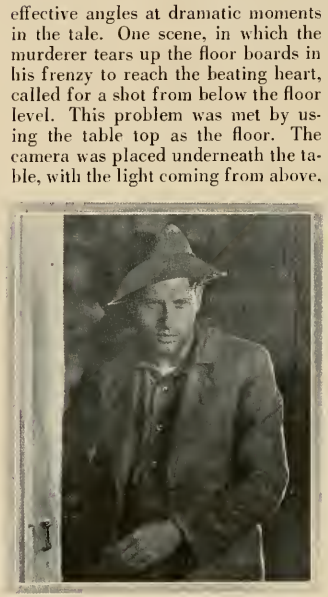
SETTINGS, properties and costumes often seem to present insuperable obstacles to the amateur film story producer. By the most advantageous use of the camera, by stylization and by the use of symbolism many of these problems can be overcome. Sometimes technical facilities, no matter how simple they may be, are as limited as properties and sets but the amateur can always make the best use of available material, although its suitability may not be revealed without careful thought.

The ingenious use of existing material in the production of *The Tell Tale Heart*, an amateur film running 1000 35 mm. feet, which won honorable mention in *Photoplay Magazine's* first amateur movie contest, proves that minute realism can be obtained by the careful amateur and that only ingenuity and detailed work are required in the construction of sets and properties from material at hand. Certainly the extreme limitations under which Thomas Fisher and Nathan Fox, who produced *The Tell Tale Heat*, were forced to work will heartten every amateur who may feel that his facilities are so few as to make production a hopeless dream.

This story called for an old attic bedroom, so an old attic bedroom was found that had the same atmosphere as the setting of Poe's tale. A dilapidated cot was bought at a second hand store and taken to the attic. A high-backed chair was made by using material found in a wood pile. The chair was weak but it conveyed the idea of antiquity and feebleness. A table was made from the same kind of material and dirt was rubbed over the heads of the nails to make them inconspicuous. Then lantern used by the old man of the story was made of rusty tin that could easily be shaped.

A fifteen-ampere arc lamp was borrowed from a photographer and this was supplemented by two home-made lamps. These were made by building two boxes, fifteen by twenty by ten inches, which were lined with tinfoil and into each of which a blue daylight 1000 watt incandescent bulb was set. Two flat boards covered with tinfoil served as reflectors with which a boy, leaning from the window, caught sunlight and reflected it in concentrated rays to the action.

Since characterization was the chief aim of the production no pains were spared to secure closeups from effective angles at dramatic moments in the tale. One scene, in which the murderer tears up the floor boards in his frenzy to reach the beating heart, called for a shot from below the floor level. This problem was met by using the table top as the floor. The camera was placed underneath the table, with the light coming from above,



Photograph by Paramount

AN ARTISTIC EFFECT WHICH REQUIRES ONLY A SCREEN DOOR

and, as the murderer ripped up the boards of the table top, a closeup of his terrorized face was obtained as if it were seen by the eyes of the body he was disclosing.

The location of street scenes presented even more difficulty than selecting the interior. The story is set in the period of 1820. The streets of modern Pittsburgh would completely destroy the illusion carefully built up in the selection of custumes and interiors. After days of search from street to street and quarter to quarter an alley was found lined with old houses and equipped with street lamps antedating the Civil War. At either end, this alley was cut off by smaller ones, which prevented distant views of modern scenes. Here the camera was set up.

Mr. Fisher played both the role of the old man and that of his madman murderer. A particularly realistic effect was secured in make-up by the use of a pig's bladder as the scalp of the wig for a partially bald man. It was cut to stretch over the head and fitted very tightly, barring all resemblance to artificiality. The hair that covered it, in part, was obtained at a five and ten cent store. Of the make-up Mr. Fisher writes, "With all the work I did in planning the makeup, I really achieved my characterizations largely through facial expressions and body movements. The costumes I made myself, but this was easy. They consisted of bits of old clothing altered here and there to best suit the two characters. Harry Clarke's illustration of the characters in Poe's book, *Tales of Mystery and Imagination*, served as a source of detail."

As a result of this care for minutiae and in spite of the complete lack of studio facilities, settings, costumes and properties, *The Tell Tale Heart*, as seen in the finished film, could hardly be improved by a professional production staff building specially constructed sets.

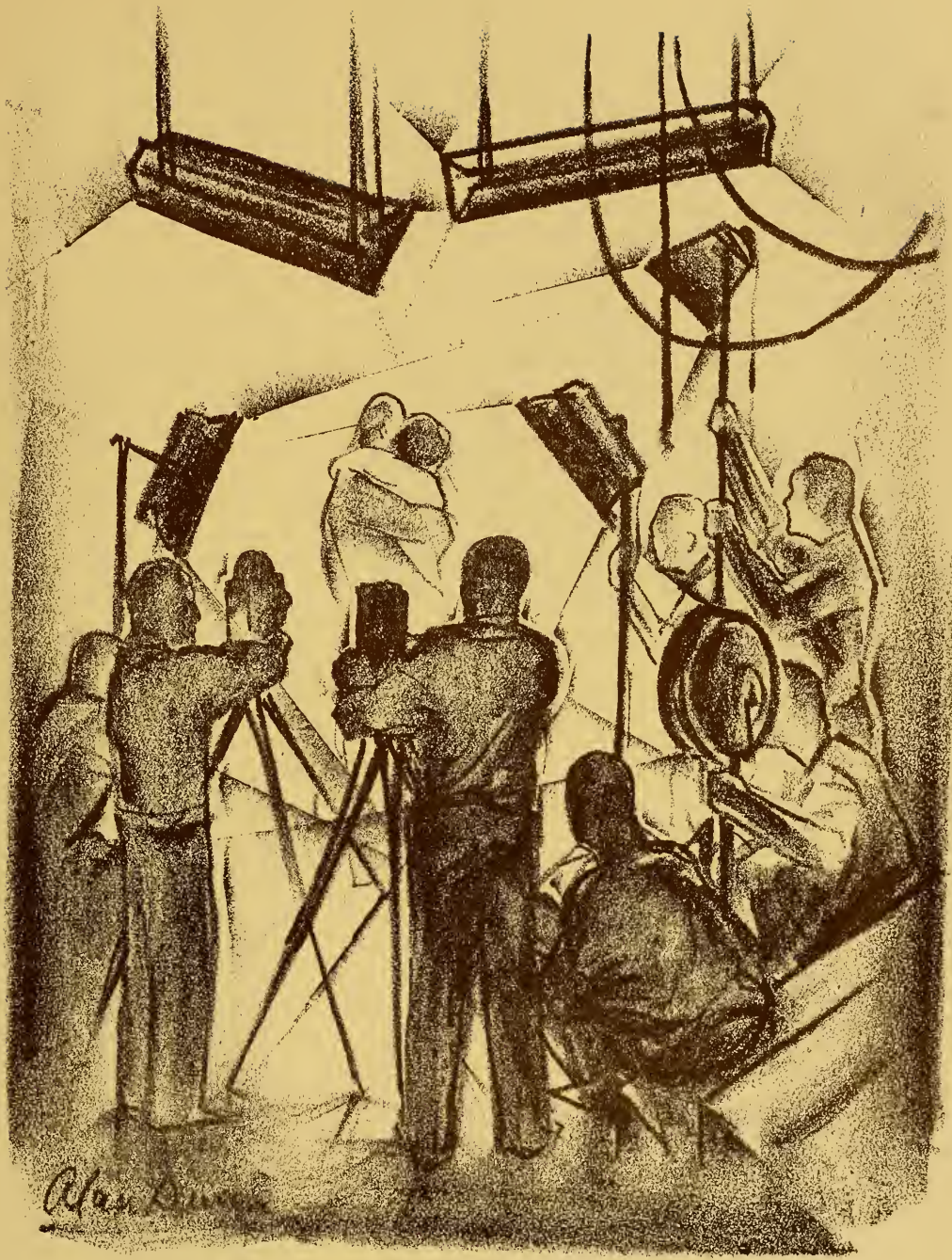
The search for space for large interior sets in the production of *Black Dirt* in Reno, Nevada, under the direction of Walter Stevens, was solved by the discovery that the stage of a local theatre could be secured. A dance-hall set was built on the stage one hundred feet wide and seventy-five feet deep. All the spots and floods that could be found in Reno were collected and with one Kleig and homemade floods built on the design published in MOVIE MAKERS for August, 1928, Mr. Stevens, to quote his own words, "set the place on fire with light".

Possible production economy on even a first effort with a large cast is well illustrated by the production budget of *Heroes All*, filmed by the Drama Class of the Newport News High School, Newport News, Va.

Film	$48.00
Title material	4.00
Properties	4.00
Makeup	3.00
Total	$59.00

Locations and transportation furnished by friends.

These courageous amateur experiments are pioneering accomplishments of great value and should become part of the permanent history of the amateur photoplay movement. They point the way to an independence of amateur effort, a breaking away from the expensive traditions of the professional, and promise an experimental flowering that will take the amateur film further than it has ever gone as a professional medium.



"As It Was in the Beginning"

The LESSON *of* POVERTY ROW

By Epes W. Sargent

With Illustrations from THE LAST MOMENT, *a Poverty Row Production of Great Merit, Chosen by the National Board of Review as One of the Exceptional Films of the Year.*

SHOULD you happen to possess fifteen hundred or fifteen thousand dollars and feel an urge to become a film magnate, take a run out to Hollywood and ask to be directed to "Poverty Row". Whether it be "centuries" or "grands", they'll make you a picture for your very own, with "John Smith presents" and all the other trimmings.

You'll get no change back, but on the other hand you won't be told that another contribution will be needed to complete the picture. If the director says he'll make you a picture for $2,000 he'll make a picture for that—and no more.

Over on the "big lots" they'll start to make a picture for $70,000 and add as much, if not more, before it is done. Since the famous economy drive of last year, though, even the director generals, managers of production and the supervisors have not been above taking a few hints from Poverty Row. One company has even announced that it won't start shooting a picture until the script has been completed. In the old days they might shoot several thousand feet on some sequences, only to throw them away when the story was finally decided upon. It was wasteful, but it was Hollywood.

Down on the Row the director does not turn a foot of film until he is all set with his script. The "office", which is the Row equivalent of the theatrical "angel", the financial backer, has just so much money. The director must keep within that sum. He can't afford to waste a foot of film, let alone a thousand feet, on something that won't be used. One of his first steps is to go to a scenario writer—one who specializes in such scripts. He tells the author how much money he has to spend. He may suggest that he'd like a certain type of story. The author does the rest. If the limit is $1,500 the author knows that interior scenes are to be avoided, for studio rentals cost money. On so cheap a script he must write all his action outdoors.

If there is a little more money available he may put in a few simple interiors. Perhaps the director may know of some studio where he can rent an elaborate set already used in a "regular" picture. Perhaps it is a big cabaret set, or an elaborate ballroom. Whatever it may be, the studio may be willing to let the "quickie" use the set before it is taken down. If the set is shot from angles other than used in the original production it may not be recognized. It won't matter much, anyway, for the "quickies" don't show in the same houses.

Perhaps it is not the set but the star that dictates the story. The director can get Kitty Klieg for two days. That's the cue to write in a lot of closeups showing this really famous star, just about enough to be killed in the two days if Kitty comes early and stays late, as she knows she will have to. The rest of the script will be done by the other players, or with the character played by Kitty so remote from the camera that the fact that a double is used won't be noted.

In other words, the scenarist cuts his literary garment according to his financial cloth, and he cuts so cleverly and so closely that the remnants wouldn't suffice to provide a ballet skirt for a kewpie doll.

That is the lesson the amateur can

learn—to his profit—from a study of Poverty Row. This is not the story of Poverty Row. It is the story of expert tailoring. The Row director can keep within his budget because he knows exactly what he must do. His script has been laid out so that he can shoot on schedule and stick to that schedule. If he has a sequence in a theatre it is because he knows in advance just where he can hire a theatre within his price. He doesn't have the theatre scenes written into the script and then look for the theatre. He gets the theatre and then tells the scenarist to write in the scenes.

When he starts in to shoot he has every minute of his time mapped out. Often he will start in with a full staff on Monday morning, shoot for three days, edit on the fourth, get the titles in the next day, and come up Saturday noon with the negative ready to be sent to the laboratory for commercial prints and his staff reduced again to himself and the office boy—and not always the office boy. This is possible only through the most careful planning. His script is written to suit his finances. His company has been engaged from the same angle. He knows just what he has to do and when and how he must do it.

The amateur will do well to profit from his example and spend more time preparing for the actual shooting of the script, whether this script be a five-reel feature or a tiny playlet of a dozen scenes in a few hundred feet.

Whether it be a multiple or a fractional, it pays to work out the details—all of them—in advance. It will save time and money, film and patience. It gives the best return in effect for the least expenditure of actual effort. It is just as easy to emulate the "quickie" and be systematic as to follow the highly praised star director who produces forty and fifty reels of unduplicated negative to obtain a five to eight-reel feature.

The production of amateur scripts is still in the formative stage. Get off on the right foot. Be a Davy Crockett. Be sure you're right before you go ahead. Form your habits now, and as you advance in your art your progress will be more rapid and your achievements more artistic. You will be able to give your undivided attention to production and not have to worry about the details.

Suppose that you plan a little story for your small son. It is to be the story of a fishing trip. Your wife is working in the garden. She gives a shriek when she encounters an unusually obese angleworm. Junior, rushing to her rescue, imprisons the worm in a tin can and digs others. He calls Billy Bradley from across the street, and together they set out for the creek. There's that place down near the swimmin' hole, where the willows will make such a corking background. There's the ford and the stepping stones. And there's that rustic bridge off which the kids can fish. It will be really artistic—something to show with pride.

In a frenzy of inspiration you dash off the ten or twelve-scene script and decide to shoot it Saturday, if it's clear. It is, and Billy Bradley has been hanging on the gate since seven o'clock.

You decide you'll start with the opening scene, and you mentally place the locale beside the big rosebush, with the pergola in the background. You are proud of that pergola. But at ten o'clock the rosebush is still in deep shadow and the pergola is in eclipse. You decide you'll wait and take that last, when the sun has come over and you can shoot toward the house.

But your wife has something to say about that. She is going to an afternoon of bridge. It is now or never. In desperation you take the trio into the garden and shoot a currant bush against a high board fence. Not as pretty, but it is too late to change.

Then you head for the creek, trusting that the natural backgrounds will make up for that hideous fence. You forget that to shoot the bridge, with the grove of trees in the distance, it is necessary to set up about

(*Continued on page* 884.)

CRITICAL FOCUSING

Technical Reviews to Aid the Amateur

Ten Days That Shook the World

AMKINO

Directed by..... {S. M. Eisenstein / G. V. Alexandrov

Photographed by.....Edward Lisse

CINEMATIC SYMBOLISM: There are so many instances of a skilled usage of cinematic symbolism in this film that it would be impractical to enumerate them. They are all worth the attention of the amateur.

CINEMATOGRAPHY: Here it depends entirely on the continuity, the cutting and the editing. Although there are practically no dissolves nor devices difficult for amateurs, full use is made of other possibilities of the camera. The technique of the film could be duplicated by any amateur and will vastly repay careful study.

Foot Prints

UNIVERSAL

Directed by....Jack Rollins

Photographed by Jerome Ash, A. S. C.

Photographs by Amkino

LIGHTING IN MUSCOVY

Beautiful Scenes from the Russian Tour de Force *Ten Days That Shook the World.*

NEW IDEA: The film tells a story related by an old pair of shoes. By means of closeups of feet an incident in the owners' life is revealed and a brief drama unfolded. This method of using closeups in telling a story suggests many adaptations for amateurs that could be produced very easily.

The Woman Disputed

UNITED ARTISTS

Directed by... {Henry King / Sam Taylor

Photographed by..O. Marsh

FOREGROUND SILHOUETTES: In one of the war scenes a remarkable combination effect was secured. The scene in the middle distance of women working in a field to raise food for the armies is framed in the middle foreground with tree foliage. Directly across the foreground runs a road. As the action progresses the silhouetted figures of marching men, motor lorries, and gun carriages pass directly before the camera and between it and the action in the middle distance.

STEREOSCOPIC EFFECT: In a cathedral scene the camera is swung from one side of the church to the other in following a moving figure. Between the figure and the camera stand the great columns of the church. The effect of the two moving points, the camera and the man, in relation to the fixed columns produces a stereoscopic effect which is startling. The director evidently was so justly pleased with the result that he repeated it later.

CAMERA ANGLES: In one scene in which Norma Talmadge is kneeling at the altar the angle from above is extremely effective, especially in the manner in which the shadow of the cross composes in the resulting picture. Later, as Gilbert Roland is standing accusingly above the drooping figure of Miss Talmadge slumped on the floor, the camera is placed at floor level shooting up, thus emphasizing her helplessness by magnifying Roland.

Telling the World

METRO-GOLDWYN-MAYER

Directed by.....Sam Wood

Photographed by, William Daniels, A.S.C.

CINEMATICS: One sequence in this otherswise barren picture is a masterpiece of cinematography. When the Chinese revolutionary force unjustly accuses an American girl of murder and condemns her to death without trial, William Haines as a newspaper reporter breaks into a wireless station and sends out a call for help. Then, following the appearance of a revolving ball of blazing light across which

(*Continued on page* 884)

PHOTOPLAYFARE

Reviews for the Cintelligenzia

The Wind

AGAIN the reaction of humanity to a ruthless force in nature serves as the underlying theme of a powerful photoplay, "The Wind," a Metro-Goldwyn-Mayer production, which establishes Lillian Gish as the great actress her admirers have long contended her to be. As in the screen version of "Rain," rather ambiguously titled "Sadie Thompson," the particular scourge of a particular locale is woven into the plot, with the result that rather ordinary people, engaged in very ordinary pursuits, are transmuted through close traffic with the magnificence of the elements into individuals of universal interest.

The story is set in a section of Texas where the wind is said to blow incessantly, carrying with it most of the sand in the Panhandle. A deep impression of the utter desolation of the district and the fear inspired by the unending battle with the winds is established as the film opens. The spectator first sees it through the terrified eyes of Miss Gish, portraying a demure Virginian, as the train on which she is arriving battles a screeching sandstorm. All through the rest of the story of jealousy, marriage without love and suffering almost beyond human endurance the wind shrieks maliciously, until one does not wonder "that in this country women go mad."

Only the motion picture could recreate in such grim reality the struggle of these frail humans with the elements. Conversely, therefore, this is the sort of material with which the motion picture should deal. "The Wind" shares the same epic quality that has won the recognition of greatness for such cinema classics as "Grass" and "Chang." Whenever a vital theme, such as man's battle against hunger, against the jungle, or, as in this most recent example, against the forces of the storm, is chosen, the film reflects a universally fundamental struggle and the world is thrilled. The formula seems so simple that it is astonishing how infrequently it is applied, especially in view of the fact that the box office now shows a decidedly favorable reaction to such films.

Photographs by Metro.

THE LAND OF SAND AND STORM
Scenes from *The Wind*, One of America's Greatest Contributions to the Screen.

By all tests "The Wind" merits classification as one of the two greatest, if not the greatest, of the year's pictures. The possible exception is, of course, Paramount's "The Patriot." The direction, which must have been a terrifically difficult achievement, is extraordinarily fine. The honor is due Victor Seastrom. The photography and cinematics are handled by Edward Sedgwick with so sure a grasp that one might easily fail to realize their artistry. Miss Gish's superb performance has already been mentioned. Its outstanding characteristic is sincerity. All of the artificial little mannerisms of other days are absent. Nor should Lars Hanson go unmentioned. As the uncouth cowboy he carries much of the sympathy of the audience with him, until it is equally shared with Miss Gish in the final climactic moments. Much that has been said above concerning the picture must be credited to the excellent scenario of Dorothy Scarborough, who, by the way, is a professor at Columbia University. We hope that we may see many other photoplays from her pen for she has sensed a

(*Continued on page* 881)

Illustrating Florey's Varied Use of This Device.

A PARADOX *of the* PHOTOPLAY

A Professional Turns Amateur and Wins Professional Success

By Herman G. Weinberg

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IT would indeed be paradoxical to call Robert Florey an amateur in the sense of a beginner as he has been engaged in the making of professional films for years, but one must not forget the true definition of amateur, in connection with motion pictures, meaning, of course, a lover of the cinema. The routine in which he was engaged in the manufacture of commercial pictures could, at best, represent merely a way of making a living to such a man as Florey. It was only when he was working on his own, after studio hours, with borrowed equipment, scanty film, a volunteer cast and the most elemental of props, that, released from the tenets of the film factories, he was able to truly express himself in cinematic terms. Thus he shared with the rank and file of amateurs all the problems of amateur production. In his conquest of these difficulties other amateurs may find many helpful suggestions. In the success which has attended the films he thus so laboriously made (they have been acclaimed both in Hollywood and New York) there is the bright promise of reward for those with genuine cinematic ability, for Florey has been named a director for the great Paramount-Famous Lasky Company, a recognition largely won by his amateur activities and which his professional work might never have secured him.

His three experimental films which have created such interest are: *The Life and Death of 9413* (commonly known as *The Suicide of a Hollywood Extra*), *The Loves of Zero* and *The Coffin Maker*. He got his inspiration to make *The Hollywood Extra* after hearing Gershwin's *Rhapsody in Blue*. He had been in Hollywood only a few months when he chanced to hear this music. It fired his imagination; he would incorporate the rhythm of the "blues" into a film. And what better subject was there available than that of an extra's life in the glittering film capital, with its hopes, dreams,

ROBERT FLOREY

thwarted ambitions, petty vanities and final artistic annihilation? Florey had no camera of his own and tried vainly to get one until he met Serge Vorhapitch, a Russian photographer, who owned a small box camera. This he succeeded in borrowing. The next problem was film. He went to the film laboratories where they quoted him the cost of negative and positive film and that ended that. Florey then recalled that at the end of "shooting" on every big picture in Hollywood, there is always a lot of good scrap film left over in the cameras. Camera work had just been finished on *The Gaucho* and he hurried over to the "lot" before the cameras were removed and by dint of persuasion succeeded in getting over a thousand feet of film in ten and twenty foot strips. Then came the trying task of "splicing" these strips together, a job which Florey admitted latter would try the patience of a saint. With much gritting of teeth and invoking the aid of the Deity, the mass of strips gradually took shape as a full reel of negative.

The plot of the film? *Extra 9413* is reduced to the role of an automaton who can't find work. "No Casting Today." Solon with cigar and telephone points finger. Out. Visions of "Success." Staircase. Shattered dream world. Bills due. No money. Death. Hollywood has killed him. *Extra 9413* goes to Heaven. His number is erased by a kindly hand. Peace at last.

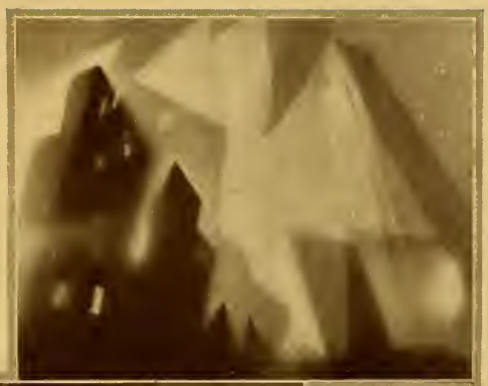
That is all, but Florey made the most of it and his sly innuendos, satirical bits, all speak. Here is the "star" whose painted mask the public adores—a savage thrust at hero-worship in America. Here is the stupid extra girl who gets a job so easily. Here are the yapping mouths of actors and spectators—dumb, brainless things. Dancing buildings in anticipation of dazzling previews . . . night . . . hissing arc lamps . . . motor cars . . . silks and ermines and tuxedos . . . the "stars" arrive—vying in brilliance with those in the sky . . . the insipid mask of the

stellar luminary of the rich, velvety evening . . . smiling, simple, idiotic . . . and the applause from all sides . . . here is SUCCESS!

I asked Florey how he got the beautiful effect of skyscrapers shimmering in the sunlight with rays glancing off the sides of fantastically high buildings. He reached for a sheet of white paper and folded it into an oblong cube. "I made several of these cubes," he explained, "and shot them from an angle that exaggerated their height. Then I had someone stand in front and to one side of the cubes with a mirror and another person on the opposite side with a forty watt electric bulb, swinging back and forth. The mirror caught the reflections of the swinging light and threw it back on the cubes. The elevated trains which you see early in the picture shooting up into the sky were really two toy trains which I bought and mounted on pasteboard runways. These I pulled with a string along the "tracks" with one hand while I shot my scene with the other."

The result was a fantastically beautiful vision of a dream metropolis, done in the expressionistic manner, but done with a fine eye for the camera and the context of the piece.

Throughout the film, Florey used suggestion and innuendo in place of photographic realism. A bustling film studio was portrayed in a few deft strokes by photographing several reel spools from which dangled strips of film moving grotesquely on a background of blinking lights. A few strips of cardboard became a casting office silhouetted against a white background with a placard thrust out at an angle from the black into the white reading. "No Casting Today". The hysteria and excitement centering around an opening night performance, or preview, was quickly shown by photographing a skyscraper with an extremely mobile camera, swinging it up and down and from side to side, past a battery of hissing arc lights, over the theatre facade and down to the arriving motor vehicles. To portray the mental anguish of the extra, Florey cut grotesque strips of paper into the shape of gnarled, malignant-looking trees, silhouetted them against a background made up of moving shadows and set them in motion with an electric fan. The last delirium of the extra is especially fine in its conception and effectiveness. Florey had a number of cubes in different sizes placed on a flat, shiny surface. Between the cubes he inserted geometric designs and threw a pale light on the miniature set. Then he moved his automatic camera swiftly through the maze of cubes for a second or two. The death of the extra is followed with a quick succession of shots—some people laughing, scissors cutting a strip of film which stretches across the screen, tree-tops swaying in the wind—to my mind this is a stroke of cinematic genius.



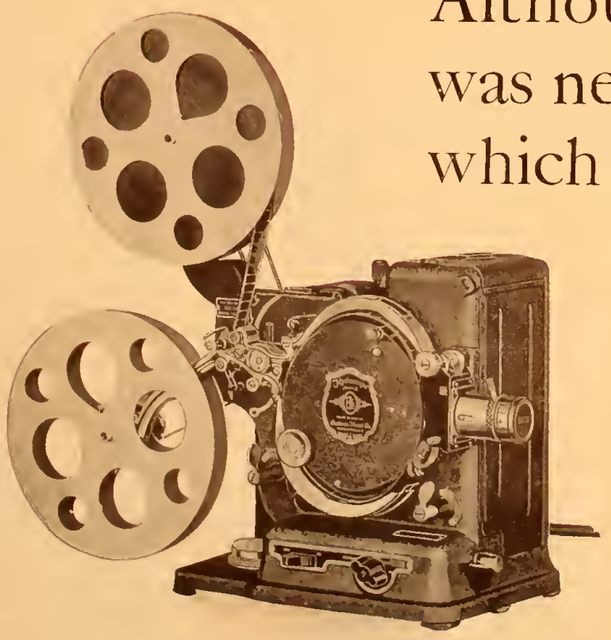
MODEL WORK
Startlingly Effective Scenes from *Extra 9413*

Heaven itself became a huge room (photographed in miniature, of course) of shimmering cut glass and mirrors in which the lights reproduced themselves infinitely, splitting their rays, glancing off the sides, disintegrating, fluid, restless, mobile . . .

It did not take much—paper cubes, a Model No. 4 Erector Set (the one with the motor), two toy trains, an electric bulb and a few equally homely accessories—but there was imagination to make these simple "props" serve his purpose. (Incidentally, I might mention here that close-ups were achieved in a most peculiar manner by Florey. He had, of course, no regularly equipped

(*Continued on page* 879)

Ciné-Kodak, B. f. 1.9., adapted for Kodacolor pictures.



Kodascope B. adapted for Kodacolor projection.

Kodacolor Results *90% Excellent!*

MORE than 90% of the Kodacolor pictures made by amateurs and sent to Rochester for processing have been exceptionally good. Although no proof of Kodacolor's success was necessary beyond the rigid tests through which the process passed before its introduction, still the uniformly high quality of the amateurs' results is none the less gratifying to all concerned.

EASTMAN KODAK COMPANY
ROCHESTER, N.Y.

THE CLINIC

Edited by Walter D. Kerst

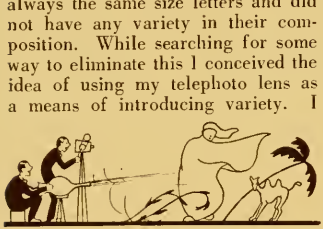
Accuracy

HIGH speed lenses such as the *f* 1.5, *f* 1.8, and *f* 2, because of their tremendous apertures, should be fitted individually to the cameras on which they are used if best results are to be obtained. Wide aperture lenses are corrected to give

maximum sharpness of image possible even at their widest openings and lenses with speeds of *f* 2 and more should be used with the utmost attention to accurate focusing. But correct focusing on the part of the amateur will be of no avail if the fast lens is not originally mounted accurately. The safest plan would be to have the lens manufacturer or some reliable camera mechanic check up on the mounting of lenses of this type. This latter applies to telephoto lenses as well, not only with regard to focus but also in securing proper alignment of the finder for the correct field of view as imaged on the film frame.

Telephoto Titles

FOR some time past I have made titles for my films, using the title board with the movable celluloid letters. The method is a satisfactory one—but I became worried by the monotony of the titles. They were always the same size letters and did not have any variety in their composition. While searching for some way to eliminate this I conceived the idea of using my telephoto lens as a means of introducing variety. I



set up my title in the usual way and adjusted my lens at four and a half feet. Then by looking through the finder I was able to see the effect presented on the board. If it was not satisfactory I moved my board back to a distance of six feet. In this way I was able to secure letters of various sizes and the results have been most satisfactory. By using the one inch lens for certain titles and the six-inch lens for others, I have been able to introduce a variety of effects that are very pleasing when the film is projected on the screen.—*T. H. Arnold.*

Fade Device

I HAVE found an easy way to make a fade in and out device that can be produced at moderate cost and is most convenient to use. Being only three inches in width and six inches in length it fits snugly into the vest pocket. I took a piece of clear window pane glass and cut two pieces to the size indicated. I next smoked one of the glasses, starting at one end with a total black and gradually fading to clear glass at the other end. This requires some patience to accomplish but can be done after one or two trials. The other piece of glass was then glued to the smoked side of the first piece to keep the soot from being rubbed off. To fade in, hold the dark portion over the lens and gradually move it up or to one side, as preferred, across the face of the lens until the lens is covered only by the clear glass portion. The speed of the fade can be controlled by the operator. To fade out, reverse the procedure of fading in.

D. William Gibson

Camera Truck and Reflectors

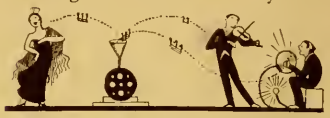
FOLLOWING the suggestion of Mr. Syril Dusenbery in the November issue of MOVIE MAKERS I constructed a camera truck using a pair of rubber tired skates for wheels. I took a radio console cabinet packing box and reinforced it at the bottom so that it would hold the weight of the camera and the cameraman. It is hollow inside so that the camera can be brought to a very low level. Standing the tripod on the edges of the box brings the camera to a higher level.

The large sides of these radio console packing boxes can also be made into tinfoil reflectors that will cover a large area and give a long throw to the reflected light. Make some paste out of flour and water and secure the tinfoil to the detached sides. The inner sides of these boxes are usually constructed of light wood material giving a good backing to the tinfoil. One box should give five or six reflectors of different sizes.

Wallace W. Ward

Professional 16 mm.

NINE reels of 16 mm. pictures, crystal clear and easy to look at on a screen thirty-nine by fifty-two inches, were shown by League member, Richard H. Reed, recently to a group of 200 people at the Advertising Club in New York City. The



throw was a distance of fifty feet and the pictures when viewed at a point eighty-five feet from the screen were comparable in brilliance and quality to the effect obtained when viewing 35 mm. professional film from the last row of one of the mammoth modern motion picture palaces. It is safe to say that 200 more persons could have viewed the films with ease. The significant thing about this amateur film show was that it brought 16 mm. projection into the realm of professional exhibition, not only in regard to the number of people accommodated but from the standpoint of professional screen results as well. It proved beyond the shadow of a doubt that with photographically good film, a good screen surface and plenty of light in the projectors (two were used alternately for this particular showing) any amateur can stage a professional show with his 16 mm. film.

Color

WHEN natural color film appeared on the amateur horizon the lack of color in regular films became more apparent and those amateurs who wanted to make films in color but who could not afford the

equipment were in somewhat of a quandary. It is with this thought in mind that the suggestion is made to amateurs who desire to add color to their films to either tint and tone by chemical means or by the use of colored discs in front of the projection lens. With these colored discs a single or multiple color effect can be obtained at will and a beautiful landscape at sunset in cold black and white is greatly enhanced when it is projected through a red disc, which spreads a delicate glow over the scene. The color combinations are also most effective, many shots lending them-

selves to this type of color projection. The cost of these attachments is slight compared with the results obtained and the use of them will in many cases increase the beauty of the projected films. In addition, the use of such devices will serve to acquaint the amateur with color preparatory to his probable later work in a natural color process.

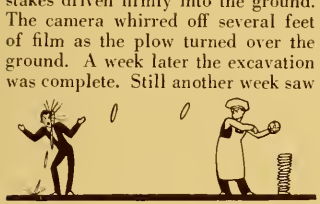
Enlarging

ANY amateur who has a projector with the "stop on film" feature can make enlargements from single frames of his movies. With my De Vry type J standard projector I have made enlargements up to sixteen by twenty inches. Remarkable clearness is evident in the finished prints and with a good negative no grain is apparent on a piece of rough surface

enlarging paper. To enlarge, stop the projector on the frame desired and focus the image sharply on a piece of sensitized photographic bromide paper. (See page 640, October, 1928 MOVIE MAKERS.) One or two trials will show how long the light should be allowed to act on the paper. The developing is done in the usual way.—*Walter J. Greek.*

Great Idea!

THE Eastman Kodak Company sends an interesting item on a unique use of the amateur cine camera in connection with the construction of a house. The Smiths wanted to remember the months while their home of homes was being built and so when the plow dug its first furrow in the site Smith set up his camera and tripod on the scene, marking the position of the tripod legs with three stakes driven firmly into the ground. The camera whirred off several feet of film as the plow turned over the ground. A week later the excavation was complete. Still another week saw



the foundation a foot above the ground. Shooting continued every few days thereafter during the early stages of erection. As the house came nearer completion the construction progress was not so rapid and pictures were taken only about every two weeks or so. A few feet were shot each time, the tripod being placed exactly in the same position according to the stakes in the ground.

Several months later came the housewarming party. On the screen flashed a title and a picture of horses

plowing in a vacant lot. The picture then faded into a scene showing the completed excavation. Gradually from the hole in the ground the house reared itself, a jerk at a time, until it was complete, from the foundation to the tip of the topmost gable. The film closed with a scene of the Smiths bowing to the assembled guests.

Editing Desk

GOOD work requires good tools but many amateur editors work under the handicap of poor accommodations because they do so little work that the cost of an editing desk does not seem to be warranted, or because the limited floor space of city apartments does not provide room for a permanent fixture. A home-made editing box meets both objections. It is not costly and it can be tucked away when not in use. Even in these days of the corrugated paste-board box it is possible to obtain a wooden one from the grocer. One large enough to afford working space should be selected. If it is too deep it can be cut down to a handier depth but it should be deep enough to contain the rewinds and other apparatus.

If the cover is not in one piece it should be cleated on the ends with hardwood strips. Put hinges on one side, a hasp and staple on the other and a lock to guard against meddling if this is deemed necessary.

Another box should be knocked down to get material for compartments to hold the rewinders, splicing machine and the other details of equipment. Toward the front an inspection plate should be set. This may be either a square of ground glass set flush with the surface or a square of tracing cloth. Below, but not directly underneath, should be either a low wattage incandescent bulb or a "miniature" socket for an automobile lamp, using dry cells, where it is not expedient to tap the house current. In either case a pull-chain socket should be used and a cord employed to extend the chain to the outside of the box, so that the light may be operated without raising the lid. Legs may be provided to fit into iron strap sockets at the four corners, or sockets may be made of wood. In either case the tongue fitting into the socket should be narrower than the other end of the leg.

Unless tube cement is used there should be a solid base holder contrived for the cement bottle and preferably nailed to the top of the box.

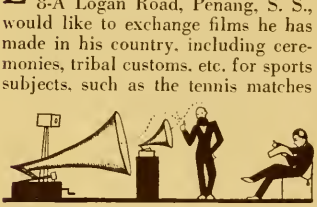
If it is not practical to work with tools or skill is lacking, a carpenter can make such a box for under ten dollars. When even a box of this sort is too cumbersome a good inspection plate can be made from a tin candy box or similar container. The ground glass or tracing paper is put into the top and the lamp is set inside, a hole being punched for the cord

which is passed through before the wires are connected to the plug or batteries as the case may be. A strip of asbestos board should be placed in the bottom if the box is to rest on polished surfaces which may be affected by the heat. In default of the board, a paste can be made of asbestos cement and spread on the bottom of the box.

Another useful editing tool is a wood-strip of convenient length with a cross-section of about one by two inches. Headless finishing nails are driven into the wider surface about an inch apart. The film is slipped on these brads and permitted to hang down over the edge of the table, care being taken not to tear the perforations. —*Epes Winthrop Sargent.*

Films Wanted

LEAGUE member Lim Kean Chuan, 8-A Logan Road, Penang, S. S., would like to exchange films he has made in his country, including ceremonies, tribal customs, etc. for sports subjects, such as the tennis matches



at Wimbledon, the national tennis championship matches in America, the recent Olympics at New Amsterdam, Holland, auto races at Daytona Beach, Florida, and others. If exchange is not desired, Mr. Chuan will be glad to purchase such films providing they are in good condition.

FOR THE WINTER MONTHS,

A Filmo camera and a Halldorson lamp enable you to make treasured movies of mother and baby, the old folks, relatives, friends, social gatherings, and other intimate mementos of home life. In this way you can make the most of holidays and long winter evenings.

Making movies indoors with Filmo Camera and Halldorson Cinema Mazda or Arc Lamp

Halldorson Light with short stand

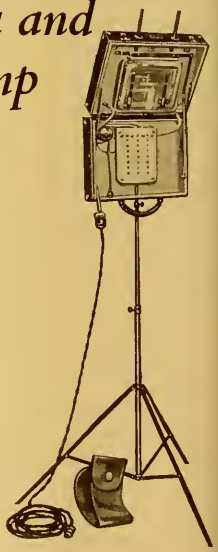
This light is the same as that shown in top illustration, except that, instead of being tripod equipped, it has a short stand with protected tips for placing on a table or chair convenient to scene of action. Price, including carrying case, is $31.00.

IT is not only possible but easy to make indoor motion pictures with a Filmo camera—either day or night. With only one Halldorson Mazda or Arc Lamp, such as any Filmo dealer can supply, you can take intimate closeups of the children, the family, or small groups of guests—using either Filmo 70 or Filmo 75 camera with regular F3.5 lens equipment.

By using an additional lamp or two and Filmo fast 1.5 lens (instantly interchangeable), indoor movies of larger groups in spacious rooms may be made.

The Halldorson Arc Lamp designed for this purpose is self-contained in a handy carrying case. A sturdy canvas case is furnished for the tripod stand. The lamp operates from any electric light or wall socket, furnishing a steady blue-white light of great actinic value. Ideal for every kind of home or studio movie making.

The Halldorson Cinema Mazda Light with tripod, shown in the scene above, uses a 1000-watt mazda bulb and the silvered reflector greatly amplifies and distributes this powerful light with a very even brilliance. The price, complete with carrying case and twelve feet of cord, is $37.50. See a Filmo dealer, or mail coupon on next page for descriptive literature.



Halldorson Arc Lamp

Simple, safe, compact and portable—the finest all-purpose indoor lamp you can buy. Price, complete with all parts as illustrated, $65.00.

BELL & HOWELL SUGGEST:

Aligning the Filmo camera preparatory to "shooting" a title with the Sewah Titling Outfit

The Bell & Howell Film Editer is an accessory every movie maker should own. It magnifies each picture nine times and causes it to appear right side up instead of "on end" when viewed from side. A tiny lamp illuminates film from beneath. Editer can be secured separately or with rewinder and splicer, mounted on same block, as shown. See Filmo accessory booklet for complete details

Film editing, cutting and splicing made easy with the BELL & HOWELL Film Editer

Pleasant, profitable evenings editing and titling your films

EDITING and titling make that great difference between a movie that is finished, self-explanatory and entertaining and the unrelated collection of film scenes as taken from the camera. You will never regret the pleasant moments you devote to arranging and titling your films when you use the simple equipment that Bell & Howell have made available for this purpose.

With the Film Editer shown above, you can see the individual frames of your film magnified *nine times*. Ideal for purposes of editing, or deleting unwanted frames. Geared rewind operating in either direction gives you editing speed. Cutting and splicing equipment is mounted on the same block for quick, velvet-smooth splices.

For titling your films, to identify scenes for your audience, you have a choice of several excellent Bell & Howell devices. The finest of these is the Bell & Howell Character Title Writer shown at right. It is an illuminated stage upon which hand lettered titles, animated cartoons, moving autographs, insert illustrations and miniature scenes may be photographed in true professional manner. The camera is fixed firmly in place back of lamps.

Or, if more moderately priced titling equipment is desired, you may choose either the Filmo Title Board with movable celluloid letters or the Sewah Titling Outfit, illustrated at top of this page.

For full descriptive information and prices on these and hundreds of other highest quality movie accessories, mail coupon for the Bell & Howell Accessory Booklet. Consult your Filmo dealer for demonstration.

BELL & HOWELL CO.

Dept. A, 1828 Larchmont Avenue, Chicago, Illinois
New York, Hollywood, London (B. & H. Co., Ltd.)
Established 1907

Make titles, animated cartoons, etc., with the

BELL & HOWELL
CHARACTER TITLE
WRITER

Mail Coupon for Complete Filmo Accessory Booklet

BELL & HOWELL CO., Dept. A
1828 Larchmont Ave., Chicago, Ill.

Please mail me your complete 46-page Filmo Accessory Booklet illustrating, describing and pricing all items advertised in January Movie Makers, as well as hundreds of others.

Name .....

Address .....

City ..... State .....

FILM-FLAM

Digit Drama

A PROCESS-SERVER has sued Gloria Swanson for twenty-five thousand dollars damages for slapping him. That is not the way to feel about the touch of a woman's hand.—*New Yorker.*

Executive

THIS month's little lesson for amateur film editors concerns a small tabulating machine, resembling a stop-watch, with which the professionals count the number of laughs per linear foot in their comedy masterpieces. The device has two dials, one of which registers the "giggles, or light laughter," and the other, not to be too nice about it, "the roars, or belly laughter." When a film is "previewed" the executives sit at one side and "clock the laughs," distinguishing carefully between the two varieties. If there are not sufficient "belly laughs" per reel somebody gets out the shears and enough footage is amputated to make the comedy the excruciatingly funny thing the advertisements say it is.

Second Rater

THIS concerns Walter Anthony, who juggles verbs and nouns for Universal pictures. His secretary fairly worships each subtitle that comes, polished, from his typewriter. They were in the projection room recently and there flashed on the screen:

"'Yea, though I walk through the valley of the shadow of death, I will fear no evil: for thou art with me. . . .'"

"Oh, Mr. Anthony," she whispered in deepest awe, "did you write that?"

There was a pause and Anthony answered:

"No—a fellow named David wrote those words."

Upon which there was a contemptuous though faint sniff.—*Photoplay.*

Business Men's Lunch

"BUSINESS was bad last week."

"How bad?"

"Grosses on the tablecloths at the Astor fell off forty millions."—*Variety.*

"THIS SCRIPT IS NO GOOD—IT HASN'T ANY PROBLEM."

"THAT'S ALL RIGHT—OUR LEADING LADY ISN'T GOOD LOOKING ENOUGH FOR A PROBLEM."

Agreement

BEST talkie gag of the month, ferreted out by Walter Winchel.

Overheard at a dialogue picture: "Yes, Mr. De Mille. Yes, yes, yes, Mr. De Mille."

ALL SET FOR A CALIFORNIA SNOWSTORM

Big Boy Is Hoping They Used Sugar for the Snow.

Literary Information

FIRST it must be explained that several years ago when a couple of Frenchmen got together in Los Angeles to open a restaurant they decided, being patriotic, to name their establishment after one of the greatest of Frenchmen, Victor Hugo. Victor Hugo was a great guy and the Victor Hugo, Los Angeles, became and is a great restaurant.

Now to switch the scene. In one of the biggest studios there is a great, big supervisor. So big, in fact, that he gets two thousand dollars a week salary. A script was recently brought to this supervisor, a wow of a script, and on the first page of the scenario he saw these words, "suggested by the story of Victor Hugo."

The great, big supervisor read the story. To prove he was a bright boy, he recognized it as one of the great stories of all time. So he pushed a buzzer for a yes-man.

"Say," commanded the supervisor, "you hustle right down to Los Angeles and get this Victor Hugo under contract. Tell him to sell his restaurant. We want him up here among our writers."

Doubt

ESTELLE TAYLOR was watching a mother cat and five suckling kittens on the ship that Ralph Ince used for the bounding main sequence of "The Singapore Mutiny."

"There's a great big cat downstairs, ma'am," vouchsafed the skipper. "He never comes up. Stays down there all the time ketching rats and mice."

"He never comes up?" mused Estelle aloud, watching a tiny kitten amble across the deck.

"Well, ma'am, that is *hardly* ever."—*Photoplay.*

Professional Touch

BEING an amateur projectionist in the front room with Junior as assistant is all very well, but don't you wish you were a *professional* projectionist in Chicago, where the Union required the exhibitors of "Wings" to employ eight (8) men all the time, at $100 per week, each, for a five day week? The fact that the operating booth could not accommodate as many as eight men made no difference. Union rules are rules.

At Dawn or Dusk . . . . Midnight or Noon . . . . Indoors or Out—You Can Make Movies with

KODALITE

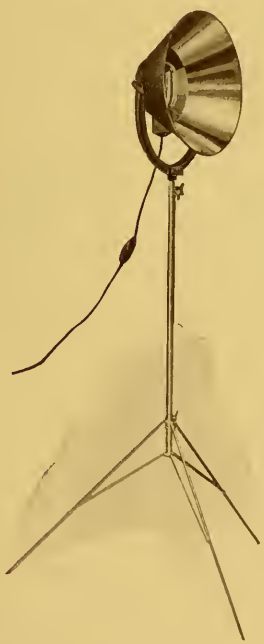
KODALITE opens an entirely new field of interest for the movie maker. It sweeps away the barriers imposed by the limitations of natural light, and elevates movie making in the home to a 24-hour possibility.

Kodalite enables you to obtain brilliant, beautifully lighted movies of the events that transpire after the sun goes down—intimate, priceless scenes *in* the home that can be obtained in no other way.

Kodalite operates direct from the home lighting circuit. Its 500-watt lamp makes possible the use of two units on the same current outlet, without special fusing. A specially designed reflector utilizes the maximum power of the 500-watt lamp, so that two Kodalites, properly placed, provide ample illumination for ordinary work at *f*.3.5.

At your Ciné-Kodak dealer's

EASTMAN KODAK COMPANY, Rochester, New York



KODALITE
Kodalite is easy and economical to operate, and gives maximum illumination. With adjustable tripod, connecting cord and switch, it is priced at $25. The lamp is priced at $4.85.

KODALITE
CARRYING CASE
This handy case accommodates two complete Kodalites, with diffusers, spare lamps, etc. It is priced at $15.00

KODALITE
STANDETTE
For use on table, chair, or other low position. Rubber knobs prevent scratching. Stand only, $1.50.

RESOLVED

A 100-foot "Film Story" for New Years

By Marion Norris Gleason

Scene 1: *Title:* **Resolved—**

Scene 2: *Near view* in the Jones' living room. Mr. and Mrs. Jones, Bobby and the dog stand by the window. Mr. Jones is writing in his pocket note book while Mrs. Jones dictates.

Scenes 3: *Close-up* of the note book. At the top of the page is *"January 1st."* Underneath Mr. Jones is finishing writing—*"No more profanity."*

Scene 4: *Near view* of group. Mr. Jones smiles with satisfaction, closes book, kisses Mrs. Jones, picks up a wreath with *"Happy New Year"* across it. He goes out followed by Bobby who carries a hammer, and the dog.

Scene 5: *Long shot* outside front door. Door opens and Mr. Jones comes out carrying a stepladder. Bobby follows carrying the wreath and hammer. He is leading the dog by a very long rope which he has coiled in his hand. Mr. Jones stands the stepladder on the porch in front of the door and mounts it. He asks Bobby to hand him the wreath. Bobby ties the dog to a leg of the ladder and then climbs up a step or two and hands his father the wreath. Mr. Jones tries it here and there, then calls for Mrs. Jones. Bobby goes around the house with the hammer followed by the dog. Mrs. Jones comes out and advises Jones where to put the wreath.

Scene 6: *Near view* of Bobby at the side of the house hammering at his wagon or whatever lends itself to being hammered. The dog sits beside him and the rope is obviously around some substantial object such as a narrow tree trunk or a stump or stake.

Scene 8: *Near view* of front of house. Jones and Mrs. Jones have decided on the proper place for the wreath and Jones, holding it in place, looks for Bobby and the hammer. Not seeing them he calls loudly and wrathfully.

Scene 9: *Close-up* of Jones holding wreath and calling, "Bobby!"

Scene 10: *Close-up* of Bobby and dog hearing call. Try and get dog to prick up ears.

Scene 11: *Close-up* of Jones calling louder.

Scene 12: *Near view* of Bobby and dog starting to run. The dog should be jerked back by the rope.

Scene 13: *Close-up* of the rope tied to the end of the ladder leg jerking and the leg tipping off the ground.

Scene 14: *Close-up* of Jones grabbing wildly at the wreath for support. It comes off in his hands and he waves it wildly.

Scene 15: *Near view* of Bobby running around the corner of the house followed by the dog straining at the rope. Bobby stops and registers horror.

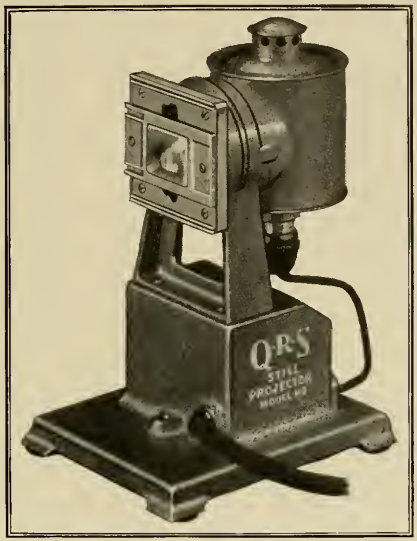
Scene 16: *Near view* of Jones on the ground with the wreath around his neck, the ladder on ground. Mrs. Jones is admonishing him to be careful.

Scene 17: *Close-up* of Jones, his mouth opening and shutting in a violent effort at self control. He takes his book out of pocket and tears the sheet of New Year's resolution out, then swears long and pleasurably.

Scene 18: *Near view* of group. Jones is indulging in an orgy of profanity, Mrs. Jones has her hands over her ears, the dog does as he pleases and Bobby snickers behind his hand.

Scene 19: *Title:* **The End.**

Still another Q·R·S· achievement



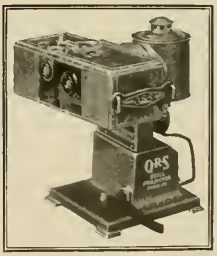
only $15!

The Q·R·S· "Electric Photo-Album"

for use with the Q·R·S· 40-shot Still KAMRA

Good-bye, old photo-album. ▲ A sensational new day is here. ▲ With the QRS Electric Photo-Album on your library table, you show your friends your shots *electrically*, life size. ▲ Now *every* picture is an album picture because the amazing new QRS Kamra takes photos that are uncanny in their sharpness, 40 on a roll for only 85c. ▲ Think of being able to "shoot" everything with certain results, at only 2c a shot, and then show them life size, anywhere from 10″ x 14″ to 10′ x 14′, with equipment whose total cost, Kamra and Projector (Electric Photo-Album) is only $37.50. ▲ No wonder the demand from users and dealers is already taxing our ability to deliver. ▲ To insure against disappointment, wire QRS Company, Chicago, today.

The QRS 40-shot Still KAMRA *35-millimeter size, $22.50*



In projecting the pictures, the KAMRA *is attached as indicated*

FOR THE TITLE MAKER

Perhaps You Will Find an Appropriate Use for the Art Title Background on the Facing Page. One is Suggested in the Miniature Above. The Study is by O'Dell Mason, the Titling by Ralph R. Eno.

A PARADOX OF THE PHOTOPLAY

(Continued from page 867)

studio to work in—only his own room. He painted two sides of the walls black (much to his landlord's later chagrin) and when photographing a close-up of one of his players. had him hold an ordinary electric bulb in his hand, throwing the light on his face. When the player changed his position, he merely switched the lighted electric bulb from one hand to the other. In other words the players were also electricians, while the director himself essayed at one time or another the roles of actor, cameraman, electrician. director, assistant director. film editor, author and whatnot.

The Loves of Zero was made some months later. It is the Harlequin-Columbine story done in the manner of the post-war German expressionists. Where *The Hollywood Extra* cost ninety-seven dollars to make, this one cost $200. It tells the serio-comic story of an absurd Harlequin who plays his trombone while courting Columbine. An ecstatic courtship follows and then Columbine is called away, much to her and his chagrin. Harlequin tries to console himself with another ravishing creature but she only laughs at him and goes away with two *flaneurs*. His despair lasts until news comes of Columbine's death. This is too much for him. He is haunted by evil. leering faces. A huge hand closes in on him and snuffs out his unhappy existence.

There are several interesting uses of double and triple exposure. Florey frequently uses the former to picture a "thought process". The latter he uses with particularly striking effect in picturing a girl laughing derisively, superimposing her eyes and laughing mouth over her face. He uses the prism, too, with telling effect during the scenes of the courtship—switching from the clown to the girl and

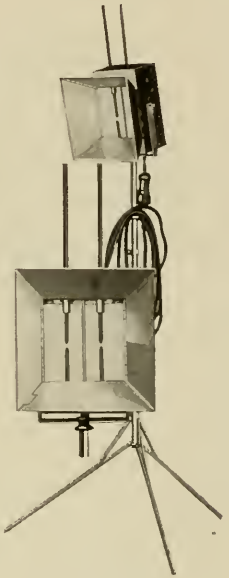
an acre of fulfillment is worth a whole LAND *of* PROMISE

You've read manufacturers' claims about arc lamps and incandescent lamps. We have an arc lamp that we claim is the last word in performance and value.

We hope you're from Missouri. If you are and buy on fulfillment rather than promise, we say: Try out Little Sunny Twin against any lamp or series of lamps of the same current consumption, on the market regardless of price. Don't judge Little Sunny Twin by its low price, which is made possible only by volume production and selling direct to you. *If you don't find that he gives more and better light (or for any other reason), you can return him within ten days and we'll cheerfully refund your money.*

Little Sunny Twin is a semi-automatic arc lamp that makes fully exposed movies 16 per second at *f*. 3.5 with one light at 8 to 10 feet from subjects. It's operation is simple; pulling the knob at the bottom of lamp and releasing it makes the arc which burns steadily for about 4 minutes. For continued burning it is only necessary to pull the knob once every 4 minutes.

We've told you what Little Sunny Twin is and what he does. A plain statement of performance with no vague and sparkling phrases. Make your own tests; be governed only by results.



Specifications:

15 Ampere A C or D C 100 to 125 volts without change.

Light Strength: Movies 16 per second at F 3.5 at 8 to 10 feet from subjects.

Size: Lamp housing 4x5½x9" with reflector folded. Reflector opened 9"x9".

Carbons: 8x305 mm. National White Flame or Panchromatic.

Finish: Aluminum inside, black crystal outside.

Can be used on any home circuit.

PRICE $25.00

Complete with heavy folding nickel plated stand 6 feet tall, 15 feet of cord, one trim White Flame carbons, 1 trim Panchromatic. Postpaid anywhere. Extra Carbons, $2.00 per dozen; $15.00 per hundred.

Sold only direct to the Consumer

LEONARD WESTPHALEN

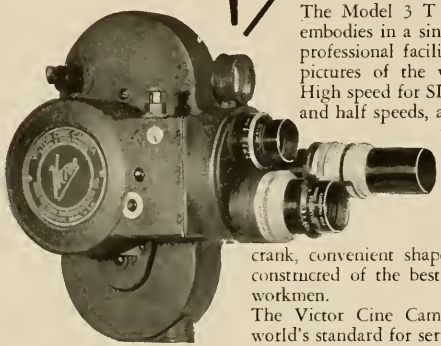
438 RUSH STREET

CHICAGO ILLINOIS

LITTLE SUNNY IS TRUE TO HIS NAME. WE'RE PROUD OF HIM.

Perfect Home Movies

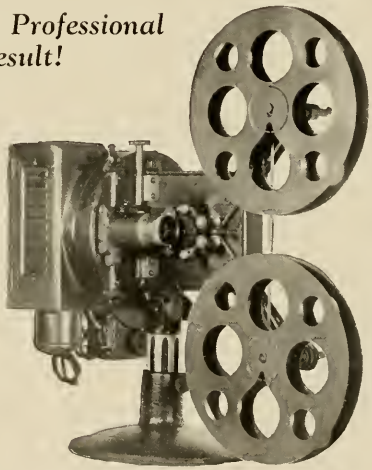
with the-- VICTOR CINE-CAMERA AND PROJECTOR



The Model 3 T Victor Cine Camera embodies in a single instrument, every professional facility for taking motion pictures of the very highest quality. High speed for SLOW-motion, normal and half speeds, a turret front for one, two or three lenses, duplex spring motor with great reserve power, compensating telescopic view finder and level, hand-drive crank, convenient shape and size, ruggedly constructed of the best materials by skilled workmen.

The Victor Cine Camera has become the world's standard for service and value.

An Assurance of Professional Screen Result!



The new Model 3 Victor Cine Projector brings to the user of 16 mm. film, a new high standard of image quality. Intensely brilliant direct illumination without flicker, perfect steadiness, forward and reverse action, automatic or hand rewind, interchangeable lenses for all distances and sizes of picture, and several new features, foremost of which is a newly discovered mechanical principle which permits the showing of the same film hundreds of times without the slightest damage to the film.

Complete information from your dealer or write the manufacturer

Victor Animatograph Company, Inc.

MAIN OFFICE & FACTORY
Davenport, Iowa, U. S. A.

BRANCH SALES OFFICE
242 West 55th St., New York

showing their smiling faces in manifold—a sort of overwhelming happiness, as it were. He frequently photographs a scene topsy-turvy in order to achieve a sense of weight and power though always in relation to the context, and never as an end in itself.

The Coffin Maker, with a Poe-like scenario and a dash of Baudelaire and Heine at their bitterest, was made in one night with only a few retakes necessary the next night. It was Florey's contention that the average film program badly needed two-reel dramas (similar to the Will Nigh miniature dramas, *Among The Missing* and *The Guest*) as a relief from the usual stereotyped and altogether silly two reel comedies, especially when there was a feature length comedy on the bill. It was Florey's plan to make a series of these two reel dramas on the style of the Parisian Grand Guignol.

One night Florey picked out some players, more or less haphazardly, borrowed three cameras and without a written script or scenario got to work. He had a rough idea of what he wanted. He needed just a few sets —a coffin maker's workshop, a lonely room of mourning and a graveyard. There were only four main characters —a lonely coffin maker, an Apache, a beautiful courtesan and a young soldier. The Apache, the soldier and the courtesan come up from their graves and relate to the coffin maker, over wine and cigarettes on a cold, dreary night, how each met his demise. When their stories are told (Florey uses the flashback here) a lady dressed in black comes to the coffin-maker with the words, "Don't you know me, coffin-maker? I am your bride—death." And together they disappear into the recesses of a yawning wooden coffin.

This is strong digestive fare for cinemagoers accustomed to the saccharine, but it is honest and true and done with admirable restraint and economy of detail. Florey does not wax unduly sentimental over his theme. He presents it for what it is worth and lets it go at that. Throughout, the photography is dark and sombre with now and then a weird camera angle or a startling composition in close-up.

A word about Florey. He was born in France thirty years ago, became associated with the late Max Linder there, worked in pictures in Italy, France and Switzerland, came to Hollywood eight years ago, served as assistant director to Vidor, Bob Leonard, von Sternberg and others, produced some program films for Columbia, Sterling, etc., and is now with Paramount at their Long Island studios where, under the supervision of Monta Bell, he has made a number

of short subject talking films of which *Night Club* is to be released soon. His next is *The Pusher In The Face* from a story by F. Scott Fitzgerald, another sound film.

PHOTOPLAYFARE

(*Continued from page* 865)

true metier of the motion picture. And, certainly, Metro-Goldwyn-Mayer deserves extraordinary praise for bringing all of these elements together to achieve a result which, it can be predicted with confidence, will long be considered one of the great classics of the screen.

TELLING A FILM STORY

(*Continued from page* 851)

moving camera. Methods of using this device have been discussed in MOVIE MAKERS for November 1928, pages 707 and 715. The expression, *CUT*, simply means the end of a scene.

Here are a few scenario cautions. Do not over-estimate the length of story that can be told in a given amount of film. Do not include more characters than are absolutely necessary to the story, as you are not working with paid employees but with friendly volunteers and the fewer you have the more certain you are of getting them where and when you want them. Take enough film length to register the separate identity of each character by letting the audience see that character long enough to get face, costume and manner firmly fixed. If this is not done confusion will result and those watching the finished picture will get hero and villain hopelessly mixed, especially if the action speeds up. Better build your early film-stories round a brief and simple incident. Plan the time your filming will take and if your story calls for more time than you have at hand, trim down the story and not the time. Remember that time also means film and that film means money.

The scenario written, the next essentials are director and cameraman. If possible, and particularly in your first attempt at a film-story, don't try to do both jobs. Each of them, even in a simple bit of story telling with a movie camera, is a task of its own. If you, as owner of the camera, want to make that position certain for yourself—on the principle of kid baseball teams choosing the catcher because he owns a mask and glove—let your wife or a friend do the directing. Be sure to have all of your arguments before or after the filming starts. Once it has begun, the director is supreme and if he cannot handle his job, stop

Nothing
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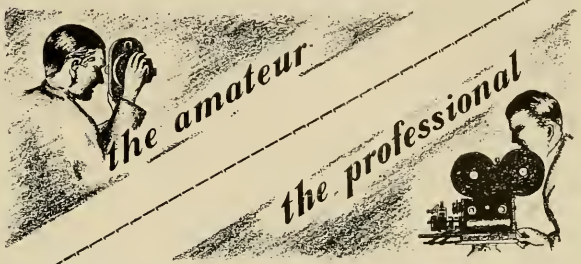

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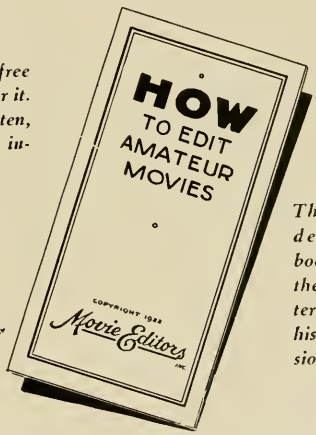

The unprecedented demand for this booklet proves that the amateur is interested in giving his films the professional touch.

Mr. Otto Nelson of the National Cash Register Co., pioneer in the use of educational motion pictures; compiler and editor of "Thirty Years of Motion Pictures," the authentic story in pictures of the development of the industry; and one of the recognized authorities on amateur movies, writes:

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the show and get another. You, as cameraman, will get best results if you are completely free to operate your instrument. Give the director full charge of the script, the actors, the properties and the costumes. He must see that there is no confusion and that everybody and everything is available when and as needed. In larger productions, he will deputize assistant directors and other helpers with many of his own powers and turn details over to them. The script goes to the director, although you should keep a copy of it. He should read the scenario aloud to the cast. A synopsis of the story should have been read to them before they hear the full scenario. Before each scene is filmed, the script for it should be read aloud to all the actors to make sure that it is perfectly understood.

While the director rehearses the actors in a scene, the cameraman will make note of lighting conditions and will set up his camera, being sure that all accessories needed are at hand. Your first production will probably be an all-exterior story. Reflectors will be desirable even if the shooting is out of doors in good sunlight. These can be prepared very easily, your projection screen, for example, serving admirably.

Each scene should be carefully rehearsed before it is filmed. The director must slow down the action constantly as the amateur actor tends to be hurried and the resulting jerky and quick motions are very unpleasant on the screen. If he is not careful the natural tendency to move rapidly combined with some camera shyness will completely obscure the meaning of the story when it is screened. When the action of a scene has been filmed the director should call out, "*CUT!*" as a signal to the cameraman to stop the camera. Leave this decision entirely with your director or else you may stop the camera too soon, making it necessary to repeat the whole scene. If you feel that the director has forgotten the camera you may call out, "*Shall I CUT?*" but don't cut until you get the word. The director should make the "cuts" as clean as possible concluding each scene with just the action required and no more. If scenes are allowed to "peter out" before cutting, there will be a great temptation to let them stand in the finished film "because, after all, we have them and film is costly." The actors should be told specifically when the scene is actually to be filmed and when it is only being rehearsed. The snap-shot principle sounds nice "to get naturalness," but it is a film-eater in the end, although it may work well once or twice. Beware of last-minute changes. The cameraman, after

setting up for a particular scene, should tell director and actors of the scene limits as he discoveres them in his finder.

The cast will probably be chosen from your friends and, to a large extent, the scenario may be written round the cast available. Remember that screen actors have no voices to help them sustain their roles and that everything depends on appearance: try to choose players to fit the parts assigned to them. Anyone who is miscast will appear to greater disadvantage in a screen story than in spoken playing.

Makeup will improve the appearance of the actors and may aid greatly in characterization. It takes time to put makeup on and, if you plan to have your cast use it, allow plenty of time for the process, for you will find that the players will take longer over their first make-up than you had expected. The Amateur Cinema League has published a bulletin on this subject, which may be obtained from the Photoplay Consultant of the League, 105 West 40th Street, New York City. If make-up is to be used, actors should be inspected both by the director and cameraman before filming starts.

Costumes and properties will depend on the story you are telling. These should be simple and, for your earlier efforts, costumes should come entirely from the wardrobes of the cast. Sets and locations again depend on the story which has been adapted, of course, to fit the facilities available. Unless you have lighting equipment and have experience in its use, your first effort would better be placed out-of-doors. This limitation is much less than would appear at first as verandahs, terraces, lawns and gardens furnish locations of surprising variety. In winter, the story will need more adaptation. If a small interior is absolutely necessary for a particular scene a corner outdoor set can be knocked together very easily.

When you come to edit your film-story you will find it simplicity itself, *IF* the cuts between scenes are clean and *IF* you have followed your scenario exactly. The ease of editing is an advance proof of the excellence of the screened product.

With a camera, film, a few friends and next to no accessories, you can produce a very good film-story if you follow these simple rules. When you have produced one you will say to yourself, "Why didn't I tackle it long ago?" It will answer once and for all the question of, "What shall I shoot now?"

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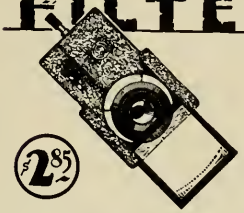

There is absolutely nothing to learn to use effect filters—except to develop a taste for the right filter for the right scene. Filter Holder clamps over *any* lens on any camera. Filters slide into place before the lens as needed without change of focus or exposure. Holder made of aluminum, crystalline finish, can be carried with complete set of filters in the pocket or carrying case.

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I accept the invitation of the Amateur Cinema League, Inc., to become an annual League member. My check for Five Dollars payable to Amateur Cinema League, Inc., is enclosed in payment for the dues, $2.00 of which is the special membership rate for a year's subscription to MOVIE MAKERS (Non-member rate $3.00; Canadian $3.25; Foreign $3.50.)

It is understood that immediately upon my election I am to become entitled to all the privileges of the League. It is also understood that there are no duties or obligations connected with this membership other than those which I may voluntarily assume from time to time.

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CRITICAL FOCUSING

(*Continued from page* 864)

one reads, "NEWS", in swift sequence one wireless station dissolves into another, giving the impression that the camera is following the message across the earth. Next, a scene showing that the message has reached New York dissolves into a shot of the rolling presses followed by newspaper headlines. Then the Capitol at Washington appears, followed by another wireless station and finally shots of cruisers racing over the water, troops moving forward and airplanes taking off. The end of the sequence returns us to the actors and the locale. The whole is intensely dramatic and an example of unusually fine cutting.

THE LESSON OF POVERTY ROW

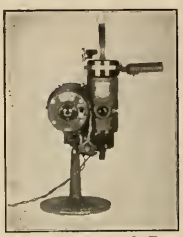
(*Continued from page* 863)

half-past three. In the morning you have to shoot the other way and make a choice between the sash and blind factory or Johnson's lumber yard for a background.

You note with relief that the clump of willows is all right, and you get a really good picture there, but you're too late for the stepping stones and far too early for the swimming hole. That ought to be at its best about half-past four.

Desperately you grind away, conscious of the fact that Junior has his heart set upon being photographed today and not next week, when young Bradley will be away on a visit to his aunt. It is do it now or forever after face Junior's unspoken but none the less patent contempt. And because you are flustered and nervous you don't get even what there is to be had. You shoot and shoot, all the while conscious that every kid in the neighborhood will be invited in to see the result and knowing full well what the result will be. You go home with plenty of exposed film, but without the little gem that the picture might have been had you looked ahead.

If you can get into all this trouble with a twelve-scene sketch, you can imagine what a treat a longer and more ambitious effort will be. Had you used Poverty Row technique you would have checked up on these points. You would have noted that the sun came on the rosebush about half-past eleven. You would have noted on your script the best time to snap each of the exposures along the creek. You would have laid out a time-table that would have taken you to each point at the proper time, and you would have saved a lot of worry and perspiration.



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With a longer script you would be even more careful in the preparation of your schedule. Longer stories generally require larger casts and their leisure time must be consulted. You don't write in a scene in your living room unless you are certain you have enough lights to overcome the dark tones of the walls. You don't wait until the set-up to realize that while the room is charming the color scheme is too dark for your light equipment. You either borrow more lights or, failing that, you select some other room—in advance. It will be the same with all other sets and locations. You'll be certain of them before you write them in and not be forced to last-minute changes that may pull your story all out of focus.

You will discover that a few days spent in preparation will be time saved instead of wasted. When you do come to shoot you can go from one point to the next with the least delay and work with the highest speed.

Delay is fatal to enthusiasm. Harry Meyers used to say that an actor needed three things—patience, some ability, and some more patience. It is even harder on the amateur to get back into the spirit of the story after a long delay. When you prepare a script look ahead as carefully as though you were down on Poverty Row. Don't write in things that you hope you can get. Write in the things you know you can get—and afford. Be practical and foresighted. Making pictures may be just your hobby, but you can't afford to be slipshod and careless.

If you have eight to twelve weeks in which to make a picture, $60,000 to work with and a staff of helpers, you can afford to emulate the "big" directors and hold your company in the field half a day while a property man dashes back to the studio for the blue shawl the heroine should have brought instead of the red one she did bring. But you can't do that with amateurs more than once—and perhaps not even once.

Emulate Poverty Row. Plan everything beforehand and then see that these plans don't miscarry. It may sound like a lot of work and worry, but you'll find that intelligent planning for what you can get, plus care in schedule making, will mean far less work and worry than the inspirational style, which even yet is wasting half the production money on the big lots in Hollywood.

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For Amateurs and Dealers

New Projector

ALOW priced 16 mm. projector, the Duograph, is announced this month by Mr. Walter E. Greene, President of Duograph, Inc., of New York, N. Y. Mass production was arranged to bring down the price to a popular figure, notwithstanding the high quality of materials used in its construction. Die castings are supplied by the Aluminum Company of America, electrical appliances by the General Electric Company and the optical system by the Wollensak Optical Company. The lenses are interchangeable and are provided in one and one-half inch, two inch and two and one-half inch sizes. Focusing is accomplished by turning the lens mount in barrel.

A coil-coil filament lamp with prefocal base has been specially designed by the Edison Lamp Works. In conjunction with the ingeniously arranged optics, consisting of ground plano-condensers, mirroide reflectors and prismatic mirrors, this lamp produces an amazingly brilliant picture. An important feature is the ability to hold single pictures on the screen with absolutely no fire hazard nor damage to the film. This not only makes the projector safe in the hands of a child but is of great assistance in the cutting and editing of films. Since the projector is operated by a hand crank, the picture may be stopped on any desired frame. With reasonable care, proper oiling and cleaning, the Duograph should work perfectly for an unlimited number of years. It is guaranteed against any imperfections in material and workmanship for a period of two years.

The Duograph was designed by Mr. E. William Nelson, one of the most noted motion picture engineers in the United States, who has devoted eighteen years to the building of the most intricate machinery for the motion picture industry. His crystallized ideas are embodied in the Duograph. Fourteen years ago he designed and built one of the first home motion picture machines using narrow width film. The amateur market at that time was undeveloped and Mr. Nelson's invention was a decade in advance of the industry.

The president of Duograph, Incorporated, is Mr. Walter E. Greene, a prominent motion picture executive. Mr. Greene was at one time vice-president of the Famous-Players Lasky Corporation.

Travel Films

THE Aladdin Travel Pictures are offered to film libraries this month by the Stumpp & Walter Company, New York, N. Y. The present offering is a film series of twenty-six 100 ft. 16 mm. reels covering every quarter of the globe.

WALTER E. GREENE
President of Duograph, Inc., Manufacturers of the New Amateur Projector.

Direct Sale

LEONARD WESTPHALEN, manufacturer of the Little Sunny arc lamp, wishes to announce that in the future his products will be sold direct to the consumer.

New Effect Set

AN effect device for 16 mm. cameras consisting of an adjustable bellows sunshade, a title card holder, mask box for masks and filters, focusing microscope and compensating base, has been placed on the market by the C. P. Goerz American Optical Company, New York, N. Y. The entire set is supported on two rods upon which the camera is also mounted and the whole can be used either vertically or horizontally. With this set practically all the professional effects such as gauze masking, iris in and out, special mask and filter effects and many others are available to the amateur. In addition the device is an efficient title stand. Because of the compensating base and focusing microscope there is no guesswork connected with the proper centering of titles. It is an ideal device for the amateur who wishes to add a professional touch to his films.

Film Specialists

TRAVEL MOVIE FILMS, Inc., announces the opening of its new office in the Salmon Tower Building, 11 West 42nd Street, New York, N. Y., on January 2, 1929. This company specializes in the production of 35 or 16 mm. films, as well as still pictures, of foreign countries in every part of the world. During January cameramen will start for the Mediterranean countries, Central and South America and the West Indies to fulfill assignments for various individuals and industrial concerns interested in picturing phases of their foreign business. Mr. Gardner Wells, a Vice-President and Foreign Representative of the company, who is well known in the industry, will make one of the most comprehensive sets of Mediterranean subjects ever filmed. Much of this material is to be used by a large company distributing 16 mm. films of quality to the amateur.

In addition to Mr. Wells, Mr. W. H. Schmidlapp, President of the company, has the following group in active charge of production: Mr. Walter D. Kerst, Vice-President and General Manager, formerly Technical Editor of MOVIE MAKERS; Mr. Herbert Angell, Vice-President, who has been connected with the photographic industry for the past twenty years; Mr. Donald P. Bennett, Vice-President, formerly with the Educational Film Division of the Stanley Company of America. Mr. W. J. F. Roll will serve as Secretary and Treasurer.

Reflectors

FOR the first time since the beginning of the industry a professional type of reflector is being offered to amateurs by Arthur E. Gavin of Glendale, California. These reflectors enable the movie maker to obtain professional lightings in his work and they also aid in getting clear pictures of subjects in shadow. The reflectors may be purchased separately or in sets.

New Library

THE Hollywood Movie Supply Company, Hollywood, California, offers to private and dealers' rental libraries thirty full theatre-length features, many with all-star casts. The films are 16 mm. reduction prints in five 400-foot reels per subject. This firm is also producing 2000 feet on *How Movies are Made.* This is being shot on 35 mm. stock and 16 mm. reduction prints will be made from the original negative.

Recognition

THE Technical Monthly Abstract Bulletin published by the Research Laboratories of the Eastman Kodak Company carried in its November issue a note describing Drem Exposure Meters manufactured by the Drem Products Corporation, New York, N. Y. The Eastman Kodak Stores in New York City recently featured the Cinophot exposure meter in a large window display. The Cinophot is the meter that gives a direct reading of the exposure with all Cine Kodak cameras.

Removal

CINE ART PRODUCTIONS, INC., announces the removal of their general offices to 6060 Sunset Boulevard, Hollywood, California. The corporation, in addition to its Hollywood offices, also has offices at 311 Fifth Avenue, New York, N. Y. It is anticipated that the company will in the near future be operating from Chicago as well.

Projector Price

THE new 16 mm. Victor Cine Projector, announced in these columns in December, is to be sold at a price of $200.00.

THE AMATEUR TAKES LEADERSHIP

(Continued from page 848)

small miniature sets in which movement was introduced mainly by moving the lamp and casting shadows. Instead of trying to put the actor in these miniature backgrounds by trick work, the scenes were simply cut in successively so that you saw first the actor and then his mise en scène. The whole picture was cut in rapid staccato, very different from the rather suave, sluggish movement of *The House of Usher*. Anyway, it is a masterpiece.

In order to make pieces of cardboard against a black curtain look like anything at all, we adopted several types of image distortion which I have been asked to describe. The professional camera man tries to give his pictures depth and charm by spoiling the definition of his lens with gauze and other diffusing mediums. As our sets and lightings were less perfect than his, we had to use more vigorous methods. Among these were prisms, kaleidoscopes and cylinder lens systems.

To use these devices with any precision it is really necessary for the amateur to be able to see the image of his lens on the film or on a ground glass which takes the place of the film for focusing. A view finder of the usual type is not good enough. However, focusing ground glasses for

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the lenses of amateur cameras are on the market.

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They are held in front of the camera lens and moved about until

ILLUSTRATIONS I and II
VARIOUS PRISM SYSTEMS USED IN FILMING *THE FALL OF THE HOUSE OF USHER*

the desired effect is obtained. Naturally they can be moved during the taking of the picture. thus moving the image.

Kaleidoscopes are either triangular glass columns (long prisms looked through from end to end) or mirror systems. Two mirrors held to form a steep-sided trough make a simple kaleidoscope. They are used like the prisms. Cylinder lens systems magnify the image in any diameter desired. One is now offered by a camera manufacturer and is called the "lens modifier." This can be rotated during taking.

Naturally none of these effects is worth much in itself. A really remarkable amateur studio picture could undoubtedly be taken without any tricks at all. In our case we found these devices very useful in covering up the defects of our settings and in giving the scenes the rhythms which we thought they required.

As no stills were taken. illustrations have been made by enlarging frames of negative. The paper prints were considerably softer than the movie print in order to avoid graininess. They show prism and kaleidoscope effects.

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AMATEUR CLUBS

(*Continued from page 856*)

A New Feature

THIS month MOVIE MAKERS inaugurates in the "Amateur Clubs" Department, this special grouping of news items about British amateurs. The Amateur Cinema League has a host of British members and MOVIE MAKERS has many other British readers whose membership allegiance is given to the Amateur Cinematographers Association of the United Kingdom. There is an additional and weighty reason for this new feature of MOVIE MAKERS to be found in the fact that amateur films in Great Britain represent the greatest advances made in British cinematography. Professional productions lag behind amateur effort. To cover the development of British amateur filming is, therefore, to cover the most significant phases of present cinematic progress in the British Isles.

BRITISH AMATEURS

Amateur Talkies

THE Owlpen Pictures, an amateur photoplay producing group in Bowden, Cheshire, have given a private demonstration of the first talking pictures produced by an amateur. The equipment used was developed by H. B. Heys, a member of this club, who has been working on sound devices in the Owlpen studio for some time with the aid of other members. The apparatus used is described as different to that hitherto employed by professionals in talking film production. It is claimed that the results obtained are equal to those secured by professional producers, which claim, a host of newspaper clippings from the north of England would seem to bear out. The human voice is said to have been perfectly synchronized by these advanced amateurs and the tone quality of the reproduction is marred only by the amplification which has not yet been perfectly adapted to this new method. Impersonations, solos and orchestral music were presented at the demonstration to which representatives of the press were invited. The program was introduced by a silent film made by John F. Leeming, president of the group. A recent production of this club was a 35 mm. drama, *Gypsy Maiden*, which is being titled in a particularly ingenious way. Metal letters are used on a metal back-

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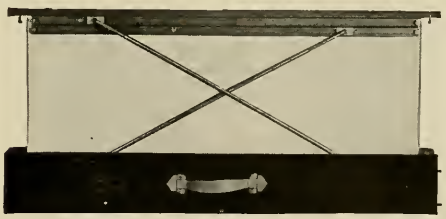

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Cathedral as Set

THE Devon Amateur Film Production Society of Torquay now has ninety-four members. Production of a costume picture set in the Fifteenth Century, for which portions of the Exeter Cathedral Close have been used, is almost complete. This picture, *The Monk*, will run 2000 35 mm. feet. *Pott's Pride*, a recent production of this club, was publicly screened at Torquay. Booking office receipts were turned over to three hospitals in Torquay and Paignton. The Devon Society recently held an amateur cinematographic conference. Delegates from the Amateur Cinematographers Association, the British Empire Film Institutions and the Manchester Film Society were present. A resolution was passed to petition the Crown to free from import duties amateur films sent to England for amateur projection. These duties, originally designed for professional film productions, have never been amended for either 35 or 16 mm. amateur film. Protest was also made against the fact that no representative of the amateur movement was included in the Films Advisory Council, instituted by the government.

Large Library

AT the last meeting of the Sheffield branch of the Amateur Cinematographers Association, Robert Unwin, Eddy S. Harpham and R. E. Marshall were chosen as the club's production committee. This active group now has a club film library of nearly forty subjects.

Will Have Locale

PRODUCTION plans have been made by the new Amateur Cine Players Club in Stockport, Cheshire, and negotiations have been completed for lease of a studio and headquarters space. Officers recently chosen are: William Hamer, chairman, Thomas Aldred, Jr., treasurer, and H. Winston Greenwood, secretary. A production committee of F. A. Holland, J. Hidderley, J. L. Dawson and P. C. Pierce was named.

A. C. A. Events

THE Amateur Cinematographers Association has arranged with the Camera Club of London for the use of the latter's club rooms for projection meetings. A joint membership has been evolved whereby A. C. A. members may become full members of the Camera Club for an inclusive annual subscription. The Association's an-

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nual business meeting will take place this month.

A certificate of merit, prepared as a trailer, will be given by the A. C. A. to members whose films are of outstanding excellence. Photography, camera treatment, titling and general interest will be the qualities considered in awarding this certificate. This worthwhile idea could be used by other clubs in conjunction with a city-wide cine contest.

Studio lighting facilities have recently been increased and the A. C. A. studio is open to use by members. A weekly screen magazine filmed by members is shown at the weekly meetings. Late programs of the association include the projection of *Maid's Moreton*, a cine study of a village filmed by Major R. B. Miller in the manner of *Berlin. Be Respectable*, running 300 feet, 16 mm., *Rebellion*, 400 feet, 16 mm., *49*, which is 300 feet, 16 mm., produced by G. H. Sewell, *The Last Refrain*. 16 mm., *A Siren Chic*, 16 mm. and *Sally Sallies Forth*. All of these films were produced by association members. *Grit*, a 16 mm. film produced by students at Cambridge was recently shown.

School Life

THE Leeds Y. M. C. A. Junior Players have produced a 300 foot 16 mm. photoplay, called *Through The Mill*, based on English Public School life. Outdoor sets were used and some interior shots were taken. Plans are under way for a second film. Club officers are C. Edgar Hollas, producer, N. Whiteley, manager, and S. H. Kinder, secretary.

Tyneside Ready

JOSEPH RISPIN, secretary of the Tyneside Amateur Motion Picture Association, reports that this club now has fifty members and that plans are made to produce a 35 mm. film using interior sets.

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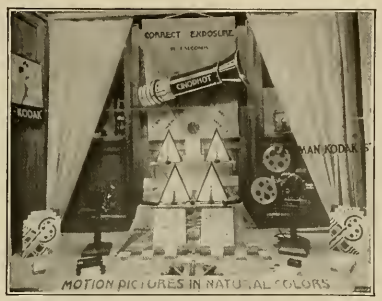

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Drem Cinophot Cinematograph Exposure Meter 368
B. J., 75, Aug. 17, 1928, p. 502

In this new model of the extinction type exposure meter, the settings have been chosen to suit normal practice in motion picture work, by correlating the principal setting to the exposure time of 1.32 sec. The required exposure can then be found directly. The model is suitable for all amateur cine cameras. It is also equipped with a series of calculating rings making it adaptable for professional work when variations from standard cranking speed are often used. The model is suitable for still photography also.

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EDUCATIONAL FILMS

(Continued from page 857)

board of censors has not shared such an appreciation, which is their limitation and the public's loss. Which brings to mind the ever recurring problem of film censorship vested in politically appointed bodies. What pernicious interference the entry of their destructive activities in the educational film field might cause can readily be imagined if they were, for instance, to get at films of psychologic research. But, then, since such a body is very likely to require psychopathic and pathological cure, such films might, after all, be allowed to pass immune.

A Business Proof

ONE of the many phases of educational work in which the movies are proving themselves valuable is shown by a report from the Assistant Trade Commissioner of the Department of Commerce, Caracas, Venezuela. An industrial film showing the process of manufacturing a certain brand of American made hat is being employed very effectively by the Venezuelan agent of the company. Following the initial stocking of the hat by retail dealers the film was shown as a "short" on the program of the local motion picture house. Sales after each showing were markedly increased. Often customers who could not recall the name of the product identified it as "the hat the pictures were about."

This form of advertising is of great value when it can be arranged, of course, and is definite proof of how effective the movies are as an educational medium in any field.

THE TOOLS OF THEIR ART

(Continued from page 853)

by which special effects may be achieved, does its own developing and printing. A dark-room, a rack and tank developing system, a motor-driven drying-reel and a continuous automatic printer equip it to handle this work most readily. This group also has a titling apparatus and a small printing press for preparing titles, club forms and stationery. It makes a point of employing all of the filters, gauges, etc., that facilitate technique and produce beautiful effects with simplicity.

Already well equipped with several cameras, 16 and 35 mm., as well as a variety of lenses, lights, reflectors, diffusion screens and the like, Stanford Studios, the amateur movie group of Stanford University (Palo Alto, California) has augmented its equipment

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with ingenuity and inventiveness. Ernest W. Page, director of this club, writes:

"The technical staff of our amateur club has been trying to enlarge our equipment with the aim of obtaining cinematic smoothness and to systematize the work of developing, editing and making titles. One of our members, William Palmer, has built a standard size camera with a direct focus on the film and we are using this to photograph our art-titles on standard film which we then reduce to 16 mm.

"For example, our first art-title was the one used to open a recently completed comedy, *The Fast Male*. Using this home-made camera, we faded into a shot of an express train approaching in the distance. The camera was placed as low and as close to the tracks as possible and the number of turns was counted up to the point where the front of the engine loomed up and blocked almost the entire field. Back-cranking to this point we double exposed on the white letters, *The Fast Male*, so that the lettering has a fast-moving background of wheels. Similarly for the last title, the words "Ad Infinitum", have a train disappearing in the background. Except for the sharpness of detail, back-cranking and direct focusing, this same technique may be applied to any 16 mm. camera.

"A Kodascope, Model C, with the lens removed and a tube substituted, which runs to a box in which there is a rheostat-controlled light, forms a satisfactory 16 mm. printer. Our standard-size printing machine was constructed from the head of a Powers projector. Both, of course, are step printers.

"Our equipment is distributed in three rooms; the first, a dark-room for still work, making short test strips and photographing titles; the second contains our deep tanks and racks; the third houses an editing and printing room, with a small press and type for setting up titles. Egg boxes, I have found, when nailed to the wall above the editing desk, make convenient cubby-holes for filing and keeping tab on the various scenes.

"We have found that our close-ups, especially, are improved by the use of a mask-box which vignettes the edges and corners. This box is four inches long, fits over the lens and is made of stencil board painted black on the inside.

"Our five flood lights consist of very simply-constructed arcs using parallel carbons projecting through common lamp shades. Either salt water or wire resistances may be used.

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208. Mid Sahara Sands
209. Pyramid Land
210. Highlands of America
211. Cuzco—The City of the Sun
212. Glimpsing Gondolas
213. From Lima to Top of Andes
214. Hunting Game in Canada
215. Peru, the Land of the Incas
216. Dells of Wisconsin
217. Paradise Outdoors
218. Life Among the Indians
219. Bridesmaid to Beauty
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Four 35 and two 16 mm. cameras are at work for the Manchester, England, Film Society which also has complete equipment for developing film. This group, like several other producing units, is building up a wardrobe of costumes and a supply of properties that can be used in successive productions.

These few details could be expanded into a report beyond the space which can be given to it as club after club is acquiring the tools of its art, sometimes by purchases, just as often by home manufacture and always with a keen sense of economy that has become an unfamiliar thing to the professional studio. This intelligent increase of technical facilities and the very desirable economy with which the increase is accompanied will hasten the advances in cinematography guaranteed when amateur producing groups first became realities.

FIXING

(*Continued from page 859*)

costume may be worn before and after another. When you get to be really expert at laying out the costumes, you can work your crossword puzzles with your left hand and close both eyes at the same time. It's a gift, but it saves a lot of time.

Now go over your work sheets and mark in the costumes. Take the sample we have already given, and make it look like this:

Lake Shore

1—Where Mary and Gerald meet. 1-1.

26—Where Gerald gives Mary the ring. 3-4.

31—Mary throws a kiss to Gerald, who is in 30. 3-4.

That means that Mary and Gerald wear their first costumes in one, and Gerald's third and Mary's fourth in the other scenes. See that they do. But you won't have to give this your personal attention on location. We'll come to that in a moment.

Now you're pretty well fixed, and it's about time. All you need is your locations. Give the list of locations to your location man or Props, or do the work yourself, but arrange in advance for the loan of every spot on private property that you intend using. If possible, send your cameraman over the ground in advance to size up the shots.

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off your shoulders. We are going to give you a script clerk. On the lots, this generally is a girl, but in an amateur organization it may be difficult to find a clever girl who doesn't insist on being an actress. Be diplomatic. Tell her about Dorothy Arzner, who started as a script girl. Tell her of the girls who have graduated from the campstool to the cutting rooms. If that fails, use a boy, but a girl is apt to be more painstaking. A good script clerk is like a couple of extra right arms. Pick a smart one.

She gets a carbon of the full script, preferably a scene to a page, with plenty of space for notes. She notes the entrances and the exits, and all of the little details. Last week you made a roadside scene with Harold swinging along smoking a pipe. This week you make a follow scene. If Harold comes into the scene with a cigarette in his face, the girl shoots him, unless Props saves his life with a pipe. But the pipe is costume and not property. It's up to the actor—and the script clerk. If he is smoking a cigar, she notes how much is left, to match into the next scene, if necessary. She notes the wastage in candles, and any change in costume. She reminds Belinda that she can't wear her cloak because she dropped it two scenes ago and asks George why he is wearing a cap when he started out in the sequence in a straw hat. All she has to do is to remember about a million little things like that, and enter them in her book. At the close of the scene, she transfers her notes to the next scene. If the next scene already has been made, she backs up in her entries, but she keeps all the players straight on costumes and little points.

A good script clerk is to the director what a trained nurse is to the physician or an efficient secretary to the man of big business, so pick the script girl even more carefully than you do your leading woman. She is far more important to you. But she'll be useful only in proportion to the care you take in fixing, though often she can help you fix, and lighten this load.

This sounds like a lot of trouble and unnecessary detail, but it's all important and time saving, and it keeps your hair from falling out, or being uprooted by the handful. An extra week or two on fixing will often save a month in the shooting, so it is well worth while, and it's not as much of a job as it sounds. You'll have the script girl and maybe an assistant director for routine, so you can afford the time needed for proper fixing. In making a picture, system and success are synonymous.

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E. B. Meyrowitz, Inc., 1516 Washington Blvd.
United Camera Stores, Inc., 14611 Jefferson Ave., E.
Grand Rapids: Camera Shop, Inc., 16 Monroe Ave., N. W.
Jackson: Royal Film Service, 178 Michigan Av. W.
Lansing: Linn Camera Shop, 109 S. Washington Ave.
Vans Cine Service, 201 American State Bank Bldg.
Muskegon: Beckquist Photo Supply House, 885 First St.
Radium Photo Service, 320 W. Western Ave.
Saginaw: Hesse's, Genesee at Jefferson

MINNESOTA

Duluth: Zimmerman Bros., 330 W. Superior St.
Minneapolis: Eastman Kodak Stores, Inc., 112 S. Fifth St.
E. B. Meyrowitz, Inc., 825 Nicollet Ave.
Sly Fox Films, 49 S. 9th St.
Oak Island: Oak Island Shop.
Owatonna: B. W. Johnson Gift Shop, 115 W. Bridge St.
St. Paul: Co-operative Photo Supply Co., 381-3 Minnesota St.
E. B. Meyrowitz, Inc., 358 St. Peter St.
Ray-Bell Films, Inc., 817 University Ave.
St. Marie Cigar & News Co., 96 E. 5th St.
Zimmerman Bros., 320 Minnesota St.
Winona: Van Vranken Studio, 57 W. Fourth St.

MISSOURI

Kansas City: Z. T. Briggs Photographic Supply Co., 916 Grand Ave.
Z. T. Briggs Photographic Supply Co., 1006 Main St.
Z. T. Briggs Photographic Supply Co., 21 E. 11th St.
Hanley Photo & Radio Shop, 116 E. 10th St.
St. Louis: A. S. Aloe Co., 513 Olive St.
Bennett & Dailey Enterprises, 1502 N. Union Blvd.
Erker Bros., 707 Olive St.
Geo. D. Fisher & Co., 915 Locust St.
Hyatt's Supply Co., 417 N. Broadway.
M. F. Rudi Drug Co., 15 at Cass Ave.
Springfield: Hurlburt Supply Co., 315 St. Louis St.

NEBRASKA

Hastings: Carl R. Matthiesen & Co., 713 W. 2nd St.
Omaha: Eastman Kodak Stores, Inc., 419 S. 16 St.

NEW JERSEY

Atlantic City: Eastman Kodak Stores, Inc., 1735-37 Boardwalk.
Camden: Parrish & Read, Inc., 308 Market St.
Newark: Anspach Bros., 838 Broad St.
L. Bamberger & Co.
Fireman's Drug Store, Market and Broad.
Schaeffer Co., 103 Halsey St.
Plainfield: Mortimer's, 317 Park Ave
Trenton: Barlow's—Music, 130-132 E. State St.

NEW YORK

Albany: E. S. Baldwin, 32 Maiden Lane.
F. E. Colwell Co., 465 Broadway
Binghamton: A. S. Bump Co., 180 Washington St.
Brooklyn: Geo. J. McFadden, Inc., 202 Flatbush Ave.
Buffalo: J. F. Adams, Inc., 459 Washington St.
Buffalo Photo Material Co., 41 Niagara St.

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Haverstraw: E. H. Vandenburgh, 3 Broadway.
Ithaca: Henry R. Head, 109 N. Aurora St.
W. R. Tompkins, 140 E. State St.
New York City: Abercrombie & Fitch, 45th & Madison Ave.
American News and its Subsidiaries, 131 Varick St.
J. H. Boozer, 173 E. 60th St.
Brentano's, 1 W. 47th St.
City Camera Co., 110 W. 42nd St.
Abe Cohen's Exchange, 115 Park Row.
Columbus Photo Supply, 146 Columbus Ave.
* Cullen, 12 Maiden Lane.
Davega, Inc., 111 E. 42nd St.
Davega, Inc., 152 W. 42nd St.
Devoe & Raynolds Co., Inc., 34 E. 42nd St.
* Eastman Kodak Stores, Inc., Madison Ave. at 45th St.
Eastman Kodak Stores, Inc., 235 W. 23rd St.
H. & D. Folsom Arms Co., 314 Broadway
Gall & Lembke, Inc., 7 E. 48th St.
Frank Garfinkel, 141 Avenue A
* Gillette Camera Stores, Inc., 117 Park Ave.
Gillette Camera Stores, Inc., 16 Maiden Lane
Gloeckner & Newby Co., 9 Church St.
* Herbert & Huesgen Co., 18 E. 42nd St.
Love & Farley, News Stand, Times Bldg.
Lugene, Inc., 600 Madison Ave.
Medo Photo Supply Corp., 323-325 W. 37th St.
Meta Photo Supply Co., 122 Cedar St.
E. B. Meyrowitz, Inc., 520 Fifth Ave.
Mogull Bros., 2025 Boston Rd.
George Murphy, Inc., 57 E. 9th St.
New York Camera Exchange, 109 Fulton St.
Pickup & Brown, 41 E. 41st St.
Rab Sons, 987 Sixth Ave.
C. F. Ray, 296 Fifth Ave.
Schoenig & Co., Inc., 8 E. 42nd St.
* Stumpp & Walter Co., 30 Barclay St.
H. F. Waterman, 63 Park Row.
* Willoughby Camera Stores, Inc., 110 W. 32 St.
Olean: Don Seele Studio, 150 N. Union St.
Poughkeepsie: Cundy Gift & Art Shop, 27 Market St.
Rochester: Marks & Fuller Co., 36 East Ave.
Sibley, Lindsay & Curr Co., Camera Dept.
Stamford-in-the-Catskills: E. S. Burtis.
Syracuse: Clark Music Co., 416-20 So. Salina St.
Geo. F. Lindemer, 443 S. Salina St.
Utica: Edwin A. Hahn, 111 Columbia St.
Watertown: Edson E. Robinson, Inc., 111-113 Washington St.

OHIO

Akron: Dutt Drug Co., 7 E. Exchange St.
Pockrandt Photo Supply Co., 16 N. Howard St.
Canton: Ralph W. Young, 139 S. Cleveland Ave.
Cincinnati: Ferd Wagner Co., 113 E. 5th St.
Huber Art Co., 124-7th St., W.
John L. Huber Camera Shop, 144 E. 4th St.
Movie Makers, Inc., 110 W. 8th St.
L. M. Prince Co., 108 W. 4th St.
Cleveland: Dodd Co., 652 Huron Rd.
Eastman Kodak Stores, Inc., 1126 Euclid Ave.
Escar Motion Picture Service, Inc., 10008 Carnegie Ave.
Fowler & Slater Co., 806 Huron Rd.
Fowler & Slater Co., 347 Euclid Ave.
Fowler & Slater Co., 1915 E. 9th St.
Home Movies Co., 1501-7 Superior Ave.
Lyon & Healy, Inc., 1226 Huron Rd. at Euclid Ave.
Solomonson Optical Co., 735 Euclid Ave.
* Stone Film Laboratory, 8807 Hough Ave.
Columbus: Capitol Camera Co., 7 E. Gay St.
Columbus Photo Supply, 24 E. Gay St.
Dayton: Dayton Camera Shop, 1 Third St., Arcade
Norwood: Home Movie Service Co., 2128 Cathedral Ave.
Toledo: Franklin Print. & Eng. Co., 226-36 Huron St.
Gross Photo Supply Co., 325 Superior St.
Lawrence's, 1604 Sylvania Ave.
Leo MacDonough, 1103 Jermyn Ave.
Youngstown: Fowler & Slater Co., 7 Wick Ave.

OKLAHOMA

Oklahoma City: Roach Drug Co., 110 W. Main St.
Tulsa: Camera Shoppe, 519½ Main St., S.
Alvin C. Krupnick, 9 E. 6th St.

OREGON

Pendleton: Floyd A. Dennis.
Portland: Eastman Kodak Stores, Inc., 345 Washington St.
J. K. Gill Co., 5th & Stark Sts.
Lipman Wolfe & Co., Kodak Dept., Fifth, Washington & Adler Sts.

PENNSYLVANIA

Erie: Kelly & Green, 116 W. 11th St.
Harrisburg: Maxwell H. Hite & Son, 422 S. 13th St.
James Lett Co., 225 N. 2nd St.
Lancaster: Darmstaetter's, 59 N. Queen St.
Mt. Carmel: Stecker's Book Store, 20 N. Oak St.
Philadelphia: Amateur Movie Corp., 132 S. 15th St.
Eastman Kodak Stores, Inc., 1020 Chestnut St.
Jos. C. Ferguson, Jr., 1804 Chestnut St.
Strawbridge & Clothier, Market, Eighth & Filbert Sts.
John Wanamaker, Dept. 56.
* Williams, Brown & Earle, Inc., 918 Chestnut St.
Pittsburgh: Eastman Kodak Stores, Inc., 606 Wood St.
B. K. Elliott & Co., 126-6th St.
Joseph Horne Co., Magazine Dept.
Kaufmann's Dept. Store., Dept. 62 Fifth Ave.
Root's Kamera Exchange, 11 Fifth Ave. Arcade.
Reading: Alexander Kagen, 641 Penn St.
Shamokin: John B. Conbere, 31 S. Owl St.
Wilkes-Barre: Ralph E. DeWitt, 60 W. Market St.
Zwiebel-Stenger Sales Co., 203 S. Main St.

RHODE ISLAND

Newport: Rugen Typewriter & Kodak Shop, 295-7 Thames St.
Providence: E. P. Anthony, Inc., 178 Angell St.
Chas. S. Bush Co., 244-246 Weybosset St.
Starkweather & Williams, Inc., 47 Exchange Pl.

TENNESSEE

Chattanooga: Englerth Photo Supply Co., 722 Cherry St.
Memphis: Memphis Photo Supply Co., Hotel Peabody, 86 S. 2nd St.
Nashville: G. C. Dury & Co., 420 Union St.

TEXAS

Beaumont: Thames Magnolia Store, 2599 Magnolia St.
El Paso: Schuhmann Photo Shop, P. O. Box 861.
Ft. Worth: Chas. G. Lord Optical Co., 704 Main St.
Houston: Miller Studio, 1321 Capitol Ave.
Star Elec. & Eng. Co., Inc., 613 Fannin St.
San Antonio: Fox Co., 209 Alamo Plaza.
E. Hertzberg Jewelry Co., Houston at St. Mary's Sts.

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Salt Lake City: Salt Lake Photo Supply Co., 271 Main St.
Shiplers, 144 S. Main St.

VERMONT

Burlington: Robert T. Platka, 231 S. Prospect St.
Rutland: Geo. E. Chalmers Co., Inc.

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Norfolk: S. Galeski Optical Co., 209 Granby St.
G. L. Hall Optical Co., 257 Granby St.
Richmond: S. Galeski Optical Co., 737 E. Main St.
G. L. Hall Optical Co., 418 E. Grace St.

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Seattle: Anderson Supply Co., 111 Cherry St.
Eastman Kodak Stores, Inc., 1415-4th Ave.
Lowman & Hanford Co., 1514—3rd Ave.
Motion Picture Service, 903 Lloyd Bldg., Sixth Ave. and Stewart St.
Spokane: Joyner Drug Co., Howard & Riverside Ave.
Tacoma: Shaw Supply Co., Inc.
E. W. Stewart & Co., 939 Commerce St.
Yakima: Bradbury Co., 19. S. Second St.

WEST VIRGINIA

Wheeling: Twelfth St. Garage, 81-12th St.

WISCONSIN

Eau Claire: Davis Photo Art Co.
Fond du Lac: Huber Bros., 36 S. Main St.
Green Bay: Bethe Photo Service, 125 Main St.
LaCrosse: Moen Photo Service, 313 Main St.
Madison: Photoart House, 212 State St.
Milwaukee: Boston Store, Wisconsin Ave. & 4th St.
H. W. Brown & Co., 87 Wisconsin St.
Eastman Kodak Stores, Inc., 427 Milwaukee St.
Gimbel Bros., Kodak Dept., Wisconsin Ave. & W. Water St.
Photoart House of Milwaukee, 220 Wells St.
Waukesha: Warren S. O'Brien Commercial Studio, 353 W. Broadway.

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AFRICA

Cape Province

Cape Town: Kodak (South Africa) Ltd., "Kodak House", Shortmarket and Loop Sts.

AUSTRALIA

New South Wales

Sydney: Harringtons, Ltd., 386 George St.
Kodak (Australasia) Pty. Ltd., 379 George St.

New Zealand

Wellington: Kodak (Australasia) Pty. Ltd., Box 1474, G.P.O.

Queensland

Brisbane: Kodak (Australasia) Pty. Ltd., 250 Queen St.

South Australia

Adelaide: Harringtons, Ltd., 10 Rundle St.
Kodak (Australasia) Pty. Ltd., 37 Rundle St.

Tasmania

Hobart: Kodak (Australasia) Pty. Ltd., 45 Elizabeth St.

Victoria

Melbourne: Charles W. Donne, 349-51 Post Office Place.
Harringtons, Ltd., 266 Collins St.
Kodak (Australasia) Pty., Ltd., 284 Collins St.
Kodak (Australasia) Pty., Ltd., 161 Swanston St.
Technical Journals Pty., Ltd., Temple Court, 422 Little Collins St.

Western Australia

Perth: Kodak (Australasia) Pty. Ltd., Hay St.

CANADA

Alberta

Calgary: Boston Hat Works, 109 Eighth Ave.

British Columbia

Vancouver: Eastman Kodak Stores, Ltd., 610 Granville St.
Film & Slide Co. of Can., Ltd., 319 Credit Foncier Bldg.

Manitoba

Winnipeg: Eastman Kodak Stores, Ltd., 472 Main St.

Ontario

Hamilton: W. Hill & Bro., 90 W. King St.
Ottawa: Photographic Stores, Ltd., 65 Sparks St.
Toronto: Eastman Kodak Stores, Ltd., 66 King St. T. Eaton Co., Dept. V-6, 190 Yonge St.
Film & Slide Co. of Can., 156 King St., W.
Lockhart's Camera Exchange, 384 Bay St.

Quebec

Montreal: T. Eaton Co., St. Catherine St., W.
Film & Slide Co. of Can., Ltd., 104 Drummond Bldg.
Gladwish & Mitchell, 147 Peel St.

CHINA

Hong Kong: The Pharmacy, Fletcher & Co., Ltd., 26 Queen's Rd., Central.
Shanghai: Chiyo-Yoko, P 470, Nanking Rd.
Eastman Kodak Co., 64 Kiangse Rd.

DENMARK

Copenhagen V: Kodak Aktieselskab, Vodroffsvej 26.

DUTCH EAST INDIES

Java: Kodak, Ltd., Noordwijk 38, Weltevreden

ENGLAND

Harrogate: A. R. Baines, 39 James St.
London, S. W. 1.: Westminster Photographic Exchange, Ltd., 119, Victoria St.
London, W. C. 2: Sands, Hunter & Co., Ltd., 37 Bedford St., Strand.
London, W.1.: Bell & Howell Co., Ltd., 320 Regent St.
J. H. Dallmeyer, Ltd., 31 Mortimer St., Oxford St.
Wallace Heaton, Ltd., 119 New Bond St.
Wallace Heaton, Ltd., 47 Berkeley St., Piccaddilly.
Westminster Photographic Exchange, Ltd., 62, Piccadilly.
Westminster Photographic Exchange, Ltd., 111, Oxford St.
Sheffield: Wm. McIntosh (Sheffield) Ltd., Change Alley.
Sheffield Photo Co., 6 Norfolk Row (Fargate).

HAWAII

Honolulu: Honolulu Photo Supply Co., P. O. Box 2999

HOLLAND

Amsterdam: Capi, 115 Kalverstraat.
Foto Shaap & Co., Spui 8.
Den Haag: Capi, 124 Noordeinde
Fotohandel Ter Meer Derval, Fred. Hendriklaan, 196.
Groningen: Capi, 3 Kleine Pelsterstraat
Nijmegen: Capi, 13-17 Van Berchenstraat
Capi, Broerstraat 48.
Rotterdam: Bollemeijer & Brans, Korte Hoogstraat 25.

HUNGARY

Budapest, IV: Pejtsik Karoly, Varoshaz U-4.

INDIA

Bombay: Hamilton Studios, Ltd., Hamilton House, Graham Rd., Ballard Estate
Calcutta: Army & Navy Coop. Soc., Ltd., 41 Chowringhee St.

ITALY

Milan 29: Kodak Societa Anonima, Via Vittor Pisani 6.

JAPAN

Kobe: Honjo & Co., 204-5 Motomachi 6-Chome
Kyoto: J. Osawa & Co., Ltd., Sanjo Kobashi.
Osaka: Fukada & Co., 218 Dojima Bldg.
T. Uyeda, No. 4 Junkeimachi Shinsaibashi-suji, Minami-ku.
Tokyo: Home Movies Library, 515 Marunouchi Bldg.

MEXICO

Mexico City: American Photo Supply Co., S. A., Avenida P. 1., Madero, 40.
Kodak Mexicana, Ltd., Independencia 37.
Pathe Baby-Agency for Mexican Republic; Latapi Y Bert, Av. 16 de Septiembre 70, El Globo.
Puebla: Casa "Hertes", Av. Reforma 109

NORWAY

Oslo: J. L. Nerlien A/S, Nedre Slotsgate 13
University Book Shop

PHILIPPINE ISLANDS

Manila: Denniston, Inc., P. O. Box 255

REPUBLIC OF PANAMA

Ancon: Specialty Shop, Box B.
Panama City: Lewis Photo Service, 1 Fourth of July Ave.

SCOTLAND

Edinburgh: J. Lizars, 6 Shandwick Pl.
Glasgow: Robert Ballantine, 103½ St. Vincent St., Nr. Renfield St.
J. Lizars, 101 Buchanan St.

SIAM

Bangkok: Prom Photo Studio, New Rd., Cor. Chartered Bank Lane.

SPAIN

Barcelona: James Casals, 82, Viladomat St.
Madrid: Kodak Sociedad Anonima, Puerta del Sol 4.

STRAITS SETTLEMENTS

Singapore: Y. Ebata & Co., 33 Coleman St.

SUMATRA

Medan: Y. Ebatat & Co., 69 Kesawan.

SWEDEN

Stockholm: A. B. Nordiska Kompaniet, Photographic Dept.

SWITZERLAND

Lausanne: Kodak Societe Anonyme, 13 Av. Jean-Jacques Mercier.
Winterthur: Alb. Hoster, Marktgasse 57
Zurich: Zulauf (Vorm, Kienast & Co.), Bahnhofstr, 61.

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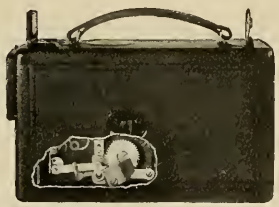

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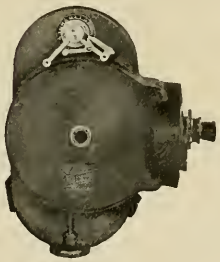

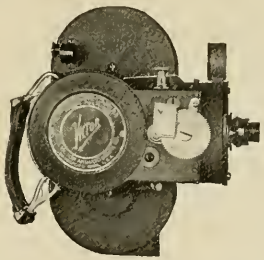

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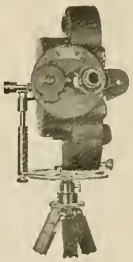

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CINÉ-KODAK Panchromatic film is sensitive to all colors occurring in nature. It has not the limitations of ordinary film, which is sensitive chiefly to blue, violet and ultra-violet. As a result, Ciné-Kodak Panchromatic film brings out everything in the picture in its proper black and white relationship. The result is a black and white photograph that is infinitely superior to that made with ordinary film.

It is not necessary to use a filter with Ciné-Kodak Panchromatic film, but an even greater improvement in landscape and cloud photography is at once apparent when this is done. Except for portraiture, the Ciné-Kodak filter is recommended for general use with Ciné-Kodak Panchromatic film. A filter should not be used for portraiture.

Ciné-Kodak Panchromatic film is just as easily used as is ordinary film. It is daylight-loading and is processed by the famous reversal process. Duplicates can be made from panchromatic originals, of course.

The use of the Ciné-Kodak filter involves only the slipping of the filter into or over the lens barrel—depending upon the type of camera used. The filter is so small it can be carried in the vest pocket.

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EASTMAN KODAK COMPANY, Rochester, New York

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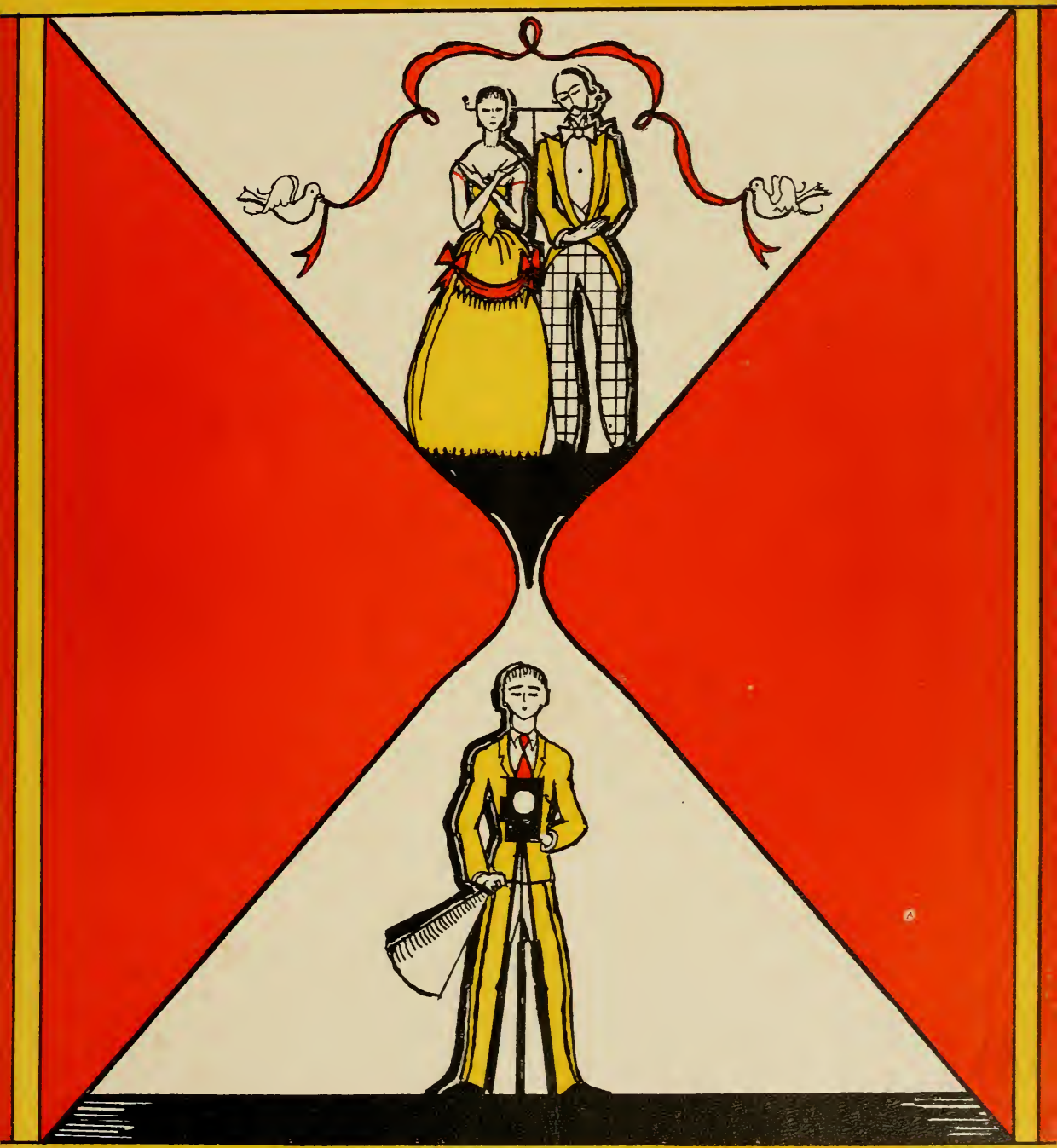

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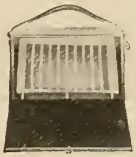

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Self Threading Reel
200 ft. 50c; 400 ft. 75c

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Projector, Pair 15c

Threading Light
$1.50

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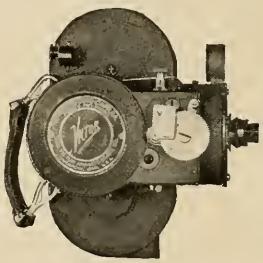

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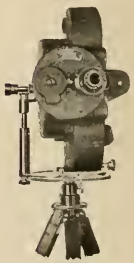

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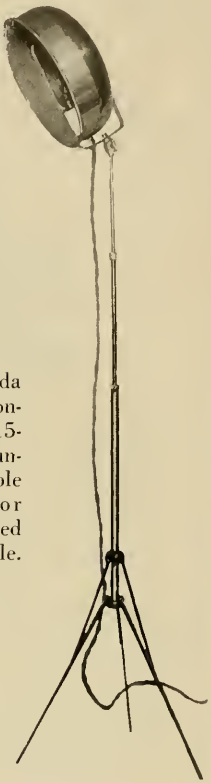

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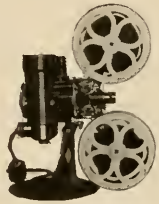

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Classified Advertising

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CORRECTION

THROUGH an error, greatly regretted by the staff, the paging of Volume IV of MOVIE MAKERS, *which began with the January, 1929, issue, continued the paging of Volume III and was numbered from page* 337 *to* 900, *instead of beginning again with page* 1. *The error is corrected in this issue, which establishes the proper paging of the volume, beginning with page* 71.

MOVIE MAKERS

MAGAZINE OF THE AMATEUR CINEMA LEAGUE, INC.

VOLUME IV | FEBRUARY, 1929 | NUMBER 2

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MOVIE MAKERS is published monthly in New York, N. Y., by the Amateur Cinema League, Inc.

Subscription Rate $3.00 a year, postpaid (Canada $3.25, Foreign $3.50); to members of the Amateur Cinema League, Inc. $2.00 a year, postpaid; single copies, 25c. On sale at photographic dealers everywhere.

Entered as second-class matter August 3, 1927, at the Post Office at New York, N. Y., under the Act of March 3, 1879.

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Editorial and Publication Office: 105 West 40th Street, New York, N. Y. Telephone, Pennsylvania 3715.

Advertising rates on application. Forms close on 5th of preceding month.

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Editor
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Have you met . . .

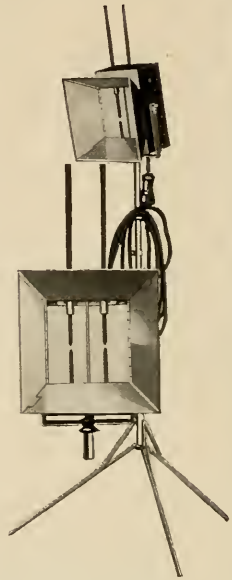
LITTLE SUNNY TWIN?

He's just what his name implies. Small and compact—just about one-half to one-quarter as large as other lights of the same or less strength (measure him by the upper carbons in the picture which are 12 inches long). Sunny? Yes, sir!! He makes fully exposed movies on reversal film 16 per second at f3.5 with 1 lamp 8 to 10 feet from your subjects; at f1.8 or faster 15 to 20 feet from subjects. On regular negative film 10 to 12 feet at f3.5 and 18 to 24 feet at f1.8.

And he's sturdy, too, nothing delicate about him; the knocks and jars that are deadly to incandescent bulbs mean nothing to him. His smile lights evenly an angle of 90 degrees without the bright spot which is present in all the incandescent lamps using silver surfaced or highly polished reflectors. This bright spot means uneven illumination in your pictures. Little Sunny's even illumination is brighter than the bright spot of the incandescent bulb. The result is full exposure over the entire picture area.

Don't judge him by the price which is low because we knew he'd make lots of friends and because he is sold only direct to the user—no sales through dealers (through dealers the price would be $37.50 or more). Compare him with any lamp or series of lamps on the market regardless of price. If you don't like him (or for any other reason) you can return him within 10 days and we'll cheerfully refund your money.

By the way, he'll be glad to give you sunbaths (ultra-violet) if you use the Therapeutic A (Sunshine) carbons. As much in four minutes as thirty minutes of Summer Sunlight. Four minutes a day will "pep" you up wonderfully; don't take our word for it but ask your doctor.



"You cannot get the lamps back now. I have exposed 300 feet of film with them, almost all Christmas pictures and they are FINE."

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Note: Mr. Jantzen bought two.

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"I think Little Sunny Twin is all you claim for him. I am more than pleased; he's my baby. (Try to get him away from me)."

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Light strength; movies 16 per second at f3.5 at 8 to 10 feet from subjects; stills at f4.5—1/10th to 1/15th second, same distance.

Size: lamp housing 4 x 5½ x 9" with reflector folded. Reflector opened 9 x 9". Carbons: (5/16 x 12") National White Flame, Panchromatic, or Therapeutic A (Sunshine). Finish: aluminum inside, black crystal outside. Can be used on any home circuit.

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from maker to user (no sales through dealers at this price) with heavy folding nickel plated stand 6 feet tall, 15 feet of cord, 1 Trim White Flame Carbons, 1 Trim Panchromatic. Extra carbons, White Flame, Panchromatic or Therapeutic A (Sunshine) $2.00 per dozen, $15.00 per hundred. Postpaid.

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FEATURED RELEASES

For Home Projectors

▲ ▲

Bell & Howell Co., Chicago, Ill. Announcement from the Filmo Sale Library for February begins with *Aviation's Evolution*, in which the story of aviation is told up to the present day by means of 100 ft. of film. *Felix the Cat* has two adventures, each a complete episode in 100 ft. Widely separated from the foregoing is *A Nature Series*, by William L. and Irene Finley of the American Nature Association. In this series are: *The Humming Bird, the Tiniest Soul in Feathers*, and *Monkey-faced Owls*, each complete in 100 ft.

De Vry Corporation, Chicago, Ill. *Citizenship*, suited to the needs of fourth to eighth grade pupils, is the third number of this company's *School Film Lesson Courses* to which attention has been called in this column. It is made up of twelve reels. *Immigration, American Ideals, Service, Obedience, Thrift, Physical and Mental Fitness, School Beautiful, School Discipline, School Industries, Working with Civic Organizations*, and *Serving the Community*, the latter in two parts.

Eastman Kodak Company, Rochester, N. Y. *Wild Men and Beasts of Borneo*, a 200-ft. film, heads the Cinegraph announcement. Its high lights are described as "excellent shots of wild elephant herds," and a thrilling trapping scene. *Hawaii* has the ambitious purpose of convincing the world that those beautiful islands are not wholly made up of ukuleles which descend as a natural gift to man. It is described as a lovely scenic picture. We have failed to learn through the description of *The Early Bird and the Worm* whether or not the picture ends in the worm's fade-out. It is an animated model film in 100 ft.

The Burton Holmes Lectures, Inc., Chicago, Ill. Especial stress is laid this month by this famous travel library on films which picture our own country. *Estes Park, Colorado*, is descriptive of the Big Thompson Canyon, fishing in the North St. Vrain, and gives glimpses of the Palisades of the Colorado River. *Rocky Mountain National Park* takes one over the Fall River Road, Milner Pass and gives views of Horse Shoe Falls, Bear Lake, and Lake Odessa, as well as other noted spots. *Yellowstone Park Revisited* needs no detailed description.

Home Film Libraries, New York, N. Y. Three of Felix—this time two 300-ft. reels, *Felix Puts It Over*, and *Felix Doubles for Darwin*, the third member of this "triumvirate" is *Felix Tries to Rest*, a 100-ft. film. The feature film to which attention is drawn particularly this month is *The Taxi Mystery*, with Edith Roberts and Robert Agnew.

Kodascope Libraries, Inc. *The Pony Express*, with Ricardo Cortez, Ernest Torrence, George Bancroft, Wallace Beery and Betty Compson (a Paramount Picture), leads the way this month. Attention might be called also to the fact that a special offer on various subjects is a feature of the Kodascope current announcement.

Pathegrams, 1 Congress St., Jersey City, N. J. The February Big Five include three Our Gang Comedies, each in 400 ft., *No Noise, Jolly Days* and *Lodge Night*. The others are *Picking Peaches*, a 400 ft. Harry Langdon comedy, and *The United States in Five Minutes*, a pictorial travelogue in 100 ft.

Protecto Films, Inc., New York, N. Y. This library announces that it is now editing for the 16mm. field the film, *In the Shadows of the North Pole*, five reels. The film is descriptive of the fourteen months' experience of Dr. Constantin Dumbrava in the central plateau of Greenland, a trip undertaken in the interests of science under the auspices of the Philadelphia Geographical Society and in cooperation with the University of Michigan.

Ernest M. Reynolds, Cleveland, Ohio. *The Pasadena Tournament of Roses*, which has been under way, is announced this month. *Fangs of the North*, in 200 ft., and *Through the Thousand Islands* (100 ft.) are also offered.

INTERESTING ITEMS FROM

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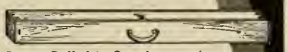

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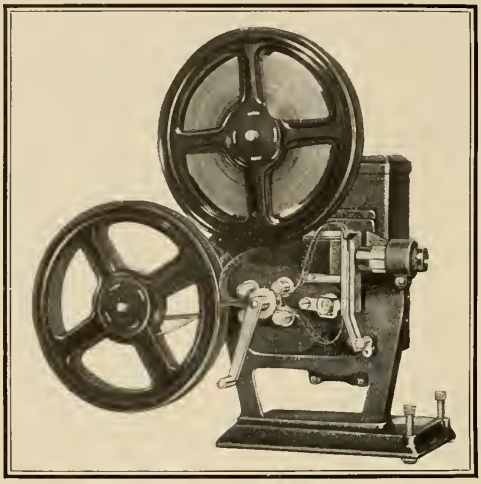

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11. Portability—weighs only 4¾ pounds. Size of projector proper is 7″ wide x 10½″ high x 11″ deep.
12. Only two bolts and nuts necessary to attach universal electric 110 volt motor.

EDITORIAL

ANNOUNCEMENT

WE are pleased to announce as Technical Consultant of the Amateur Cinema League and as Technical Editor of MOVIE MAKERS, *Mr. Russell C. Holslag, who succeeds Mr. Walter D. Kerst in these capacities. Mr. Holslag is an amateur cinematographer of long standing and wide experience and has established a record of experiment and invention in this field. He comes to us from the Engineering Department of the New York Central Railroad and has been active in the photographic and cinematographic work of that organization. Previously Mr. Holslag was engaged in commercial cinematography.*

THE amateur movie maker has won his official bay-leaves. MOVIE MAKERS was happy to report in our December number that Wilton Barrett, Secretary of the National Board of Review of Motion Pictures, considers *The Fall of the House of Usher*, the amateur production of J. S. Watson, Jr., and Melville Webber, the most significant advance the motion picture has made since *The Cabinet of Dr. Caligari*. Mr. Barrett feels that this film has opened a new vista of accomplishment in cinematic art.

¶ This is not only high praise but high praise from the source best qualified to give it. The National Board of Review of Motion Pictures, which celebrated its twentieth anniversary the end of last month at its annual conference in New York City, performs for the motion picture industry and at the behest of that industry, a most important function in passing on all of the products of professional studios that request such service—and this means all but a very small fraction of production companies. Therefore, the head of the professional evaluating and approving organization has placed an amateur photoplay at the top of the list.

¶ All amateurs may rejoice at this tribute. There should also come to all amateurs a deep sense of responsibility for the future development of cinematic art. In the short space of five years they have produced better work than professionals and the question of amateur inferiority will not again arise. There should be a friendly emulation between amateur and professional to produce the best motion picture art. There should be no hostility between them and each should lend to and borrow from the other.

¶ Amateurs should be more and more watchful of their product and should not be satisfied with less than their best. We are now partners with the professional in responsibility for the proper use of the motion picture as an artistic and as a social medium. We must take care that we do not invite lower rating in future because of slipshod production.

¶ Amateurs who accept this responsibility will be watchful of every assault upon the motion picture. Their attention is particularly directed to legislation which, in the so-called Hudson Bill, now lies before Congress. This bill proposes a national control of motion picture production and indirectly provides a national censorship of films. We believe that an examination of this proposed legislation will show it to be an unwarranted attack upon artistic liberty, as it unquestionably is an effort to assume governmental control of an existing industry. We recommend that each amateur find out what his specific thought is about the Hudson bill and that, after finding out, he inform his congressional delegation. Here the amateur can serve in giving Congress a definite public opinion.

A Word About the Amateur Cinema League

THE Amateur Cinema League is the international organization of movie amateurs founded, in 1926, to serve the amateurs of the world and to render effective the amateur's contribution to cinematography as an art and as a human recreation. The League spreads over fifty countries of the world. It offers a technical consulting service; it offers a photoplay consulting service; it offers a club consulting and organizing service; it conducts a film exchange for amateur clubs. MOVIE MAKERS is its official publication and is owned by the League. The directors listed below are a sufficient warrant of the high type of our association. Your membership is invited, if you are not already one of us.

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ON TOP OF THE WORLD

A Cine Silhouette from Scandinavia

Photograph by H. Armstrong Roberts

BACK HOME AFTER CHRISTMAS

SCANDINAVIAN CINEMATICS

By Hugo J. Bartholomae

▲▼▲

IN the great exodus of Americans to Europe each year there is one region that is sadly neglected—the Scandinavian Peninsula. Whether this is so through misapprehension or indifference is hard to determine. The climate is not severe; Scandinavia is not remotely inaccessible, and it affords a great deal of interest to the cine traveler, both as to color and historic background.

So when, last year, I found that I could spend three months in Scandinavia the happy thought came that I might take a moving picture camera with me. This proved little less than inspiration, for the opportunities to use such an instrument were legion. Beginning with our entrance into the beautiful island-studded harbor of Bergen, built around the bases of the several mountains from which the city gets its name, we were met by a seaplane and I had the first opportunity to try my hand at photographing a plane in flight. Arriving at the quaint old city itself, which dates back to a time previous to the Hanseatic League, I discovered that many of the old buildings of that time were still standing and that a fine atmosphere of antiquity pervaded the town.

The lion and the lamb lie down together in Bergen. Here is a busy fish market, full of color and photographers, but not, strange to note, of the cinematic variety. And not a step away a flower market calls, its "color" appeal more distinctly felt. Fish and flowers—side by side! But why not, after all?

Bergen is the starting point for most of the cruises north along the magnificent coast line to the North Cape. Nature has been prodigal with scenery along this coast and has endowed Norway with a beauty unsurpassed by any other country in the world. At every hamlet and in every fjord where the steamer calls the photographer will want to have his cine camera buzzing to film the debarkation of the tourists by launch, the bustle of landing, the assigning of travelers to their respective carriages drawn by sturdy little Norwegian ponies, and the always interesting sight of a long caravan starting its journey up some rugged, picturesque valley. In certain portions of Norway, notably the Telemarken District and Saetersdal, the peasants still wear the characteristic costume, and this is best seen on Sunday, when they are dressed for church. They are most obliging about posing, very ingenuous and not at all movie-conscious, entering into the spirit of the thing with a fine, friendly generosity that is typical of the nation.

A LAD OF LAPLAND

As the steamer proceeds along the coast the opportunities for photographing bird life are almost always present, but the great chance comes when the vessel puts in at Bird Rock at a time previously announced. Then the ship's company fires a bomb against the rocky face of the cliff, and literally thousands of birds take wing and circle, screaming, overhead. Among them will be gannets, gulls, terns, puffins, eider ducks, cormorants and others beyond my ornithological knowledge, and many of them distinguishable in the films.

At the North Cape itself the debarkation and beginning of the climb

again inspire the photographer to employ his art. In the neighborhood of the North Cape on Magerö Island there is a large settlement of Lapps with an extensive herd of reindeer. They are excellent subjects for cinematography. On the day I visited the encampment an old Lapp attempted to bring in two of the reindeer on rawhide thongs, but they had a different idea, and a very interesting struggle ensued. One of the reindeer broke away, plunged into a small lake and swam across. The Lapp was successful in bringing only one up to be examined by the travelers from the ship. I made 200 feet of excellent film of this incident, which afforded me no small satisfaction on my return home.

On the return voyage from the North Cape, tourist steamers call at many of the cities and villages in the several fjords. Each is distinctive and individual and each has its wealth of historic legend and folk lore. After returning to Bergen there is an interior trip to be taken through the Telemarken Valley or the Saetersdal, with many opportunities afforded of photographing curious methods of making hay and the quaint country houses.

Crossing into Sweden, the character of the country changes completely. From the rugged, towering mountains, the scenery takes on the aspect of rolling farm land—a smiling, contented country. Sweden has a rich, historic past. The Swedes have influenced the history of the world since times pre-historic. From relics discovered in southern Sweden, which correspond to present-day household utensils, it is argued that they have occupied their present geographic position for upward of 5,000 years.

Of course, in such a country one would expect quaint customs and costumes. And one is not disappointed. In the district known as Dalecarlia, 16th century costumes are still worn on Sundays. To stand outside the church at Rättvik on the shores of Siljansee on a Sunday morning and watch the people going to church, one might well believe himself back in the middle ages. An equally picturesque and no less interesting church-parade goes on at Leksand, where the costumes, though slightly different, are quite as colorful as those at Rättvik. But if one be a student of costumes and folkways he should not neglect the open-air museum called Skansen, on the Island of the Djürgarden in Stockholm. Here the Government has re-erected every type of peasant house, from the earliest known hovels. Here, too, on three evenings a week, specially trained dancers, subsidized by the Government, give exhibitions of folk dancing in authentic costumes of all the rural districts. This, of course, is a veritable mine for the man with a movie camera.

Stockholm itself offers many subjects for the amateur cinematographer. It has been called the Venice of the North, and not without reason, for it is built on a group of islands and most of its heavy transport is done by boats. The waterways are always busy, with all sorts of craft,

THE STRAWBERRY GIRL
Products of Norway's Summer Sun

and a camera set up in one of the front rooms of the Grand Hotel assures many hundred feet of excellent film, interesting all the way through.

Then there is the changing of the guard at the Royal Palace, which takes place every day at 12 o'clock. The public is permitted to stand on the terrace above the "Norrbro" (Northbridge) while the new guard comes marching over, and one may follow on into the court of the Palace, where the military manoeuvers take place.

Around Stockholm there are many delightful trips by boat or motor—to Gripsholm, the residence of the early kings, now a museum; to Skokloster, an ancient baronial castle, now housing one of the most complete collections of small firearms in all Europe. Also a day or two spent in the old university town of Upsala will cause the devotée to expend many feet of film, over which he will gloat after returning home.

I also recommend that travelers visiting Sweden take the canal trip between Stockholm and Gothenburg, in either direction. It occupies but three days and crosses the entire nation. It has been said that "he who has crossed the country on the Göta Canal has seen Sweden." This remarkable engineering project was begun in 1716; it was completed in 1833 but is still being improved. The trip covers 240 miles, sixty of which are actual canal. It crosses all of Sweden, including the two large lakes Vättern and Vänern, the latter the largest lake in Europe but one—the mighty Ladoga. The steamer passes through seventy-five locks and at the highest point is 300 feet above the sea. This top of the grade is Lake Viken. The Göta Canal was originally planned to escape paying toll to the Danes, who held the sea control of the Cattegat and levied a tax on all ships passing through it.

Almost all trips to Scandinavia lead ultimately to Copenhagen. This fine city is always a delight to the traveler. Its distinctive architecture differs from that of Norway and Sweden, and the life and manners of the people are quite different. Copenhagen is a cosmopolitan, sophisticated town, with much of its charm lying in the treasures contained in its museums and shops. But there are many fine parks, and for the alert amateur, with his faithful camera always at hand, there are many opportunities for picturization, especially along the canals and the waterfront.

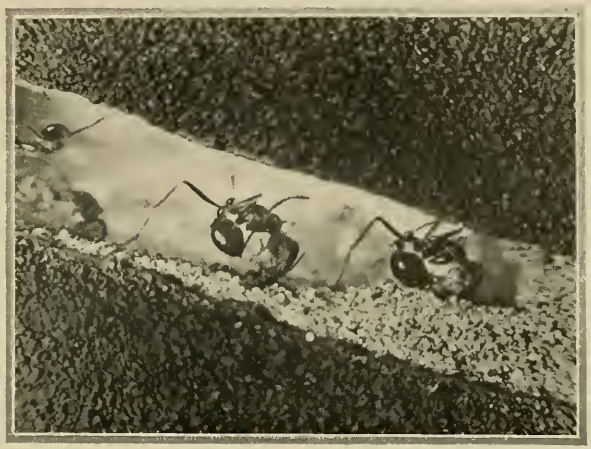
I found Scandinavia so interesting and so replete with subjects for photography that when I reached the continent I seemed to lack interest in filming what I found there. For those who are seeking new territory, where the swarming tourists have not robbed the country of its native charm, I commend picturesque, clean, unspoiled Scandinavia. But by all means take a moving picture camera with you.

CLOSEUP TELEPHOTOGRAPHY

The Secrets of "Making Big Ones Out of Little Ones"

By Herbert C. McKay, A. R. P. S.

PRACTICALLY every serious amateur cinematographer has a telephoto lens in his equipment. These lenses are indispensable in ordinary work but their usefulness does not end there. They may be used in one of the most fascinating branches of amateur motion picture activity, the photography of objects so small that they cannot be recorded in the usual manner. This work is quite easy, presenting no greater difficulty than ordinary telephotography.



Photograph by Bell & Howell

"WE'LL HAVE A NEW HOME IN THE MORNING"
How Closeup Telephotography Reveals What Goes On in an Ant Hill.

It is well known that the nearer an object is to the camera the greater must be the distance between the lens and the film. In ordinary telephotography we find that lenses are, as a rule, calibrated for ten to fifteen feet as the nearest distance. This is made necessary due to the long focus of the lens involved. As the six inch lens is the most common, we will consider it in the present article. The six inch lens will give a film image just six times as large as could be secured with a one inch lens, it being taken for granted that the distance from the lens to the object is the same in both cases. We also know that the six inch lens will give as great an image at a distance of sixty feet as could be secured with the one inch lens at a distance of ten feet. Therefore, if we can focus a six inch lens upon an object about eighteen inches from the camera we will secure an image whose size is the same as that produced by a one inch lens at a distance of three inches. While the one inch lens could be adapted for focusing at this distance the lens would undoubtedly cast a shadow upon the subject. The short working distance has many other obvious disadvantages. Therefore we find the lens of six inch focus is far simpler to use for this type of work than the standard one inch lens.

The six inch lens is designed to be focused on objects not closer than ten feet. For that reason, provision of some kind is necessary to accommodate the extension required in focusing upon an object only eighteen inches or three focal lengths away. Fortunately lenses already adapted for this specialized work are available.

Not long ago one lens manufacturer produced a device by means of which a lens may be focused visually when mounted on a motion picture camera. It is known as the reflex focusing device, consisting of a short barrel which contains a movable prism. The lens is designed to screw into this mechanism and it in turn into the camera. Thus, it is obvious that a portion of the lens barrel equal in length to the barrel of the device must be removed in order to retain the lens adjustment. The lenses made by the manufacturers of this device are equipped with a removable portion the same length as the barrel of the focusing device. Therefore if we mount one of these lenses on this device, but without removing the portion of the barrel designed for this adjustment, it is evident that we increase the lens extension by the length of this portion. As these adjustable collars are obtainable in various lengths it is possible by using an assortment of two or three to secure any desired length extension. Naturally, when using these abnormal extensions, the focusing scale of the lens is no longer accurate. Therefore it is necessary to use the reflex focusing device mentioned, which, with the removable extensions, constitutes the only additional equipment necessary for work of the highest class.

If we intend to focus upon an object eighteen inches from the lens, or three focal lengths, when using a six inch lens we must increase the lens extension by one third, that is, from six to eight inches. We must therefore add two additional inches to the lens barrel. The focusing adjustment of the lens itself provides the necessary final adjustment of the focus.

In considering this type of work, let us take as an example an ordinary ant hill such as may be found in any park or drive. This is not only an accessible subject but also one of extreme interest. Fifty or sixty feet of film devoted to it will make one of the most fascinating films imaginable.

Assuming that the camera is mounted on an adjustable tripod and that this tripod has been placed near the ant hill in question, we are ready to proceed with actual exposure. The lens is directed toward the subject. It may be said at this place that, as the added extension of the lens increases the strain imposed upon the camera and, since we are making a film at such an extreme degree of magnification, the danger of an unsteady film is increased. The actual lens motion will be greater due to the extension and the screen effect of this motion will be more apparent as a result of the extreme magnification. Some sort of lens support is therefore advisable. Supports of this kind are now available which may be placed any desired distance up to approximately one foot from the front of the camera. The use of such a lens support will add greatly to the quality of all pictures made by the process here described.

When the lens has been trained upon the subject, looking into the reflex focusing device, the focusing jacket of the lens mount is turned until a critical focus is secured. Due to the close working distance there will be

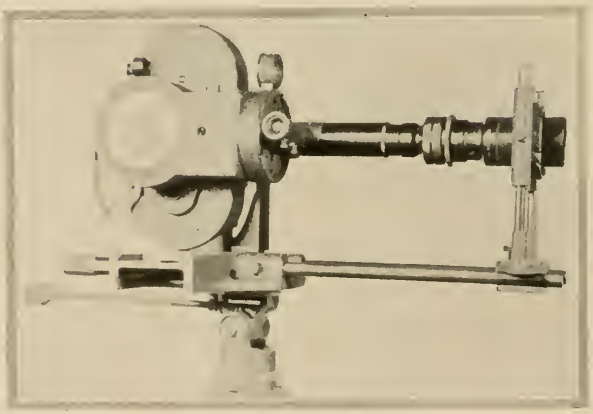
little depth of focus and it is quite probable that some of the higher and lower portions of the field will not be sharply defined. In this case focus sharply upon that portion of the field which contains the subject of principle interest and let the rest of the field take care of itself. When the focus has been secured be sure to remove the focusing prism from the field of view as otherwise no impression will be made upon the film.

The exposure in work of this nature is determined in the usual manner. Undoubtedly the best results are secured through the use of some reliable type of photometric exposure meter. The meter readings will not be entirely correct for the subject involved, however, due to the fact that with extreme extension the calibration of the lens will not be correct. When the reading has been made the lens diaphram is set to one stop larger than that indicated. This is a slight over correction but is near enough for practical purposes. For example, if the meter indicates a diaphram of *f* 8 we will set our iris ring at the point marked 5.6. When this has been done the exposure is made in the usual manner.

This branch of closeup telephotography in itself will furnish film of great interest but does not exhaust its possibilities. Every amateur who has tried to make a miniature or model is well acquainted with the fact that, regardless of the fidelity with which the miniature reproduces the original, it seldom deceives those who see screen representation. This in itself has long been a serious problem to the amateur, yet the remedy is quite simple. The fact that the miniature does not resemble the original is due to its rate of motion. Professional motion picture photographers say that a very crude miniature will pass muster on the screen provided it is photographed with slow motion. The slow rate of speed in itself brings about an appearance of size. This is applicable to the work now under discussion. Our principle purpose in closeup telephotography is to secure a greatly enlarged image of the subject. If we photograph this at normal speed we find that our film, while unusually interesting, still appears to be just what it is, an enlarged film of a small subject. If, on the contrary, we photograph the subject at a high rate of speed, securing in this manner an ordinary slow motion film, we find that our screen shows us a film not of a small subject greatly magnified but of a gigantic reproduction of the original. Instead

PORTRAIT OF A BABY ANT
This Tiny Larva Becomes a Screen Monster Through the Telephote.

of our ants appearing to be magnified from the original they appear to be monsters a foot or two long. It is strange but true that the greater the speed used in making the exposure the larger the size of the insect will appear. This is a fact which may be used to a very great advantage in a number of amateur films, and one which is not limited to the photography of subjects of the natural history type.



ALL READY TO SHOOT
The Camera, Tripod, Telephote, Support and Reflex Focusing Device Make a Formidable but Effective Ensemble.

Nevertheless, the greatest field for this type of work lies in the photography of insect life, though it may be used in producing other scientific and entertainment films. Such a method of procedure is applicable to any subject which in actual life has a length between one eighth of an inch and two inches. This apparently limits the usefulness of such work severely, but not so actually, as we shall see. Many scientists have devoted their entire lives to the study of a single family of insects and have failed to cover the ground thoroughly. This shows us that in this field alone we have an inexhaustible amount of subject material. The same procedure can be adapted to the photography of a minute mechanism such as that of a small watch. It may also be used in the photography of certain actions which lie on the border between the microscopic and the macroscopic. Subjects of this nature include some crystallization phenomena. The same procedure will be valuable in photographing certain effects, such as a portion of the body, desired in dramatic productions. A shot may be made showing only one eye of an actor, a scar upon a finger tip, some kind of distinguishing mark of small size upon a piece of jewelry and so forth. This process enables us to secure an image upon the usual thirty by forty inch screen approximately twenty times natural size. The exact magnification will, of course, depend upon the focal length of the lens used and the distance of the camera from the subject. It is assumed that the projection will fill the thirty by forty inch screen. As this is equivalent to a magnification of the negative image which will amount to practically one hundred diameters it follows that for the production of a screen image fifty times natural life our negative image will be half natural size. Considering the specific case in hand in which we have the six inch lens focused upon an object at a distance of eighteen inches we find by use of ordinary formula for the determination of conjugate foci that the negative image will be one-half natural size. This means that our screen image is fifty times life size. It is thus seen that a wide variation in magnification may be secured.

This work, being extremely simple, provides an infinite increase in motion picture possibilities and opens up a field which will no doubt add greatly to the interest shown by the amateurs in sixteen millimeter motion picture photography.

SLOWLY

An Authoritative Discussion of the Amateur Actor's Greatest Problem

By Paul D. Hugon

Late Director for Pathe, Paramount, etc. Chief Editor at Universal City, etc.

ACTION," in fiction or in the drama and therefore also in the photoplay, is by no means synonymous with "movement," and it is often positively prevented by "motion" in which various parts of the body, or the whole body, may be distracting the spectator's attention from the progress of the emotions. Sometimes action is expressed in broad and rapid movement, as in an aeroplane or automobile chase; far more often it is expressed by means of very deliberate and slow gestures, which indicate a progression in the characterization.

If the worst fault in amateur (and often in professional) motion picture production were to be summed up in two words, it would be that the physical motion is too fast. No actor who has not learned to act slowly is worth anything in a production. The average amateur, and even the one with amateur dramatic experience, is likely to mistake speed for pep and to ruin every scene in which he appears. The director who handles untrained artists must learn to say a thousand times a day, "Slowly—SLOWLY—S-L-O-W-L-Y!" Perhaps not so much in entrances and exits as in the minor motions of the face and hands on which the understanding of the action depends.

Take a simple example: the script calls for a short scene in which the artist is to pick up a box of matches, look at it and put it down again. The amateur will do it all in four or five seconds—just as the script reads and just as he would do it in real life. But somehow the motion—and in a moment we shall see why—will be lost to the audience. The professional will (often unknown to himself) do it this way, allowing as much time as it takes to speak clearly and slowly each of the words given:

1. (Body motionless). Head turns slowly to one side, gaze rests in the direction of the matchbox. Count one-two-three-four.

2. (Body and head motionless.) Artist raises one and only one hand, extends it toward the box, puts his hand on the box. Count one-two.

3. Hand (everything else being motionless) raises the box S-L-O-W-L-Y toward the eyes. About one foot from the eye, hand stops. Count one-two-three-four.

4. (Hand motionless with box in it.) Head turns slowly away, in direction of camera but without looking at it. Register the desired thought about the matches. Count one-two-three-four.

5. (Head motionless, face holding the expression.) Hand puts down matchbox again, either resting on it at end of the motion or dropping it very rapidly if that is the desired effect.

"THE SCRIPT CALLS FOR A SHORT SCENE IN WHICH THE ARTIST IS TO PICK UP A BOX OF MATCHES."

Now, how long did that take? Probably not less than twenty-five seconds. For if it means anything at all in the scenario it means a great deal, and should be featured. It should "register." What is not worth registering is not worth filming at all. A story is not improved, but spoiled, by the inclusion of details that are not vital, for it is one of the rules of both fiction and the drama that every single action must be significant and must advance the plot. Omitting all that is of no great consequence, and acting at length what is of consequence is the short cut to good drama.

But why, you may ask, is it necessary to do all these things so much more slowly than in real life? Simply because the camera has only one eye, and you have two. Your two eyes are not merely twice one eye. One eye perceives two dimensions—heighth and width—but two eyes perceive three dimensions: heighth width and *depth*, the latter being synonymous with distance. Once your brain, after an infinity of minor adjustments, has become accustomed to a three-dimensional world, you can *imagine* a third dimension even when you do not see it. You view a picture on the screen, and you translate the reduced size of distant objects into correct perspective, such as you are accustomed to seeing with your two eyes. But you do not see depth on the screen, because there is not any.

To realize the utmost importance of this simple fact in the practice of cinematography, try first one or two little stunts. Lie down on a bed or couch; cover yourself with a sheet or blanket, so that it almost touches your nose. Then look at it alternately with each eye. You will have two entirely different pictures of the same sheet or blanket, one with the right eye and one with the left eye. The two eyes do not see the same thing; and the nearer the object, the more noticeable the difference is.

Now close both eyes and stand not far from a window ledge. Open one eye only and make a quick movement to reach the ledge. The probability is that your hand will reach short of it. But with both eyes open your judgment of distance is correct, and you have no difficulty in reaching the ledge without fumbling.

Each eye, then, has a slightly different view of the same object; and the two views, superimposed in the brain, result in that sense of depth or third dimension on which our evaluation of distances and solidity depends.

During the Great War it was customary to cover up ammunition dumps with sheets of canvas painted to represent such scenery as the surrounding territory offered. Aeroplanes flying over the camouflage could not detect the trickery—until the flyers devised a stunt based on the two-eye, or stereoscopic vision, theory. They took two successive pictures at intervals of about 100 feet. Placing those pictures in a giant stereoscope, they viewed them as they would appear to human eyes only a few feet away. If the scenery so viewed was flat to both eyes, it was

(*Continued on page* 116)

THE PRESS TURNS TO THE FILM

A Great Newspaper Finds Amateur Movies a Business Asset

FOR centuries the printing press has been the greatest moulder of public opinion. Of recent years the motion picture has been hailed as a new medium with similar powers. It is therefore interesting and significant to find one of the nation's great newspapers employing 16 mm. motion pictures as a means of increasing its strength with the public. This novel use of the camera has been demonstrated an unqualified success, according to R. K. Winans, Circulation Director of the *Springfield Union*, Springfield, Mass.

Mr. Winans, Amateur Cinema League member and MOVIE MAKERS devotee, first became interested in the amateur camera as a personal hobby. Due to his enthusiasm the *Union* was persuaded to introduce the first amateur motion picture department in any American newspaper, which immediately became a popular feature of this journal. Together with other Springfield enthusiasts Mr. Winans also organized an amateur movie club. The *Union* thus became the center for amateur cinematographic activities in Western Massachusetts and the inclusion of films in its own promotion work logically followed.

A good will program has now been worked out by the *Union* in cooperation with P. T. A's, clubs and churches of the district. Mr. Winans projects pictures, both his own and rental library selections, for the benefits given by these associations. In every instance a substantial sum has been realized for their funds, desire has been expressed by other organizations for similar showings, interest in amateur movies has been cultivated in new fields and good will and friendliness have resulted for the *Union*. Since it was thus doing its utmost to render public service it was quite natural that the *Union's* circle of readers became widened, with a corresponding increase in the newspaper's strength as an advertising medium.

R. K. WINANS
Author of *The Springfield Union's* Extensive Film Activities.

Perhaps the most unusual feature of the *Union's* program has been the actual production of special films. One of these is a record of its yearly Marble Tournament, titled *Kings of the Ring*, a four reel feature made for the purpose of creating interest among boys in the tournament. The first film, made for this purpose in 1925, was on 35 mm. stock. However, in the production of *Kings of the Ring* in 1927, 16 mm. was adopted, since projector facilities are more widely available for narrow width film. Last season this marble contest was conducted in a territory covering twenty-five cities and towns in Western Massachusetts and enrolled over 15,000 boys in the competition. It has become the biggest juvenile sporting event of the year and eclipses tops, baseball and other games until it is completed. Three of the *Union's* champions have become runners-up to the champion of the National Marble Tournaments in Atlantic City, and in 1925, Howard "Dutch" Robbins of Springfield, became national champion and, incidentally, one of the most famous boys in the world.

These tournament films have been exhibited throughout the territory included in the competition and have registered marked approval by audiences everywhere. By their use the tournament has increased its enrollment to a greater degree than had been found possible by any means previously employed.

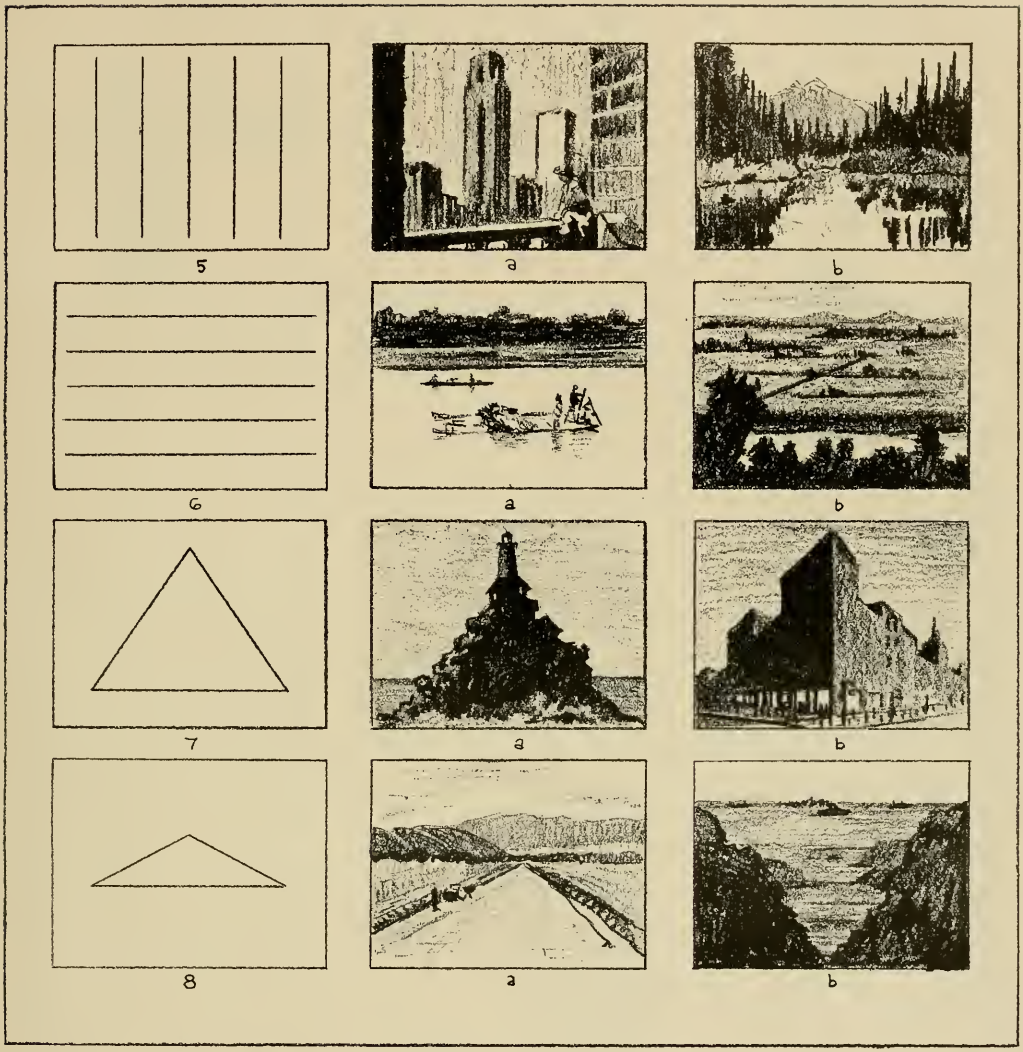
In compiling last year's film, Mr. Winans shot over 1,500 feet of action in the *Union* tournament alone, several reels of the champion's sightseeing trip to New York, Valley Forge and Philadelphia, and others of the National Marble Tournament in Atlantic City. Of the several thousand feet taken less than one hundred feet were photographically impossible for use. The finished product is in four 400 foot 16 mm. reels and gives a complete and comprehensive story of this epic of boydom. This year it is expected to be a still greater inspiration to the boys in their efforts to win the championship.

This film is now serviced by the rental library of a Springfield dealer and is available free for exhibition. This Spring it is to be used in an extensive drive for entries in the tournament and will be shown continuously for two months previous to the runner-up games.

The *Union's* latest film project, un-

(*Continued on page* 119)

THE MARBLE CHAMPS' PARADE OF HONOR IN *KINGS OF THE RING*
One of the Picturesque Ceremonies Recorded In a Union Feature Film.



A SIMPLIFIED GUIDE TO CINEMATIC COMPOSITION

Second of a Series of Practical Diagrams

By Walter Martin

Figure 5 is a consideration of the vertical line, which denotes power, grandeur, solemnity and severity in a pictorial composition. *Example a* gives a feeling of power and grandeur through the prominence of vertical lines. *Example* b shows the correct use of the vertical line principle in a landscape.

Figure 6 illustrates the use of the horizontal line, used to typify quietude, repose, calm and solemnity. *Example a* shows quietude and calmness in a tropical river scene. *Example* b is another landscape which naturally falls into this compositional form.

Figure 7 deals with the triangle, which is emblematic of physical stability and climax. *Example a* utilizes this design with exceptional suggestion of both. *Example* b is a familiar study emphasizing stability.

Figure 8 shows the use of the triangle on the perspective plane, with two varied examples, *a* and b.

How to Enliven Your Films

By Epes W. Sargent

OF course yours aren't like that, but did you ever go to see some fellow craftsman's string of pictures and come away wondering why in thunder he ever supposed *that* stuff could be interesting? If you know three other camera workers, the chances are that you have had that experience at least twice, and probably three times. And do you know it's just barely possible that the other fellows are foolish enough to feel the same way about your work?

Only the other day we had the doubtful pleasure of looking over the first fruits of a recent addition to amateur ranks. Before he started the projector he explained almost apologetically that it was "mostly Vera and Nellie". This prepared us for the worst and enabled us to get a good grip on the arms of our chair and our patience. We needed both precautions.

"Vera" is his wife and "Nellie" her best friend. They are inseparable on and off the screen and they got about 180 of the first 200 feet.

There were ten feet of Vera and Nellie standing beside a bush and ten feet of the twin stars twinkling on the front steps. They got only eight feet on the back porch, but they took a generous fifteen feet to stand with their backs to the camera and point at the spire of a nearby church. Billy proudly pointed out that you could see the hands on the tower clock, though the church was more than a block away. We were thrilled.

It seemed to take them about nine reels to come down the walk from the house to the front gate, though it really only took about twenty feet. We could not have been more fed up on any two women if they had been suing us for breach of promise. To make it worse, the film was run off just as it came back from the factory.

"There's no use putting in titles," explained the proud artist. "I can tell people what they are."

We could have told him what his pictures were, too, but we were too polite. Maybe, though, we'll get up the courage to send him a marked copy of this issue. It might be safer, however, to send it unmarked and with a subscription blank. Then he might think it just a sample copy.

The mere possession of a camera gives you no license to bore people. Yet, "your best friends won't tell you," so here goes. It is very easy to make your reels interesting and attractive and simply cruelty to the neighbors not to do so. Of course it is all interesting enough to you, but others may not share your keen delight. If you only realize this, perhaps you'll go to the trouble, the very little trouble, of making your offerings desirable. You will be well repaid by the greater sincerity of the praise.

Next time you go to a movie show give a critical eye to the newsreel. You'll find that there is almost certain to be a shot of a litter of puppies, a brood of baby chicks, a human baby or something like that. This isn't because the United States and the rest of the world cannot supply sufficient news material for 2,000 feet of release each week. Any newsreel editor throws away a mile or so of good stuff each week and slips in: "Winsted, Conn. This hardworking mother does not believe in race suicide" as a preamble to a fuzzy Angora and six fuzzier kittens. To get in that happy family the editor may have clipped five feet off the news sensation of the week, three more from a train wreck, and so on until he gained the space. He knows the need for comedy, or he would not be a newsreel editor. He responds to the demand for a little laugh just as the newspaper editor tucks in a few comic strips and the man who writes patent medicine almanacs pads out with a few clippings from Joe Miller's famous book of jests.

Unless you give your films a little comedy relief, the time will come when your best friends will cross the street to escape an invitation to come over and see your latest shots. Take a page from the newsreel book of experience. Put in a little human appeal here and there and you'll not have to rope and tie your audiences.

This doesn't mean that you must overdo it. It does not mean that you need to lose much footage. Just give

a smile here and there, with a chuckle now and then and, above all, don't make your humor too obvious. You needn't throw custard pies and get seltzer siphons by the case. Instead, merely slip in an occasional laugh.

We saw a reel made in the zoo that was not merely of a bunch of animals. There were the elephant and the hippo, and that animal with the three letter name meaning African antelope, and a really good shot of a bull buffalo, then a flash of a signboard with the familiar, "I'd walk a mile for a camel", followed by the camel himself. Three clips more and a subtitle, "He doesn't belong, he's just a visitor", to introduce a fuzzy puppy, perched outside a den, turning his head from side to side, apparently absorbed in a pair of zebra. That squared it for three more shots and the end of the reel. The animal reel alone would have been tiresome but the touch of humor saved it beautifully.

Another cinemaker got a splendid shot of guard relief at Buckingham Palace. It was the prize shot of his summer in Europe, one of the crack regiments, or rather a detachment, coming through the palace gates on its way to barracks and a rest-up from the rigid immobility of sentry-go. It was a really fine shot, but it ran forty feet.

He had the good sense to realize that it would bore his friends, and yet the amputation of even an inch would have hurt him as much as the loss of his finger. He was a regular Von Stroheim. He made a lath sword and fabricated a cocked hat from a newspaper. Then he taught his seven-year-old son how to hold the sword and handle his feet in imitation of the precise army tread, backed the youngster with a dozen of the neighborhood children and marched them out of his own front gate. Five feet of this changed a forty into two twenties, and the sub-title, "There are others", helped the laugh along. It saved the footage and is one of his most popular shots.

Sometimes it takes a little more planning. A high school boy was out on a shooting trip in the country with three friends and a collegiate flivver. He was getting some splendid pictures of a famous valley, but he wanted a good finish. They came to a railroad crossing and he had an idea. He took a shot of the flivver with the three boys rattling down the country road. It stalled on the tracks. They jumped out and looked up and down. Now the camera shot up the track to show a distant train. Back at the crossing the two boys worked frantically at the hood while the third waved a signal at the oncoming train. Once more the camera shot up the track for a flash of the rapidly approaching express, and then came back to the boys. Suddenly they jumped into the car and it started on its asthmatic way. Just as it cleared the track, the camera picked up the train, and this time followed it down and past the boys, safely out of danger. It must then be admitted that they thumbed their noses at the observation car.

This wasn't very polite comedy, perhaps, but in contrast to the apparent danger, it gave a decided kick to the sensation. It brought a straight scenic reel to a dramatic-comedy finish that made people ask to see it again. There was a half hour interval between the stalling on the tracks and the passing of the train, but no one knew that. The only time the train was photographed with the car was the final shot as it swept past.

But if you try this be familiar with the time tables. Last summer we came upon a cinemaker perched on the loading platform which serves as the railroad station where our week-end farm is located. Noting the camera we stopped to chat. The visitor explained that he was waiting for a train to come along to give life to a shot of Shooleys Mountain. It was a good idea, but he was on a branch line and the next freight was not due for another five hours. He decided not to wait.

Comedy can be found or made almost anywhere. One enthusiast, out on a hike, spied a huge hornets' nest. In the offing was a small boy. "Sonny," he coaxed, "do you suppose you could plug a stone through that nest?"

"Yeh," was the unenthusiastic response, "but they would chase me."

"How fast can you run for half a dollar?" countered the budding Mack Sennett. The argument was effective and, with a telephoto lens to make it safer, the result was a picture that never fails to bring a laugh. He is planning to make a new version next summer, and this time will get the kid to dive into a brook to shake off the supposed tormentors.

Another "sure fire" was a small boy up an apple tree with a fierce looking dog patiently camped at the foot, waiting for the kid to come down. By softly speaking to the dog, the boy kept him looking alertly into the branches, but he was careful not to arouse the dog to the point of tail-wagging, so no one ever guesses that the boy was the dog's master. It looked to be the result of a happy accident, but it really took half an hour to stage.

A group of boys in the old swimming hole made a fine reel. There was good lighting on the water through the overhanging branches. It really was an art study, but, nevertheless, it was just a shot without beginning or end until the cinemaker had an inspiration. The reel now ends with one of the boys coming down the road in a skirt of branches. In one hand he holds his complete wardrobe of trousers and shirt, the arms and legs tightly knotted. The single word of the sub-title, "Chawed", conveys

(*Continued on page* 122)

THE CLINIC

1894—1929

It was just thirty five years ago on February 4th, 1894, that the first motion picture was projected on a screen. On that day the motion picture theatre was really born. On that day the eventual possession of an amateur motion picture equipment by every home in the United States was forecast. The man who achieved this miracle, which Edison was said to have declared impossible, was Jean A. LeRoy.

But this anniversary is not a happy one for that pioneer. From the epochal day in Riley's Optical Shop on Beekman Street, New York, when he first revealed to the world his "Marvelous Cinematographe" he has reaped nothing personally. Failing, until too late, to protect his invention with patents, he has for thirty-five years watched his basic methods employed in the projectors which have made millions for others. Today he lies in his bed slowly convalescing from a recent paralytic stroke.

JEAN A. LE ROY

MOVIE MAKERS *and a host of other friends of this "old soldier of the movies" wish him a speedy recovery. We are honored in joining with them in hailing him on this anniversary. May he have happier years ahead of him, and may the great industry which owes so much to him fittingly recognize its debt!*

Exposure

IN motion pictures, as in still work, it is essential to expose for the shadows in the subject being photographed. It is also true that with a change in the position of the light source the exposure should be changed. A good plan to follow is to double the exposure when working at right angles to the light source and to increase the exposure four times when working against the light. Here are given ten brief rules to bear in mind when considering the exposure problem:

Generally speaking, there is no one, fixed "correct" exposure for every scene photographed. The exposure is governed to a certain extent by the results desired.

Experience is the best guide for good exposure. Study light conditions, even when your camera is tucked away safely at home. If you have an exposure meter (you should have one if you have a camera) carry it with you always. First calculate the exposure with your eye and then check

up with the meter. A few weeks' practice in this manner will do wonders for you.

The following factors should be taken into consideration when calculating the exposure for a scene: strength of light source, whether intense, bright, or dull; position of light source, whether in back of the lens, at right angles to it or in front of it; reflective quality of the values in the subject whether white, gray, black or color; distance of object photographed, whether closeup, medium or long shot; the time of day in exterior work; type of emulsion used, whether ordinary or panchromatic, reversible or negative film.

Don't let the preceding paragraph scare you! After a little experience, recognition of these factors will be taken care of sub-consciously.

Classify your subjects, according to distance, into: long shots, medium shots and close-ups. Subjects in each of these groups take the same general exposure, all other factors being considered.

Don't over-expose reversible film. Over-exposure with this type of film gives a weak, washed-out screen picture.

When using negative film, and you are in doubt about the exposure, *always* over-expose.

Do not forget that the different makes of amateur cameras have different shutter speeds, as follows: Filmo, one twenty-seventh of a second; Cine-Kodak, one thirty-second of a second; DeVry Automatic, one forty-eighth of a second; Victor, one twenty-eighth of a second. This must be recalled when calculating exposure.

Increase the exposure when using filters. The deeper the color of the filter, the more the exposure.

The red A filter calls for an increase in exposure of from eight to fourteen times when panchromatic film is used.

Choosing Lenses

MANY questions have come to this department lately concerning the type and number of lenses an amateur should have in a well equipped lens kit. While this is a difficult question to answer in a general way, because often what is one man's meat is another's poison, certain suggestions can be given that should help in choosing the necessary lenses.

The writer is fixed firmly in the belief that every amateur should have a one inch, *f* 3.5 lens for all around work. This lens includes an angle of twenty seven or twenty eight degrees on 16 mm. film, which is about the same angle of view as the eye's. This lens is fast enough for all ordinary purposes and can be stopped down to

f 16, which is not possible with all other lenses of different speeds.

The *f* 1.5 lens, as well as the *f* 1.8, *f* 1.9, *f* 2 and *f* 2.7 are very valuable, especially to the amateur, for, unlike the professional, the amateur cannot wait until the light is right to get his

(*Continued on page* 120)

PHOTOPLAYFARE

Reviews for the Cintelligenzia

Is History Art?

IT has long been the opinion of this reviewer that Carlyle's "French Revolution" should, like quinine, moral philosophy and cocktails, be taken in tabloid doses, here a little and there a little. This opinion is much reinforced after seeing S. M. Eisenstein's "Ten Days That Shook the World."

Mr. Eisenstein, director of "Potemkin" and one of the greatest of the modern Russian film makers, evidently likes his Carlyle in heroic quantities because he has produced in "Ten Days" a cinematic equivalent of the great sage of Chelsea's impressionistic critique of revolution, although Eisenstein uses the Soviet rise to power as a theme instead of the earlier French parallel.

This is done with an amazing understanding of the possibilities of the motion picture as an independent art form. One could not ask for a more admirable use of cinematics. The audience cannot help being conscious of a new type of art and of getting a most specific and definite reaction that is not to be confused with that to be had from watching any other artistic manifestation. For its technical excellence Mr. Eisenstein's film ranks among the great products of the cinema.

"Ten Days" should serve, however, as a warning to all future producers. History in the abstract is no more endurable in vast quantities when it is presented through film than when it is presented through type on the printed page. It must be taken in relays. This new type of motion picture, this historical essay done abstractly and impressionistically has its audience steam-rolled after the first half-hour. We decline to be concerned with which side of the revolution the Battalion of Death may be on or whether the interminable talk fest is pro-Soviet or contra. We have lost desire to keep the threads disentangled. The whole production is unenlivened by a single character who acquires any vital personality. Kerensky moves through it unexplained and unconvincing. Lenin looks like a nervous pants-presser who has lost a client's vest and is trying to locate it. His actions bear out this simile. Several other inexplicable persons kill or get killed. A mob of Carrie Nations wreck the Tsar's wine vaults, and nobody appears to get even mildly inebriated. Bridges are raised and lowered for the reason, probably, that one gets excellent camera angles from the process. It is so impressionistic that it is higgledy-piggledy. Yet enough titles are present to keep the audience orientated, if there is any reason for caring a soviet ruble's worth whether one is orientated or not.

CINEMATIC SYMBOLISM
Destruction of this Statue of a Czar Represents the End of the Old Russia in *Ten Days that Shook the World.*

Mr. Eisenstein knows his technique. If he can get a positive obsession for abstractions under dramatic control or he can endow these abstractions with some of the real warmth of human emotion he will be able eventually to produce films of quality equal to those of competent American directors. His technique is finished and unimpeachable. Let him get down to solid ground with his dramatics and we shall list him among the great.

Pathe Review

UNDER the very intelligent guidance of Terry Ramsaye, the Pathe Review has become a veritable sur-

(*Continued on page* 125)

A MASTERPIECE OF CINEMA COMPOSITION
One of Many Photographic Gems in *Ten Days that Shook the World.*

Photograph by Ufa

CLOSEUP—EMIL JANNINGS
From *Variety*

Closeup

Versus

THIRTY-TWO years ago a close-up inspired the following note in a newspaper: "This may capture the fancy of the lascivious, but it is actually repulsive to the clean of mind. I am sure that young ladies * * * and all careful parents must prefer not to have this scene produced any more."

The young ladies in question had seen long shots of everything from prize fights to "passion dances" without shocking their maidenly modesty, when this first close-up of an innocent kiss started the movement for censorship. But the reformers were quicker to recognize power than the producers. It was not until almost twelve years later that D. W. Griffith began to use the close-up as an addition to the photoplay. Much of the success of his early efforts, and the consequent recognition of his power, came from this seemingly simple discovery.

What seems plain enough to us now was in reality the first technical move from photoplay to cinema. This new art, whelped by stereoptican out of a protesting and insulted stage, had married the "fotegraph" album. There was dynamite in the union. Everyone saw an advantage for his or her craft in the new genre. Scenario writers discovered that the individual character could speak. The star not only satisfied her vanity, but found that it was good business to impress her features in gargantuan proportions on the gaping public. Only the director used it as an improvement; he projected epics two reels in length, and prophesied them even longer.

Because of the screen's very history the long-shot (varying with the spectator's seat) has always been recognized; it is inevitable because of the fixed focus of the parent, peephole, stage. Therefore discussion has centered about the closeup, which has no stage analogy.

"The "Aesthetic Protective Society of the Drama" has grown bitter over faces ten feet across, and retired in high dudgeon to ecstaticize over actors whose subtlest reactions have never even been seen. Any argument is met by the caustic inquiry, "What use are cinema faces anyway* * * even magnified?"

It is somewhat indicative of the imaginations of these stage devoteés that the comic has been the first screen contribution they have recognized. Prejudice is hard to hold against laughter. Also the jump from the stage was less great, as much comedy is presented in medium long shots. Here they have not objected to a few close-ups, even when they were used only to carry "wise-cracking" subtitles. They have called the titles out of place.

The question of whether these are cinematic is a study in itself, but much criticism of the close-up in serious efforts is probably due to them. Thus we see a large face with the lips moving, a subtitle telling us an important part of the plot, and then criticize the position of the camera because what it took was interesting only as a connecting link.

It is this ability to change the cinema into the photoplay that has caused much of the purist's dislike of the close-up. These condemn its use entirely because of its present abuses. Others who see its advantages believe that it alone is truly cinematic. It will be interesting to see the reactions of both when the new French film using three screens for three different angles, is presented. And which side will the stage purist take?

While this is an interesting experiment, it is unlikely that it will ever come into general use. The single frame is probably here to stay, and we may examine the relative merits of the close-up and long-shot in relation to it alone.

It will be useful to start with a pragmatic test such as, *that which we remember best is most cinematic.* But we must allow for novelty of content and the point of intellectual or emotional development in the picture at which the scene comes. Thus we will remember the boxing dogs of the news-reel, or the winning punch of the feature, although neither is more than a picture in motion. Both show the action as we would like to see it in life, but in neither is it more thrilling because of some cinematic quality of presentation.

It is the close-up that is first thought of in this connection. It can give us intimate views, impossible in real life, and only referred to on the stage. Thus Lady Macbeth's (Act II, Scene 2)

"Go get some water
"And wash this filthy witness from
your hand,"

translates cinematically into a basin of water, slowly coloring from blood-stained hands (Jannings in *Variety*). The description of the witches' brew can stand little comparison with the close-up of the meat crawling with maggots in the original version of *Potemkin.* Both gain by showing us what is to arouse our emotions, rather than talking about it.

A still picture, or painting, can present any particular moment. But in each case there originally was motion—the water colors slowly, the maggots crawl. What the painting gains from the stage in intimacy is

Long Shot

By F. W. Hubbard

Photograph by United Artists

LONGSHOT—CHARLES CHAPLIN
From *The Circus*

lost through lack of motion. It is only in a moving picture that we see both the selection of detail and the motion which gives life. The close-up combines for us the advantages of a rake's seat on the Elizabethan stage and a cheap seat in a picture palace.

The camera is also unique in character delineation. Here the lighting of a close-up may be as important as the facial action, and a well-chosen bit of business can key the whole plot. The change of light source from on a level with the face to below it (Menjou in *Sorrows of Satan*) is a cinematic revelation of character. The torture of an insect, in a recent photoplay, foreshadows the plot.

With this field all to itself, it is not surprising that the close-up has attracted so much interest. It fills so many needs that it is a challenge to any theorist.

But, although less startling, the longer shots have much that is cinematic. The stage offers a fixed medium shot for the front row, and a fixed long shot for the last. A dramatic (or should we say cinematic?) contrast between even these two cannot be secured in the theatre and the close-up and very long shot are impossible. We have seen that the first is important. Is the second of equal value? If it is, we will find scenes that could have been presented in no other way.

Chaplin ends most of his pictures with a long, long shot, in which the camera irises down as he disappears into the distance. We remember this vividly, and the critics have found in it the summation of his characterizations, "a pathetic little figure." This is a scene which only the camera can give. In *Beau Geste*, Digby staggers off into the desert to sacrifice for his brother. This is a scene which, moving at any time, has more value because of the cinematic quality of the shot. Both of these scenes are possible only to the screen, and are the only ones which could sum up the emotion which has gone before and add to it. Divorced entirely from their emotional or intellectual position in the story, they carry the thought perfectly.

If we can find scenes of cinematic excellence in both the long-shot and the close-up, it is obvious that neither is intrinsically good nor bad. What, then, must we look for in choosing or criticizing a given scene? In each of the above examples the picture carries an emotional content appropriate to that part of the story which it occupies, and powerful enough to be remembered. This was because the camera took in significant detail, and significant detail only. In this we find the key to the choice of all our shots. Taking advantage of the mobility of the camera and its ability to overcome time and space, we may bring together within the frame of the screen all those objects and events (or a symbolic representation of them) necessary to give the full meaning to the particular part of the story treated.

High emotional content cannot govern our choice entirely, however. The story must be carried forward between climaxes. Here there is danger of increasing the emotion in one scene beyond the ability of the others to sustain it. Thus the close-up of a gun near a character too long before he uses it will give us a sense of disappointment in the ensuing scenes. The interest has been too sharply aroused by the method of presentation. A medium shot of a gun-rack, with some interesting action taking place before it, would not overly arouse our expectations and would still prepare for its use. In this case a weak scene adds more to the sum total than a strong one.

There is still another limiting factor in the choice of shots. This is composition, a factor that has received too little cinematic interest. Often without our recognition, it adds much to the effectiveness of a scene or the importance of one of its parts. Whatever is in motion, or whatever is brightest, attracts our attention. Except for this, most cameras are set up as if they were to take a still picture. Little advantage is taken of the ability to suddenly flatten or bring into relief a whole scene, or certain parts of it. Only a few experiments have been made on the effect of moving patterns, as in the dance or pantomime, although these must have a relationship to the cinema which will some day be used. When they are, the size of the figures —that is, the choice of the shot—will have a still more important part to play.

The problem of long-shot vs. close-up is involved. Both are cinematic, but the choice involves not only what we photograph but its size and movements within the frame. Both bring something to the screen that is found in no other medium, and each supplements the other. Those who wish to do away with either will find that their pictures lack something which only that device can give.

We have looked into some of the reasons for this, and found a few of the rules governing the choice. The many other determining factors must be found and valued by thought and experiment—some time in the future.

FILM-FLAM

It May Be Worse

NOW that talkies may be projected at home it will probably not be long before they can also be made there. When this occurs imagine the director's chagrin should the synchronization machinery go awry in a reel of talking family portraits! Father, magnificent in the gestures appropriate to Lincoln's *Gettysburg Address*, might then be heard to emit nothing but the caterwauls of Cousin Ecca's two month old twins. The twins, in turn, would indeed appear changelings if they were heard to bark in the chorus properly assigned to Major Spangle's beagles. Brother Joe, cheer leader for the high school football squad, might demonstrate his acrobatic technique to the verbal accompaniment of Aunt Effie's lilting voice inviting all of the "girls" to join the Young Ladies' Sodality Sewing Circle. And, should Ephraim, the family tomcat, conclude this melange with the carefully worded epilogue of the director himself, glorifying the home talkie, then, indeed, would insult be added to injury.

Comedy a la Russe

THE present popularity of photoplays with a Russian locale (not to mention atmosphere, caviare, cinematic technique and vodka) has inspired the following contribution to Muscovite film literature by *Amateur Films*, official publication of the Amateur Cinematographers Association of England.

"Olga Bustup is sitting in a poor hut moaning and noisily drinking her vodka. Her son, Petroff, is absently eating caviare nearby. Petroff groans:

THE LITTLE BROTHER IS DYING. WHY ARE WE HERE?

"Close-up, taken through the bars, of the Little Brother (a man of about six-foot-six) lying in the next room.

"Enter husband, clad in a fur sjambok embroidered with steppes. He produces a knout from his hip-

"QUICK, MOMS! GET YOUR CINNEY! I GOT A NOSE BLEED!"

pocket, and moodily beats Olga. Petroff groans:

THE LITTLE BROTHER IS DYING. WHY ARE WE HERE?

"The husband sullenly pushes his wife into the stove. Close-up of stove insides taken down the stove-pipe. The fire is out—nothing will go right.

"Petroff collapses with his face in the caviare. He moans through the caviare (this requires careful direction):

THE WOFF WOFF BROWOFFER IG DUFFING.

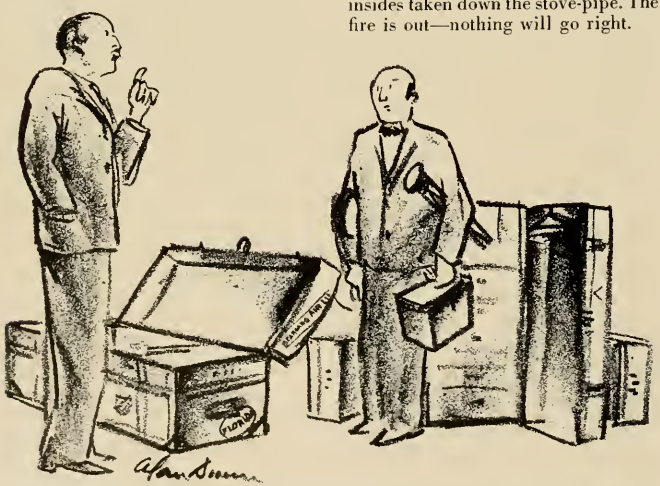
WOFF ARE GUGGUG SPLUDGE?

"The husband goes into the next room, strangles the Little Brother, and shoots himself.

"Petroff sullenly opens the outside door and lets in a pack of wolves. Petroff groans:

THE LITTLE BROTHER IS DEAD. WHY ARE WE HERE?

"The wolves wonder the same thing and quickly rectify the mistake."



"PUT IN BOTH PROJECTORS, THE SPLICER, STANDS, REWINDS, COLOR FILMS, THE BOX OF LATEST RELEASES, SCREENS, FILTERS——"

"BUT WHAT CLOTHES, SIR?"

"CLOTHES?"

Babble vs. Babel

THE residents of International House, Columbia University dormitory for foreign students, are reported to have decided recently to produce amateur movies. It is also rumored that a near riot was engendered by the suggestion of making a talkie. Confusion, not unlike that at the Tower of Babel, was said to have burst forth, each student arguing for the use of his native tongue. Since none was an advocate of Esperanto a peaceful program was only arranged when it was decided to limit activities to the silent screen.

CRITICAL FOCUSING

Technical Reviews to Aid the Amateur

Only Me

EDUCATIONAL

Directed by.....Henry W. George
Photographed by..Jay Turner, A.S.C.

IDEA: A carnival of fun for amateurs with a bent for character makeups and some ability at mimicry is suggested by this Lupino Lane Comedy. As inferred by the title, Lane is the entire cast of the photoplay, assuming twenty-four different parts in unfolding its action. Coming to a theatre he first represents a spectator in a box, and then the various characters who appear on the stage, ranging from premier danseuse to Simon Legree, characters of all ages and of both sexes. Sometimes, in fact, he plays several characters at once in the same scene, this being accomplished by double or multiple exposures, but this is a feature which the amateur could easily omit without loss to the original concept. Some of the various characters depicted by Lane, all so obviously sketched as to assure the audience that it is still he, are illustrated on this page. Many different interpretations of this idea will suggest themselves to clever amateurs.

GRANDEUR—The Prima Donna.

COYNESS—The Danseuse

BRAWN—The Acrobat

Photographs by Educational.
INNOCENCE—The Old Fashioned Girl.

SCENES FROM A ONE-MAN SHOW
Lupino Lane in a Few of the Twenty-four Parts He Plays in *Only Me*, Which Suggests a Clever Idea for Amateur Adaption.

Uneasy Money

FOX EUROPA

Directed by.....Berthold Viertel
Photographed by .....H. Lersky
.....R. Baversky

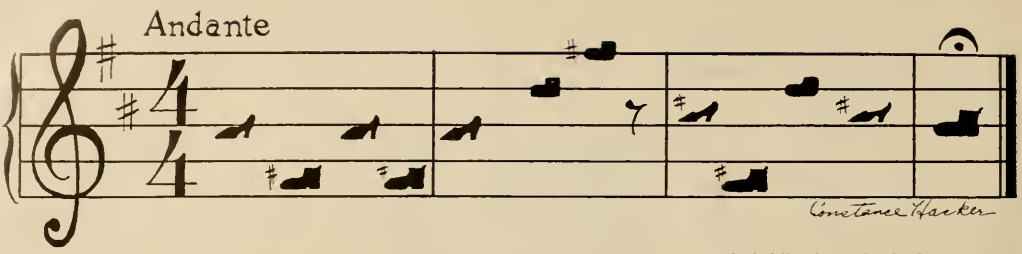
THE IDEA: The camera follows the vicissitudes of fortune of a banknote with glimpses of all who come in contact with it. Out of the pattern of life that is thus revealed, a well connected plot is developed in which the banknote figures sometimes as a motivation and sometimes simply as a witness. Often, the banknote is inactive for a time in a vault while the story of the human emotions that it has aroused is unfolded. This idea is capable of simple or elaborate treatment by the amateur who might follow the fortunes of any inanimate object with his camera and weave into his film a brief or complicated plot capable of many interesting possibilities.

BRUTALITY—Simon Legree

Masks of the Devil

METRO-GOLDWYN-MAYER

Directed by.....Victor Seastrom
Photographed by.....
.....Oliver Marsh, A.S.C.

CINEMATICS: In several instances, the camera is used to depict a character's inner thought or impulse in addition to the outward action which he conventionally expresses. In these cases the camera becomes the all-seeing eye of a narrator who penetrates the minds of the characters as well as shows their surface reactions. In this case the technique used is as follows: first, a medium shot or semi-closeup of two characters in conversation, then a closeup of the face of one of them which dissolves into a scene showing him reacting as he really feels. This scene then dissolves back to a semi-closeup of the two characters talking together, though these sequences, fitting in smoothly, do not retard the story's development. This idea represents one of the camera's wide possibilities and is open to extensive amateur experimentation; a short film might be produced using this method throughout, giving the audience both the character's actions and his thought processes.

MUSICAL SHOES

A Scenario for Synchronization

By Leonard Hacker

THE following scenario is a musical movie. A musical movie is one that so successfully combines music with films that every nuance of movement in the picture has its counterpart in the notes of the music score. This synchronization of motion pictures with music has only recently been given serious consideration. Even the best professional films are not perfectly timed, because they are not constructed to match a special music score.

It is evident that the best motion pictures of the future will be those whose scenarios and music score are expressly written for each other. each remaining a complete unit in itself. This means that the musical movie must be a cinematic design, a thing of continuous motion, blending and contrasting various themes and motifs of different tempos. all mounting to a crescendo or climax. It is, of course, an extremely difficult task to make a full-length musical movie at the present time, when the subject possibilities have scarcely been touched upon. The future will, no doubt, bring many variations in the methods of synchronizing the music with the film. It will be found that the simple things, usually unobserved by the average person, offer the greatest charm for musical movies.

THE CAST

Jan Cobbler
One pair workman's clogs
One pair ladies' pumps
One pair children's shoes

Scene 1—Exterior shoemaker's shop (*iris in*); *close-up* of boot shaped sign swaying in the wind. (*Dissolve.*)

Scene 2—Interior shoemaker's shop; *close-up* of clock pendulum swinging rhythmically. (*Dissolve.*)

Scene 3—Interior shoemaker's shop; *close-up* of cobbler's hand examining heavy pair of shoes; he marks large crosses on soles and heels with piece of chalk. (*Dissolve.*)

Scene 4—Interior shoemaker's shop; *close-up* of cobbler's hands examining pair of ladies' pumps as he marks crosses on soles and heels with piece of chalk. (*Dissolve.*)

Scene 5—Interior shoemaker's shop; *close-up* of cobbler's hand examining pair of children's shoes as he marks crosses on soles and heels with piece of chalk. (*Dissolve.*)

Scene 6—Interior shoemaker's shop; *close-up* of clock pendulum swinging rhythmically. (*Dissolve.*)

Scene 7—Interior shoemaker's shop; *close-up* of cobbler's hands as he shapes large piece of leather with knife. (*Dissolve.*)

Scene 8—Interior shoemaker's shop; *close-up* of cobbler's hands guiding heavy shoe under needle of sewing machine as it stitches the sole. (*Dissolve.*)

Scene 9—Interior shoemaker's shop; *close-up* of cobbler's hands guiding lady's pump under needle of sewing machine—half of sole already sewn. (*Dissolve.*)

Scene 10—Interior shoemaker's shop; *close-up* of cobbler's hands guiding child's shoe under needle of sewing machine—sole almost completely stitched. (*Dissolve.*)

Scene 11—Interior shoemaker's shop; *close-up* of clock pendulum swinging rhythmically. (*Dissolve.*)

Scene 12—Interior shoemaker's shop; *close-up* of cobbler's hands rhythmically hammering nails into heel of workman's shoe. (*Dissolve.*)

Scene 13—Interior shoemaker's shop: *close-up* of cobbler's hands rhythmically hammering nails into heel of ladies' pump—half of it already nailed. (*Dissolve.*)

Scene 14—Interior shoemaker's shop: *close-up* of cobbler's hands rhythmically hammering nails into heel of child's shoe—heel almost completely nailed. (*Dissolve.*)

Scene 15—Interior shoemaker's shop; *close-up* of clock pendulum swinging rhythmically. (*Dissolve.*)

Scene 16—Interior shoemaker's shop; *close-up* of cobbler's hand pulling electric switch. (*Dissolve.*)

Scene 17—Interior shoemaker's shop; *close-up* of machine belt spinning rapidly. (*Dissolve.*)

Scene 18—Interior shoemaker's shop; *close-up* of cobbler's hands leveling heel of workman's shoe on small revolving wheel. (*Dissolve.*)

Scene 19—Interior shoemaker's shop; *close-up* of cobbler's hands smoothing edge of sole of ladies' pump on larger revolving wheel. (*Dissolve.*)

Scene 20—Interior shoemaker's shop; *close-up* of cobbler's hands polishing child's shoe on large revolving brush. (*Dissolve.*)

Scene 21—Interior shoemaker's shop; *close-up* of workman's feet on pedestals as cobbler's hands vigorously polish shoes with heavy brush. (*Dissolve.*)

Scene 22—Interior shoemaker's shop; *close-up* of lady's feet on pedestals as cobbler's hands vigorously polish shoes with cloth. (*Disolve.*)

Scene 23—Interior shoemaker's shop; *close-up* of child's feet on pedestals as cobbler's hands vigorously polish shoes with cloth. (*Dissolve.*)

Scene 24—Exterior—street; *close-up* of workman's feet walking with heavy tread toward camera as camera trucks back. (*Dissolve.*)

Scene 25—Exterior—street; *close-up* of lady's feet treading daintily as camera follows her. (*Dissolve.*)

Scene 26—Exterior—street: *close-up* of child's feet skipping along as camera follows behind them. (*Dissolve.*)

Scene 27—Interior shoemaker's shop; *close-up* of clock pendulum swinging rhythmically; camera trucks back slowly, revealing Jan Cobbler at his work-bench whistling as he rhythmically hammers nail into heel of shoe: paraphernalia all about him (shoes, leather, tools, nails, etc.); he alternates with rhythmic swing of pendulum as he pounds nails. (*Dissolve.*)

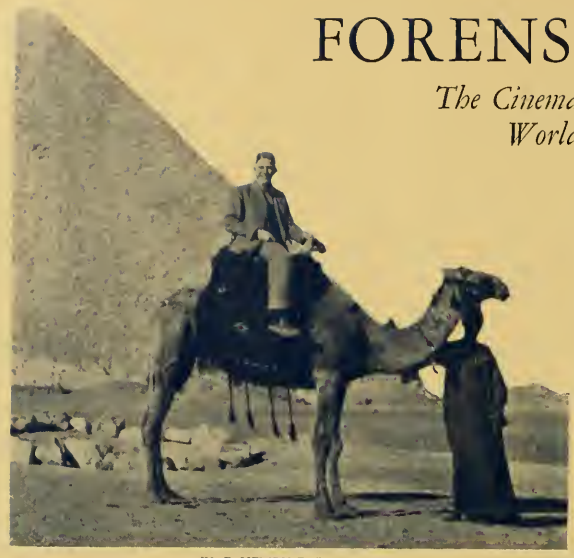
(*Continued on page* 131)

"Iris In On Boot-Shaped Sign Swinging In the Wind"
A Camera Study by Patricia Novlan, Illustrating Musical Shoes

FORENSIC FILMERS

The Cinematic Adventures of the World Tour Debaters

By W. E. Hempstead, Jr.



W. E. HEMPSTEAD, JR.

PIONEER forefathers of students in the State University of Oregon pushed across the wide western plains in the covered wagon days of '49 and left their sons and daughters the heritage of an instinctive desire to travel. The last frontier reached, it seemed for a time as if the old watchword "Go West" must pass into oblivion. And then this western university decided to send three undergraduates, of whom I was fortunately one, on the first debate tour around the world, during which we followed Horace Greeley's advice and our grandparents' example to its ultimate conclusion.

Going west in this fashion took us to strange lands in which we talked to stranger people and saw the strangest of sights.

The possibilities of this unique forensic project were utilized to good photographic advantage. A full debate schedule and a good deal of special newspaper assignments were already arranged. The motion picture was the only medium of persuasion of which we had not yet taken account. Five days before departing from San Francisco for Hawaii on the first lap of the thirty-thousand-mile journey we passed a kodak store, noticed an amateur camera and took another gamble. That speculation, like the speaking project, is paying big dividends.

Back in the United States, fulfilling contracts with American schools after engagements abroad, we realize that the six or eight reels of cine pictures we took had enriched our travel experiences. We have paid for equipment by presenting illustrated talks to audiences en route and at home. We have made our pictures, entitled *Oregon's World Debate Tour*, featuring extremely lucky scenes, a big sideshow of the original forensic enterprise.

Unhampered by previous knowledge, aside from familiarity with still cameras with which we were also armed, we obtained unique pictures under humorous, dramatic, and even dangerous conditions. These subjects included the world's largest extinct crater of Haleakala in the Hawaiian Islands; street scenes in fortified Japanese areas; governmental officials of Canton, China; a child struck by a train in Palestine and its father's attack on the engineer with a deadly dagger; children in upper Egypt literally being eaten by flies; a surreptitious shot of Mussolini as he emerged, closely guarded, from the Chamber of Deputies at Rome; the funeral procession of Field Marshal Sir Douglas Haig in London; and a few incidental comic scenes from Scotland, Ireland and waypoints.

Few people go to the trouble of scaling Haleakala Crater on Maui in the Hawaiian territory. A long auto journey must be followed by eight miles of hazardous climbing on horseback. Yet on the awe-inspiring immensity of the crater's rim, ten thousand feet high, those exquisite views of sunset and sunrise above fleecy clouds are as indelibly recorded on the retina of a human eye as on the quickest camera lens yet produced. Our pictures of this excursion may not do the scenery justice.

In Japan my colleagues were arrested for still-photographing in fortified zones of Nagasaki near the Inland Sea. Under grueling examination for several hours, they were treated as government spies. Eloquently pleading ignorance of regulations, which frequently bother the picture-taker in the Island Empire, they were released. Police searched all baggage and examined every document in their possession, including letters from girl friends at home. Cameras are usually confiscated as penalty for this offense. Sadder and wiser photographers, my friends

AT TUT'S TOMB
In the Valley of the Kings of Thebes.

thanked the powers that be, as only the films were confiscated, after they had been developed and printed in the office of the suspicious magistrate. Meanwhile, openly smiling at their embarassing plight, I myself was secretly uneasy because an hour previously I had taken with the

movie camera the very same scenes for which they were apprehended.

Officials of the Canton Government received us when we debated Canton Christian College. Due to political necessity, militarists having criticized his policies, the Mayor himself could not be present when this interesting group posed for us. He had gone hastily north to seek refuge in Shanghai. If anyone wants to study the village life of chaotic China he need only walk a few miles outside of Canton to find scenes galore of "the

CALLING FOR HELP
After the Debaters' Train Ran Over a Little Arab Girl in Palestine.

farmers for forty centuries," so filthy and dirty as to almost literally poison the lens of the camera.

India is undoubtedly the source of more interesting travel pictures than can be found anywhere in the East. By the time we reached this sun-baked continent we had acquired a polished photographic technique, having learned by experience the effects of various tropical climatic influences. In Calcutta the goat sacrifices of Kali Temple, described by Katherine Mayo in her vivid book, *Mother India*, are worth any effort involved in getting pictures of the performance. Hundreds of goats are kept waiting in a market place for slaughter on the temple altar. It is, indeed, a lurid spectacle when the unsympathetic executioner lets his sharp sword sever the necks of pitifully bleating kids.

Some faithful Hindoo or benevolent tourist must offer the first goat to the treasury of the temple. Then the killing process goes on all day. I waited until a *benevolent* fellow-tourist paid the priest the five necessary rupees and offered the first sacrifice. One does not find such pictures in the west, crime-ridden though the streets of some cities may be. In editing the Indian scenes we deemed it psychologically advantageous to precede such pictures as goat sacrifices and bathing in the sewers of the Ganges with actual temples from which emanate the superstitious dogmas which necessitate these primitive practices.

To gain admittance to the forty-second meeting of the Indian National Congress at Madras we fired a fusilade of credential letters from the Governor of the Commonwealth and the President of the university, and stretched our connections with American newspapers. As press representatives we proceeded to interview Mahatma Ghandi in his temporary home. He was observing a day of silence and could not speak to us, so he wrote on a piece of brown scratch paper. He did let us come into his room while he read an English paper. In the remote hope that it would be successful, we filmed the great Non-Cooperationist. Because the room was exceedingly sunny the picture is fairly clear. Well-lighted interior pictures of Japanese fencing and jiu jitsu in Tokio had also been taken. Results were quite satisfactory. Where we tried to secure interior pictures of art galleries such as the Vatican, or structures such as St. Peter's Church and the Palace of Versailles, the light was either too dull or the camera had to be checked at the entrances in accordance with official regulations.

I used to ask myself, "Do fairy tales ever come true?" "Do primitive Arabs really knife engineers whose trains strike friends or relatives?" Returning from Jerusalem to Cairo I not only saw such a queer drama enacted but, being on the ground, I was able to take adequate pictures of the thrilling show. A four-year-old Arab boy was struck by our speeding train and injured fatally. After cranking out group scenes—a sad but realistic portrait of the unconscious youngster and trainmen phoning from the top of a telephone pole—I was almost paralyzed with astonishment to see the enraged father of the child run knife in hand for the engine cab. The innocent engineer saved his life only by climbing to the top and running back several cars, to descend into a first class coach. Camera in position, I held the trigger down as the farmer, knife still in hand and black eyes gleaming viciously, returned to accompany his dying son, who was being carried to their desert village home. The would-be assassin approached within ten feet of me before I decided to let the curtain fall. That picture was a triumph, under the circumstances.

Among the temples, tombs, dams, camels and pyramids of Egypt I found a few scenes of human interest such as fly-blown babies and street scenes, for the taking of which "baksheesh" was not asked. The child did open its mouth as if to speak the familiar word, but his filthy little brown face was literally covered with flies and he was only grimacing slightly at a few of the insects which insisted in crawling between his lips. Relieved, I tossed him a piastra and hurried on.

In no country did we find the people more willing to be photographed than in Italy. A group of mothers near Rome insisted upon having their babies and themselves photographed. They showed great vivacity and I was glad to thus enliven the scenes of Roman forums and aqueducts.

Il Duce, Signori Benito Mussolini, on the other hand, is extremely hard to film. Late in our stay in the Eternal City I was approaching the Chamber of Deputies when I noticed

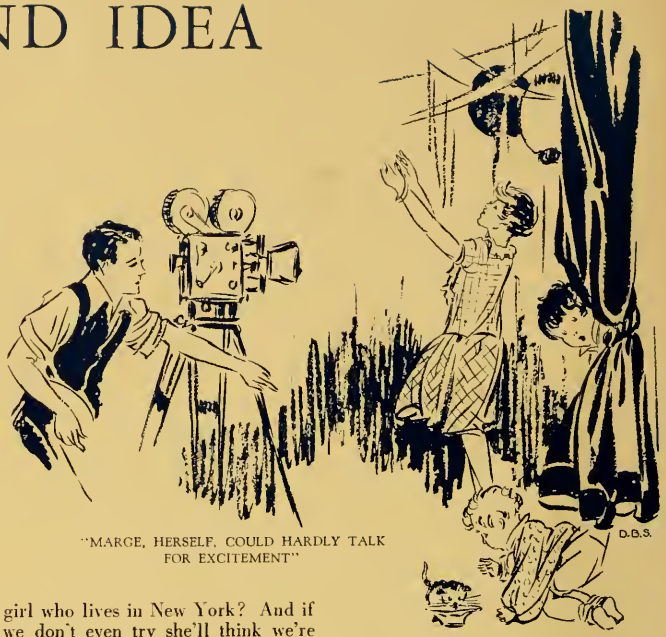
(*Continued on page* 115)

TEA AT NAGPUR
The Debaters Were Entertained By an Indian Political Leader.

The GRAND IDEA

In Which the Cinema Saves a Social Situation

By Monica A. Shenston



"MARGE, HERSELF, COULD HARDLY TALK FOR EXCITEMENT"

MY head's no more use than a golf ball or a toy balloon," groaned Jeff dismally as he lay on the davenport kicking his heels.

"I know," wailed Doris, who was crouched in an armchair, her elbows digging into her knees and her chin into her hands, "I can't raise a single solitary new idea, not a little tiny flicker of one. It's simply sickening."

"We've just got to think of something new!" And Jeff kicked a pillow across the room and right into the middle of Dad's old friend, Dana Stoner, who was just coming in. Jeff fell from the davenport with an apology, but Stoner hit him in the head with the same pillow and laughed.

"Your father invited me to spend a couple of months here resting, but I might as well be shooting lions and tigers in Central Africa as herding with you kids," he exclaimed. Doris giggled. drew him into the corner of the davenport, and draped herself across his lanky knees. Of course, she was fourteen, and in high school, but it was all right when it was only Uncle Dana. He never made silly remarks or pretended she was a baby. She and Jeff cast a delighted glance at each other as Uncle Dana spoke. They thrilled every time he used the word, "shooting," because everybody misunderstood it the first time. What Uncle Dana had really done was to spend three years in the jungle hunting wild animals with a motion picture camera, and "shooting" sounded too gorgeously professional for words.

"Anyway, Nubbins, what's on your mind? It seems to me that the two of you can think of something new every five minutes of the day."

Doris burst into explanations.

"You see, Uncle Dana, it's this way. Marge Kennedy, who's our cousin, and who lives in New York, is coming here soon for a visit, and she's had the dandiest kind of parties when we've been to see her, and now we've got to think of something new and exciting, and how in the world are we going to throw any kind of a party that won't be just pitiful to a girl who lives in New York? And if we don't even try she'll think we're just sick, and all our bunch think they're going to be invited to a regular riot, and honest, Uncle Dana, it's just awful, because we can't think of a thing."

Uncle Dana roared with laughter as Doris stopped for breath. He looked from Doris's pitiful expression to Jeff's desperate countenance. Then he fixed his eyes for a few moments on a far-away tree just visible through the window, and the two youngsters knew he was thinking hard. They held their breath, and Jeff leaned forward eagerly. When Uncle Dana smiled to himself they nearly exploded, but dared not say a word. When he drew back his gaze to their plane with a grin Doris threw her arms wildly around his neck.

"You've thought of something!" they shrieked in unison. "Tell us quick. Uncle Dana! You've thought of something just grand!"

Uncle Dana told them. It was just too paralyzing for words!

A few days later the friends of the young Larrabees received invitations that sent them into hysterics of curiosity and delight. They read as follows:

> You are hereby notified to report ready for work at the studio of the Larrabee Mammoth Motion Picture Corporation, 261 Wilmore Avenue, January 15th, at 8 p. m., in the costume described on the reverse of this notice.
>
> NOTE: No extra pay will be allowed for overtime. Dinner will be served free of charge on the lot when shooting is completed.

Doris and Jeff were immediately swamped with wild requests for more information, but they were deaf as posts, silent as the grave. Only their two bosom friends were admitted into the plot, and the four of them, with Uncle Dana, worked day and night for two weeks in preparation of the great event.

For Uncle Dana was going to direct and shoot a two-reel comedy! Two amateur reels of course, of one hundred feet each. He and the kids spent a Saturday and Sunday composing the story. They described the best probable actors in their crowd, their appearance, mannerisms, abilities, and Uncle Dana fitted them into his plot. They decided on a story of magic in order to bring in all kinds of absurdities and justify the use of very simple comic and decorative sets. All of these sets—there were only six—were composed of one or two lengths of beaverboard, reaching to the ceiling and flanked by straight hanging curtains. Jeff's chum, Norman, was a corker at waving about at arm's length a flat camel's hair brush about an inch and a half wide and three inches long, dipped in very thin automobile paint, and making perfectly fascinating scrolls and pillars and smoke and ghostly effects in different shades of gray as well as in black and white.

They built a good solid rack to hold the board upright without showing from the front except a little at each side, where the curtains could hide it. Changing sets would thus mean no more than setting up a new beaver board in the rack and pushing about some of the grotesque furniture they concocted from boxes and barrels. Some of this was painted with the same thin paint, and some of it was draped. Doris and Georgia had the time of their lives making dizzy decorations for the curtains and pillows.

The two boys hung around in awe as Uncle Dana set up his tripod and camera, tried out lighting schemes, measured and focused and made tests. He was planning every move of the actors and the camera beforehand, making the four youngsters go through every part, so he would get every detail correct the first time on the crucial night, and have nothing to bother him but the behavior of the excited amateurs themselves. Georgia, with her fluffy curls, posed for some of the girls, Marge, with her straight dark hair, for others. Jeff was trained as chief electrician, and felt immeasurably superior to any mere actor. Norman was assistant director, and lay rehearsing every motion of every scene against the curtain of his shut eyelids late at night, when he should have been asleep. Doris and Georgia were made responsible for the costumes, to see that everyone arrived dressed according to specifications, and still remained that way every time he or she went on a set.

So when Marge came all the preliminaries were completed, and even she was kept entirely in the dark about the nature of the affair.

The great night arrived. The guests came simply rampageous with glee. Some of them actually thought the costume specification was a hoax, and wore something else, so that they had to be sent flying home to find something that would do. A few of the older members of the families were invited to sit on the side lines with Mr. and Mrs. Larrabee, who had been intensely fascinated by all the preparations.

If any of the actors thought for a short moment that the movie stuff was merely going to be a farce, they were quickly disillusioned, for Uncle Dana started in with a stern forcefulness that, while it was comic as the impersonation of a rabid director-cameraman, was at the same time too serious to mean anything but business to those to whom it was addressed. An easygoing demeanor on his part would have wrecked the whole affair, for speed and accuracy were indispensable if the picture was to be acceptable and the party a success. From the moment that Norman held up a slate with the words, "Scene 1, Take 1," before the camera and Uncle Dana shot it, a perfectly overwhelming order prevailed within, well, anyway six feet of the outside limits of the set. Beyond that, of course, merriment ran loose. But the fact was that the whole bunch, young and not so young, were too seriously interested in every move to have any time left for much fooling.

Marge herself could hardly talk for excitement. To have a star part thrust on her, in a real movie, and to begin going throught the motions the same day, was too utterly devastating. And it was no use pretending that it was a little no-account movie, either. Not to Marge! Hadn't Dana Stoner's name appeared time and time again in newspapers and magazines and newsreels as one of the world's most famous explorers? Wasn't this picture going to be shown on their very own screen? Marge was so weak with joy that Uncle Dana had to scare the life out of her before she came down to earth and got to work.

"HURRAY! WE'RE ALL IN THE MOVIES NOW!"

Uncle Dana's elaborate planning, his perfect continuity, his absolute certainty of where every light and every piece of property and every person should be at any given moment, brought results. Scene after scene was rehearsed not more than twice and then the shout of "Camera!" moved them all in their proper time. Of course they looked into the camera, and of course they walked out of the set, especially the few twelve-year-olds, but Uncle Dana knew that this would only add to the hilarity of the future presentation. So he kept on grinding. He had never had more fun in his life.

At midnight the last scene was shot, and a weary but joyful gang tramped down into the large, airy basement, where a movie-lot cafeteria was set up. They all took everything in sight on their trays and sat down with a sigh of relief on the long plank benches to talk faster than they ate, and to look each other over. This was going to be a party worth telling about! No wonder these Larrabees kept their mouths so tight shut! Golly, what fun! Say, how about doing this on our own, some time? You can buy these little movie outfits, and Jack has a cousin who owns one, and he says they work just fine. Hurray! We're all in the movies now!

Marge wept tears of joy as she told Doris that nobody she knew in New York would ever, ever have thought of anything so original. Seven distinct and separate parents told Mr. and Mrs. Larrabee that they had not seen or scented the trace of a single flask, and that there could certainly not have been any private petting parties going on with such a counter attraction as the arc lights. And when Uncle Dana, who was receiving thanks more heartfelt than had ever fallen to his lot before, announced that the Stupendous One and Only World Premiere would take place at the Larrabee Theater at seven-thirty, the following Saturday, the cheers of principals, extras and spectators alike made the old house quiver.

THE CORNER GROCERY STORE IN THE OLD HOME TOWN
Remarkably Authentic Atmosphere Achieved in *Six Appeal*, first production of the Cinema Critics' Club of Syracuse, N. Y.

AMATEUR CLUBS

Over To Films

THE Neighborhood Players of Providence, R. I., with several successful legitimate productions already to their credit, are entering the amateur photoplay lists with *Be Yourself* which will run 600 feet 16 mm. Many of the members are already amateur cameramen, it is reported by Marshall H. Cannell, president, and if this first movie effort is a success, the Players will concentrate their work on films. Other club officers are: Mrs. Thomas R. Clayton, vice-president, Arthur W. Slocomb, secretary and R. Lucian Appleby, treasurer. *Be Yourself*, a story intended for summer production, will be adapted to fit winter settings in Providence. Three cameras will be trained on the cast in their first work with the new medium.

Up to the Minute

RECENTLY organized, the Kino Club of the Webb School in Claremont, Cal., is already completing its first production, *Fate*, a 16 mm. drama recording the tragic dissolution of a young man's character. Outdoor sets have been erected and the moving camera and other cinematic devices used. Robert Bard, president and cameraman, writes that their use has been both practical and effective. Other officers are: Alan Robertson, treasurer, Scott Newhall, assistant cameraman, Joe Root, continuity clerk and Tom Phillips, business clerk. These, with Clara Kock, Anne Bard and George Hirshbrunner, form the cast of the first production.

News of Group Filming

Edited by Arthur L. Gale

FROM A MOVIE MAKERS SCENARIO
A Scene from the Production of A Heldup Holdup, Filmed by Shadow Studios of Minneapolis from the Plot Published in this Magazine.

Civic Plans

AT the last meeting of the Cleveland Amateur Movie Club, Cleveland, Ohio, plans for an unusual civic film were discussed and passed on. The nature of this project has not been announced but Cleveland amateurs promise a new approach to the matter of cooperation of an amateur movie club toward the progress of the city where it is located. 1600 feet of 16 mm. film taken in the West Indies by Emory C. Hukill and camping scenes shot by Joseph Ramsay were screened. The club welcomes all Amateur Cinema League members as guests when any are passing through Cleveland.

Large Canvas

PLANS were made at a recent meeting of the Undergraduate Motion Pictures of Princeton University, Princeton, N. J., for the production of a 400 foot 16 mm. drama, under the working title, *Destiny*. The picture will open with scenes of the hegira of Mohammed and, after this symbolical introduction, will present a study of various characters in intense conflict. Several sets will be erected and many extras will be used for the opening scenes. In some instances six cameras will be used. Edgar Holden, III, and Brentaigne Windust, assisted by Thomas Emory and Elmer Kincaid, will direct the production. Cameramen will be: J. V. D. Bucher, C. D. Hodges, J. M. Doubleday, John Waterhouse and Henry Louderbough, with A. H. Singer, Irving Perine and C. B. Alexander as assistants. William Colbron will supervise the production of which Serge Korff will be technical director and E. M. Indahl chief electrician. Among the cast so far chosen for *Destiny* are: Eric Barnouw, who will play the lead, Beatrice Traendly, who played the lead in the famous *And How*, William Huff and John Westwood. W. R. Frost, publicity secretary, writes that the club plans to submit the film to *Photoplay's* contest and that camera work will be finished by the first of March.

Another School

STUDENTS of the Chevy Chase High School, Bethseda, Md., have formed an amateur movie club under the leadership of W. R. Gingell. An

experimental reel has been produced and the club plans to begin serious work with filming a story based on college life. Mr. Gingell will be both director and cameraman of the first major production. Elmer Osmun will be assistant director, Betty Kelly, scenario editor, Ben Sullivan, assistant cameraman and Jane Heineker, director of wardrobe and makeup. Anna Moore Converse is secretary and Miss Helen Price the faculty supervisor for this new school activity.

Entry Ready

CAMERA work on *Judgment Fulfilled,* one of the productions of the Cumberland Amateur Motion Picture Club to be submitted to *Photoplay's* contest, has been completed and the film is now being edited. To facilitate this work, a 16 mm. print has been made which will be edited and then used as a guide in editing the 35 mm. negative. The finished film will be available in both 16 mm. and 35 mm. widths. Camera platforms and runways are now being built and lighting effects arranged for the second contest production of the club, a symbolic film study.

Amateurs Analyze

COMPARATIVE screenings of the professional movies of 1912 with those of today were made for the members of the Silver Screen Club of St. Paul, Minn., at its last meeting. The evolution of professional technique in photography, lighting and direction was pointed out in an address, *Motion Pictures, Past and Present,* by R. H. Ray, while T. Glenn Harrison spoke on the artistic freedom of the amateur producer pointing out that good taste and common sense will govern amateurs in their self-imposed censorship.

Scores

NARROW PATHS, production of Markard Pictures, met an enthusiastic reception when it was screened for the Portland, Ore., Cine Club at its last meeting. This active amateur group is planning its first photoplay to run 400 feet 16 mm.

PASSED UP

A Tragic Moment in *The Fast Male,* Feature of the Stanford Studios, Stanford, California.

AN AMATEUR STUDIO

How the Flower City Amateur Movie Club of Rochester, N. Y., Solved Its Interior Lighting Problems Out of Doors in Filming *Freshman Days.*

Detroit Group

AN enthusiastic group of Detroit, Mich., active amateurs recently perfected the Amateur Cinema Club of Detroit under the leadership of Mrs. Lucile K. Hughes, an Amateur Cinema League member who will be remembered by the readers of this department for her efforts in behalf of amateur organization in Philadelphia. Mrs. Hughes has also written for MOVIE MAKERS. Dr. Gilbert J. Israel, who is using his amateur camera in making scientific films, was chosen president, Dr. C. Chandler, vice-president, H. M. Nelson, secretary-treasurer, Glen Lyons, production director, Lloyd Hammond, chairman of the program committee and Mrs. Hughes, publicity secretary. This new group will include both programs for the amateur cameraman and film story production in its plans.

Contest

THE Lansdowne Amateur Movie Club, Lansdowne, Pa., is holding a scenario contest, open to high school students, to secure material for its first production, to be commenced the latter part of this month. Robert Henderson is club president, William Lewars, vice-president, Marian Blew, secretary and Francis Cochran, treasurer. Faculty advisors are Miss M. McCullough and Mr. Ewan.

Mountain Film

THIS year's production plans for the Satellites, of Brooklyn, N. Y., include filming a tale of three young people on a mountain climbing trip, to be scenarized by Miss Lillian Belle Sarney, this to be entered in *Photoplay's* contest if finished in time. Late programs of this unit featured screenings of members' films with satires on the presentations of metropolitan theatres.

Rushes

A NOVEL comedy idea was introduced by the Stanford Studios, Stanford University, Palo Alto, Cal.,

(*Continued on page* 118)

ONE OF THOSE AWKWARD MOMENTS!

An Interior from *The Fast Male* which Recently Had Its Premiere At Stanford University

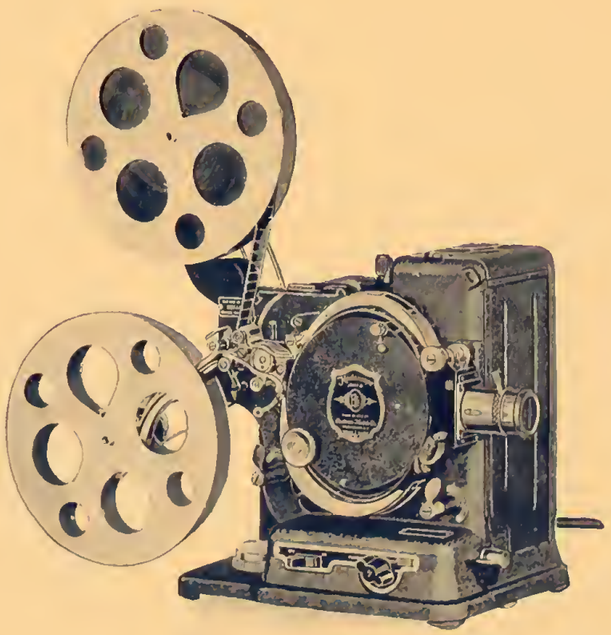
"TO be able to think in color, instead of black and white, has added to amateur movies a new charm—the charm an artist must feel when doing a particularly fine painting."

—Excerpt from one of the innumerable letters received from Kodacolor users.

Ciné-Kodak B, f.1.9, adapted for Kodacolor pictures.

See Kodacolor Demonstration
at your Ciné-Kodak Dealer's

Eastman Kodak Company
Rochester, N. Y.



Kodascope B, adapted for Kodacolor projection.

Illustrations from the Camera of the Author

A NOVEMBER SUNSET
Still Photographic Beauty as Recorded at Wolfeboro, N. H.

STILL, MOVIE *or* BOTH?

A Discussion of Photographic Relationships

By A. H. Beardsley

Editor of Photo-Era Magazine

IT is with no little pleasure and satisfaction that I have been following the splendid progress being made in amateur motion-picture photography. The last year has seen a tremendous improvement in cameras and accessories for the strictly amateur cameraman. In fact, it can be said they are now of professional quality and excellent workmanship throughout. I believe that it may be safely stated that in skilled hands the leading amateur motion-picture cameras will produce results just as professional and satisfactory as may be obtained with the equipment used by the motion-picture studios and well known professional cameraman. For the most part, it is a difference in size of film, size of camera and cost. There are amateur cameras which use standard film and cameras which use the 16 mm., or amateur size, and other narrow films. In all models and types as made by the leading American and European manufacturers there is today the same skilled workmanship that one expects in truly professional equipment. There is, too, the same versatility in the matter of lenses, slow motion, stop-motion, reverse, telephoto and other, heretofore, professional features.

This remarkable showing has been made in so short a time that it seems almost incredible. Yet, to-day, amateur motion-pictures are becoming rapidly as popular as the phonograph or the radio. This might not be so true were amateur motion-picture photography confined to making the pictures only. It is the supplementary motion-picture projector which has aided and abetted the camera. In fact, the projector is now often the first step, due to the splendid library of dramatic, educational, humorous and scientific film-subjects which may be rented or purchased for showing at home. It is usually not very long after the acquisition of a projector, however, that its owner succumbs to the desire to make his own movies, and then he becomes one of scores of thousands of enthusiastic amateur cameraman. Without a doubt, the advent of the successful amateur motion-picture camera and projector is one of the greatest forward steps that the art and science of photography has made since the production of the motion-picture. There is every reason to rejoice and to look into the future with anticipation for still more wonderful photographic progress.

Whenever a decided step in advance is made in the progress of any art or science, there are often problems which spring up as the result of the upsetting or re-arranging of ideas and methods. This is true in the case of amateur motion-picture photography. In the hurry to be among the first, certain fundamentals are sometimes overlooked and the anticipated success is not realized. This is reflected in the hurried discarding of still cameras in favor of the new motion cameras by those who have been successful amateur photographers. They seem to take the attitude that it is a case of still or motion photography instead of still *and* motion photography. As things stand to-day, neither branch of photography can very well do without the other and achieve complete photographic success. By that I mean that neither branch can do all that the other can do. Somewhere in portrait, scientific or industrial photography either still or motion photography will produce the best results for the work to be done. In this progressive age, I would not venture to predict that this will always be true. There may come a time when motion-picture photography will do all that still photography does, and more too; but for the present, at least, the two branches of photography need each other for complete and adequate results. Books, magazines and newspapers are still large users of the product supplied with a good still camera.

Without in any way wishing to stay the progress of amateur motion-picture photography or in any way to imply that I am not for it, let me remind my readers that, after all, in still photography lies the very found-

ation of motion-picture photography. To be sure, in technical and mechanical details there is a pronounced difference; but basically the matter of exposure, sensitive film, developer, fixing and the careful composition of the picture lies in still photography. For that reason the amateur cameraman will do well to keep his still camera or secure one and become a master of it in connection with his preliminary work with the motion-picture equipment. And when he is master of his still camera he will the more readily become a master of his motion camera. There will be times when the still camera will meet a need which, as yet, is not met by the motion camera. Then, again, when he is in search of a bit of a thrill and wishes to record events and family happenings in motion, his motion camera will supply the effective means. In this way, the amateur will find the greatest satisfaction, and photography will reveal itself to be the great art and science which we know it to be.

The present-day feature motion-picture as shown at the best theaters is convincing evidence of the vital importance of good composition pictorially and technically. By means of still photography the amateur cameraman can study this important part of the artistry of still or motion photography. He can do so with greater leisure, and at less expense. When he has acquired the ability to compose his picture or scene with consistent good judgement and taste, he is then ready to depict a picture and scene in motion. It is the attention to details which places the stamp of superiority on the work of the professional cameraman. In many cases it is a former pictorial photographer who is relied upon by motion-picture producers to supply those beautiful bits of scenery and lighting-effects with which the feature plays are so often impressively adorned. It stands to reason that if the amateur cannot produce a well-composed picture with a still camera, he is very likely to be unable to do so with a motion camera. It is a case of mastery of one of the fundamentals of still photography before he can achieve similar success in motion photography.

Without a doubt, there are those who have never used a still camera and who have made excellent motion-pictures without preliminary experience with even a small box-camera. It is a parallel case to the man who asserts that a thing cannot be done: and in the next instant some one proves conclusively that it can be done. I learned this lesson some years ago when I very foolishly made the statement that a vest-pocket camera was not an ideal camera with which to make speed-pictures. In no time at all I recieved some of the best pictures of sporting-events that I have ever seen—all made with some type of vest-pocket camera! I still believe that other types of cameras are preferable to a vest-pocket outfit for speed-pictures; but never again will I venture a definite statement with regard to any photographic equipment or method which is continually being improved. Hence, although I sincerely believe that mastery of pictorial composition with a still camera is the best way to make a success of it with a motion camera, far be it from me to say that a person cannot walk into a photo-shop, purchase a motion camera and, at once, produce well-composed pictures.

In still photography virtually the entire success of a picture depends upon the correct exposure for the subject in hand. This is true in the case of motion photography. The mastery of exposure is a fundamental requirement of all photography. For the present, the necessary experience can be obtained at less cost with a still camera than with a motion camera. Here again there are exceptions: but in most cases I believe that a person with a twelve exposure $3\frac{1}{4}$x $4\frac{1}{4}$ roll of film in a still camera or with one of the single exposure cameras using standard movie film will learn more about exposure in the careful and more leisurely manipulation of the still camera than he will by pressing a button and grinding out one hundred feet of motion-pictures, granted that there are persons who will learn little, if anything, about exposure by either method.

My conception of the mastery of exposure is to know why this and that happens under varying conditions of light and subject. In short, to understand the principles involved as well as the mechanical operation of the lens-stop and the shutter-speeds. The still camera offers, I believe, the best method whereby to study the matter of photographic exposure. On the better still cameras there is a greater number of shutter-speeds, particularly in the case of focal-plane cameras. It may be argued that the amateur cameraman has no need of a knowledge of these speeds because he will never use them. True, perhaps, but if he is

(*Continued on page* 116)

THE BREAK IN THE CLOUD

Illustrating a Charming Moment Caught With a Still Camera

MAKE YOUR INDOOR MOVIES NOW

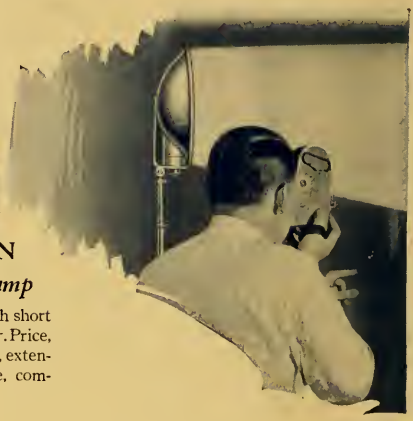
CAMERA, PROJECTOR

HALLDORSON
Arc Lamp

The finest all-purpose indoor lamp you can buy. Simple, safe, compact and portable. Steady electric arc burns with blue-white light of great actinic value. Price complete with all parts as illustrated, $65.00.

HALLDORSON
Cinema Mazda Lamp

This illustrates the lamp with short stand for use on table or chair. Price, with 1000 watt Mazda globe, extension cord and carrying case, complete, $31.00.



THE DREMOPHOT
70-75 Exposure Meter

The new Dremophot Exposure Meter is exactly what you will need for indicating correct exposure in taking indoor movies with artificial light. Also in making natural color movies out of doors using Kodacolor attachments for Filmo cameras. The Dremophot provides, at a glance, scientifically correct exposure readings for both models of Filmo camera—70 and 75. All the speeds at which various models of Filmo 70 may be operated—8, 12, 16, 24, 32 and 128 frames per second—are provided in direct readings. By all means use the Dremophot in becoming accustomed to the exposure conditions of indoor movie making. The price, with sole leather, hand-sewn case is $12.50. Mark coupon.

WINTER days, evenings and holidays are packed with opportunities to make and show indoor movies. Take movies when your friends call, or invite in a group of guests and stage an indoor movie making party—then, later on, hold another party to show these pictures. Nothing provides better entertainment. The children are always willing actors. Some of the finest movies yet made have been taken indoors with a Filmo camera and Halldorson Cinema Lamp. Check coupon for folder on indoor cinematography.

The Halldorson Mazda Light is exceptionally practical, simple and complete for indoor movie making. It uses a 1000 watt, tubular Mazda globe operating at 9 amperes. The silvered reflector can be tilted to direct the beam of light at any necessary angle. If the tripod stand is employed the light may be used at any height up to ten feet. Price of light with tripod, twelve feet of cord and carrying case, complete, $37.50.

For close-ups and short shots of small groups where light can be used close to subject, one Halldorson lamp will give ample illumination to make movies with a Filmo camera and regular F 3.5 lens.

With an additional lamp or two and the faster F 1.8 or F 1.5 lens, instantly interchangeable with regular lens in either Filmo 70 or Filmo 75 camera, larger groups in spacious rooms can be photographed with splendid results.

SEWAH *Titling Outfit*

With this outfit, which furnishes several fonts of artistic capitals and smaller letters, really beautiful titles are easily made. The illustration depicts the Filmo camera being aligned preparatory to shooting a title. Mark coupon for informative folder.

BELL & HOWELL
Film Editer

Looking through eyepiece, each picture in film is seen illuminated from beneath, magnified *nine times* and caused to appear right side up. Makes film editing a joy. Editer can be secured separately or mounted on same block with rewinder and splicer, as shown. Mark coupon for complete details.

WITH BELL & HOWELL FILMO AND ACCESSORIES

Fast Lenses

Mark coupon to receive our special lens catalog containing complete descriptions of fast F 1.5 and F 1.8 lenses. In addition to using these lenses for indoor work you will want one of them for adapting your Filmo camera to take Kodacolor movies in natural colors. Mark coupon also for Bell & Howell pamphlet on making Kodacolor pictures.

Projecting your movies

For greatest possible screen illumination and brilliance in *projecting* your movies, use the Bell & Howell 250 watt lamp Projector and Extra-Lite projection lens. The unparalleled screen brilliance furnished by this equipment saves many a foot of indifferently photographed film from mediocrity.

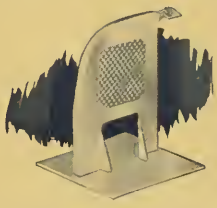
The regular model Filmo Projector, using 200 watt lamp, is $190 with carrying case. De Luxe model equipped with 250 watt lamp, variable voltage resistance and voltmeter is $240 with carrying case.

The Extra-Lite Projection Lens is available for either 200 watt or 250 watt projector. Its result is 10 to 25 per cent more illumination delivered to screen than when using regular projection lens. You have your choice of three focal lengths: 2″, 2½″ and 3″. Price $15.00 each. See a Filmo dealer. Or mark coupon for further information.

BELL & HOWELL

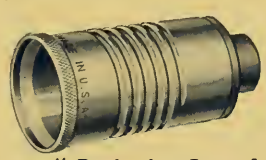
Filmo REGISTERED

Bell & Howell Co., 1828 Larchmont Ave., Dept. B, Chicago, Ill.
New York, Hollywood, London (B. & H. Co., Ltd.)
Established 1907



New *Perforated Screen Safety Shutter for B. & H. Filmo Projector*

This new safety shutter has been developed to allow prolonged projection of single frame pictures without in any way injuring the film. The shutter has a perforated screen of fine mesh which permits the passage of sufficient light to project single frame pictures with excellent illumination and safety. Those possessing Filmo Projectors in which this new screen has not been incorporated may have it installed at our factory, branches or Filmo dealers' for $3.00. Price of Perforated Screen Safety Shutter alone—75c.



New ¾″ Projection Lens for Filmo Projector

This is a new wide angle, short focus projection lens invaluable for window displays and short throws, in which its use is preferable to the 1″ and 1½″ lenses. The definition and flatness of field obtained with this new ¾″ Focal Length Projection Lens are really remarkable, and you will be highly pleased with results obtained when projecting at short range. The price, $9.00. Mark coupon.

BELL & HOWELL *Character Title Writer*

An illuminated movie stage upon which hand lettered titles, animated cartoons, motion autographs, clipped illustrations and miniature scenes may be photographed in true professional manner. Mark coupon for details, or see your Filmo dealer.

BELL & HOWELL CO.
1828 Larchmont Ave., Dept. B, Chicago, Ill.
Please mail me complete information on ☐ Filmo Cameras ☐ Filmo Projectors ☐ Halldorson Lamps ☐ Filmo speed lenses ☐ Adapting Filmo to Kodacolor ☐ Character Title Writer and Titling Outfits ☐ Film Editer ☐ New Safety Shutter ☐ New ¾″ Projection Lens ☐ Dremophot ☐ Send indoor movie folder "The Life of the Party."

Name.....

Address.....

City..... State.....

EDITING HINTS

By Lawrence H. Smith

▲▼▲

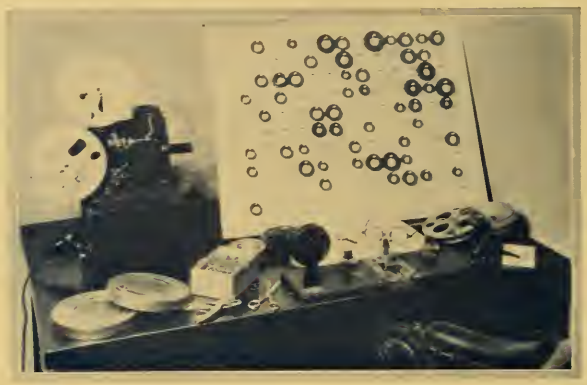
OVER at Universal Pictures Corporation the other day, some one told me that more than a million feet of film was shot when *Uncle Tom's Cabin* was being made. The finished picture, as shown on the screen of the country's theatres, runs something like a dozen reels, or approximately 12,000 feet. This means that ninety-eight percent of the original footage was discarded. You and I may have our own ideas as to whether it was necessary to shoot a million feet in the first place, but, what is more to my point, it brings out forcefully the important part played by editing in professional production.

Far be it from me to suggest that the amateur discard any such portion of the film he shoots. Rather, edit as much as possible before you begin shooting. But no matter how careful you are, there will be many shots that can be improved by trimming here and there, to say nothing of arranging the scenes in a manner as to clearly and entertainingly present your subject. Whether it is an amateur's first attempt or the finished product of a company that has produced film for twenty years, any film can be improved by editing.

And let me emphasize one other idea; shooting is but one-third of the fun you can get from your hobby. Another third is accounted for by screening the picture for yourself and your friends. In between these two comes as interesting and instructive a third as you could ask for, editing. There is a satisfaction to be gained in watching a film grow from more or less disconnected shots into a cohesive, interest-holding whole that, to me at least, is far more absorbing than either taking or viewing the picture.

The longer the film, the more necessary is editing. This does not mean, however, that even a hundred foot reel can not be improved by arranging the scenes in proper sequence, eliminating poor or needless shots and by adding titles. The main difficulty in editing is to keep track of the different scenes and to be able to find the proper piece of film when you are ready to splice it in. Of course, professional cutting rooms are elaborately equipped with files, and all that sort of thing, to take care of the cuts. The average amateur has neither the space nor the inclination to spend the money necessary for such an arrangement.

A few weeks ago I finished shooting a film for a two reel subject. The



THE EDITING BOARD

scenes were distributed in a more or less haphazard manner through some twelve hundred feet of 16 mm. negative and with about 200 cuts for scenes and titles I was up against the problem of finding an inexpensive as well as practical method to keep the cuts in order. Here is the way I worked out the problem.

I bought a 23x33 inch drawing board at an art material store. Then I visited a hardware shop and purchased half a dozen dowel rods, 3/16 of an inch in diameter, and a bit the same size. With a T-square, I ruled the board into two-inch squares and at the intersections drilled holes. It was a little tedious but I did it in less than half an hour. It only took a few minutes more to cut the dowels into two inch lengths and insert one pin in each hole. When I had finished the job I had a board with 130 pins extending an inch and a half. Not counting the time it took to make the board, the entire expenditure was only $2.15. As I happened to have a numbering stamp, I numbered each pin consecutively from 1 to 130, beginning with the upper left hand corner.

Here was as good a film rack as one could ask for. Set at the back of my desk it was an easy matter to place each scene on its proper pin as I cut it from the work print. The assembly was a simple matter of patching the different cuts together in the order they hung on the board. The illustration shows the board when I had finished cutting about half of the print. Because many of the scenes were in the proper sequence the 130 pins were ample for the two reeler I was making.

But I learned more from this picture than just how to make a film rack and it is in the hope that my experience will prove of interest and possibly be of help to others that I am passing it along through MOVIE MAKERS.

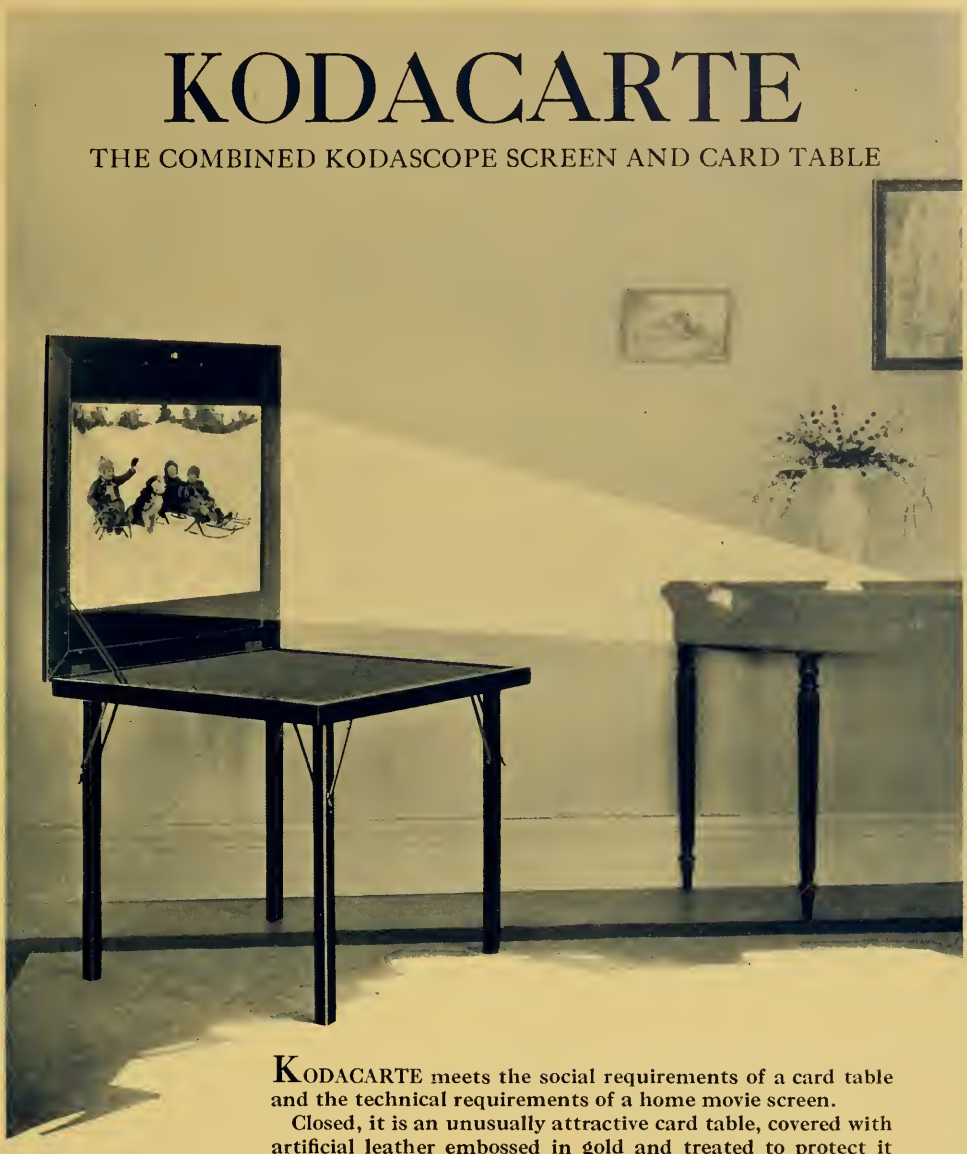
The first thing I learned was that to edit a film as it should be edited I had to *know* that film almost frame for frame from beginning to end. Also that unless there was a continuity sheet of some kind to guide me that I would be hopelessly lost. In shooting I had worked from a rather sketchy scenario, a bad production method, as many times one scene suggested another until in the end I had about twice as much footage as was first intended and I knew that a good share of it would have to be discarded. This could have been avoided by a carefully planned script, but now there was nothing to do but rely on editing. I set up the projector on the side of my desk and ran and re-ran the film until I was thoroughly familiar with it. Then I took the scenario and from it, together with my knowledge of the film, wrote out a continuity sheet. The original scenario called for seventy-eight scenes and titles; my first continuity sheet called for one hundred and sixteen and, as other shots and cuts were decided upon, the final continuity listed one hundred and eighty-four cuts, scenes and titles. The rest of the two hundred and fifty cuts in the finished film can be accounted for by cut-backs, close-ups, new shots, etc.

As mentioned before, the scenes were here, there and everywhere in the film, as some of the shots in the same sequence were made as much as two weeks apart. But all the titles, originally, were together, although several were added, changed or dis-

(*Continued on page* 113)

KODACARTE

THE COMBINED KODASCOPE SCREEN AND CARD TABLE



KODACARTE meets the social requirements of a card table and the technical requirements of a home movie screen.

Closed, it is an unusually attractive card table, covered with artificial leather embossed in gold and treated to protect it against stains and scratches.

Open, it is an aluminum finished screen, 18½″ x 25″, that will bring out the best there is in your pictures.

Price $30.00

ASK YOUR CINÉ-KODAK DEALER FOR A DEMONSTRATION

Eastman Kodak Company, Rochester, New York

EDUCATIONAL FILMS

News of Visual Education in Schools and Homes

Edited by Louis M. Bailey

Making Your Own

MOVIE MAKERS is pleased to note the recognition given an amateur educational film in the December issue of the *Educational Screen*, the magazine devoted to the development of every phase of visual education. The film, *What Price Folly?*, production of the Roosevelt High School, Seattle, Washington, was fully described in the Amateur Club Department of this magazine for September, 1928, and concerns the dangers of overeating, poison ivy, sunburn, sprains and various other summer vacation temptations and pitfalls which high school youth is apt to encounter. It is said to be particularly effective in teaching these lessons.

In producing its own film, the Health Committee of Roosevelt High School has solved the problem of film source when pictures on desired subjects are not available. It has also found that information conveyed in such student-enacted films is much more completely acquired than when text book instruction is employed exclusively. This is obviously true, for the reason that students are keenly interested in enacting and viewing a story of their own making. While they might be lax in learning the dos and don'ts of physical hygiene for the practical value of such information, they readily grasp the same principles conveyed in a pictured story. It is now recognized in the psychology of visual education that material made interesting is more easily acquired than facts drily stated. Also it is realized that by far the greatest percentage of people is eye minded and hence picture symbols of an idea are impressed on the brain with greater force than are word symbols of the same idea.

Thus it can easily be understood why educational films, such as *What Price Folly?*, are so successful from both the students' point of view and that of the teachers. Further experimentation along the lines pointed out by this film should lead to equal success among students and instructors elsewhere.

Selectivity

PHOTO ERA MAGAZINE in a recent issue joined those publications carrying a department devoted to the use of visual aids in educational programs. This department is edited by Arthur L. Marble, who has also been a valued contributor to MOVIE MAKERS.

AN ILLUSTRATION OF CAMERA SELECTIVITY

Artistically the Photographer Has Chosen Effectively, and at the Same Time Has Given the Picture Significance with Suggestion of Old World Locale.

Mr. Marble in another article in *Photo-Era* advances the interesting idea that the camera teaches one to see that which is significant in his surroundings. This is quite true, and we might add that selectivity and reaction to that which is significant, because of some superior quality of beauty or strength it possesses, is the basis of appreciation and good taste. Certainly no better means of developing the sense of selectivity for application to any field offers itself to the student that practice with a cine camera.

Churches Too

IN an article, entitled *The Gospel on the Screen*, appearing in *Church Management*, Mr. Arnold F. Keller of Utica, N. Y., makes the following statement. "The opportunities for the use of still and motion pictures in the educational work of the church are obvious. When this is recognized every church and denomination will have its secretary of visual instruction who will furnish the church service, the church schools, the young people's groups, and all study groups with the best available materials and methods for religious visual instruction."

Coming as it does from a man interested primarily in the church and in the movies merely as a means for teaching the doctrines of that church and whose work consists of a study of the various means of carrying out an effective educational program, this paragraph is indeed a significant tribute to the value of motion pictures as an educational medium.

State Educational

AN interesting corollary of the D. A. R. plan to film the story of each state, previously reported in these columns, comes to our attention in the form of a four reel film produced by the Idaho State Chamber of Commerce. This film consists of agricultural views, lumbering from the stump to the sawmill, mining and recreational views of some of the mountains, lakes and rivers. Included also are scenes of wild life showing closeups of deer, bear, elk, mountain sheep, mountain goat and other wild animals of Idaho.

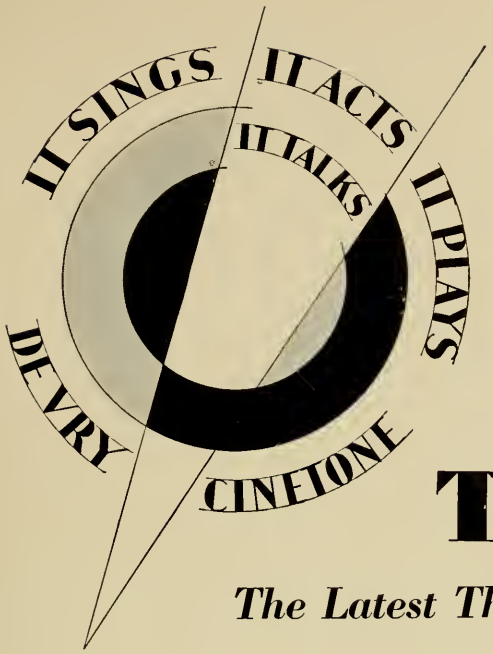
Motor Film

THE *Story of a Gasoline Motor*, a new educational motion picture film produced under the direction of the United States Bureau of Mines, Department of Commerce, in cooperation with a large industrial concern, is now ready for distribution. This three-reel film depicts all processes involved in the construction and operation of a gasoline motor.

In preparing this film many types of automobile engines were cut apart, so that every action of the working parts of the engine could be shown graphically. During the filming of the picture numerous large foundries were visited in order that views might be shown of the actual forging of the engine parts.

This picture should not only prove of value to the automobile mechanic, but it has been made in such a manner as to be readily understood by the layman and the grammar school student.

Copies of this film on 35 mm. may be obtained for purposes of exhibition from the Pittsburgh Experiment Station of the United States Bureau of Mines, Pittsburgh, Pa. No charge is made for the use of the film, but the exhibitor is asked to pay transportation costs.



HOME TALKIES

The Latest Thrill in Amateur Movies

YOU KNEW they would come, of course... *some day.*

They are here... NOW. Home talkies, the latest thrill in the professional movie world, made available for amateur use in the home.

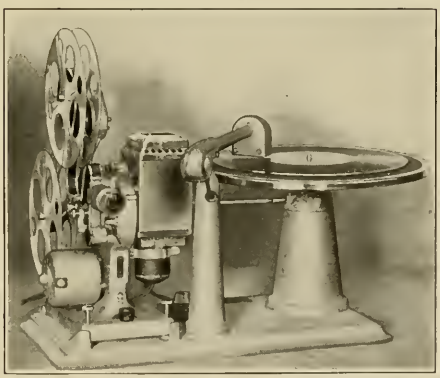
Cine-Tone, by DeVry, provides perfectly synchronized pictures and sound. Cine-Tone sings... plays... talks... acts... with results equal to fine theater productions.

Everything is in a single, compact, dependable unit, as easy to operate as a 16 mm. ordinary projector. Cine-Tone may be used separately for ordinary films, or the outfit may be used as a phonograph with any electrically produced records. Sound reproduction is by the "electric pick-up" process.

Weekly releases of synchronized films and records assure variety and interest of program. Complete, with electrical connections to radio loud speaker, Cine-Tone costs but $250, including case.

By all means see and hear Cine-Tone. Your DeVry dealer will gladly demonstrate it. If you do not know his name, write us for the complete information.

DEVRY CORPORATION
1111 Center St., Chicago, Ill., U. S. A.
DEPT. 2MM



DeVry

WORLD'S LARGEST MANUFACTURERS OF STANDARD MOTION PICTURE CAMERAS AND PORTABLE PROJECTORS

A TITLE FOR THAT CITY FILM
The Amateur Title Maker Will Find a Use for the Beautiful Art Background on the Facing Page, Photographed by H. V. Schieren and Titled by Ralph R. Eno.

EDITING HINTS

(*Continued from page* 108)

carded later. So I took the titles as my first job. As I cut them apart I made an individual roll of each title, held by a rubber band, and, consulting my continuity sheet, hung each on its proper pin on the film rack.

Then came the job of cutting the scenes apart. Tucked away in a corner of my desk was a punch I had bought when I needed to put some loose sheets in a binder. Once more the projector was threaded and started but whenever a scene was ended the machine was stopped and a punch mark put in the edge of the film. This made locating the cuts an easy matter when re-winding, for the punch mark made an unmistakable signal as it passed through the fingers.

To make a flange for rewinding, a spool was found and the thread discarded. With a hack saw a groove was cut lengthwise of the spool and finally the spool cut crossways in two parts. There were now two pieces of spool, each with a flange about a quarter of an inch high on one end. By winding a rubber band around the pin of the rewind, the spool was made to fit snug. The end of the film was slipped into the slot of the spool and whenever a punch mark reached my fingers, the re-wind was given a sharp turn in the reverse direction. This loosened the rolled film at the center, so it slipped easily from the spool. After cutting, the number of each scene was checked by reference to the continuity sheet and then hung on the rack. The rack filled rapidly and when all the film was cut, each scene was in its proper order. It only remained to splice them together.

Somehow or other, I got the idea of assembling the film backward. The last sub-title, "Finis" was the first to go on the reel and then each scene was taken in reverse order and spliced in. This proved to be very convenient as that part of the film which was

Beginning in February

The World-Famous "Our Gang" Comedies

Again Available as Pathegrams Subjects

FOR USE ON ALL 16-MM. PRO-JECTORS

THE pictorial adventures of those supreme "kid" funsters, Our Gang, are once more made available by Pathegrams to possessors of 16-mm. projectors.

BEGINNING in February, a number of Our Gang Comedies will be released monthly. The hilarious antics of Farina, Mickey, Little Mary and the rest of the world-famous Gang need no introduction to lovers of clean motion picture entertainment . . . In addition to these sparkling featurettes, a varied and colorful program of Pathegrams will be released every month, as in the past.

FEBRUARY PATHEGRAMS

FIVE unique 16-mm. gems appear on the February Pathegrams release-schedule. Besides three Our Gang Comedies, there is a stimulating subject taken from the celebrated Pathe Review, and a special treat in the form of a Harry Langdon comedy.

"NO NOISE" . . . . . .
Riotous Our Gang Comedy in which Farina's goat-like fondness for swallowing bottles and pins, the Gang's new football team, and a hospital ward are happily mingled. No. 7002—400 feet—$30.00

"JULY DAYS" . . . . . .
Another Our Gang comedy in which Mickey, finding his thoughts turning to adorable little Mary, adopts the tactics of his sister's beau in courting her. No. 7003—400 feet—$30.00

"LODGE NIGHT" . . . . . .
The Gang enliven their school work with plans for a secret society. What happens when a new pupil is "initiated" by the Gang makes rib-tickling entertainment. No. 7004—400 feet—$30.00

"THE UNITED STATES IN 5 MINUTES" . . .
A fascinating pictorial travelogue through our country's chief show-spots, including Wall Street, Niagara Falls, the Mormon Temple and many others. Taken from a popular Pathe Review feature. No. 510—100 feet—$7.50

"PICKING PEACHES" . . . . . .
Harry Langdon's inimitable comedy of a hen-pecked husband's frivolities with a cluster of beach beauties. No. 6032—400 feet—$25.00

Send for Complete Catalogue Now!

PATHEGRAMS — 1 CONGRESS ST. — JERSEY CITY, N. J.

No Matter

Whether you are a dyed-in-the-wool home movie fan or just received your projector this Christmas—

We want you to try a KOLORAY

In your own home, on your own projector, with your own pictures, and see for yourself the startling new beauty this color filter gives to your plain black and white pictures.

Especially Kodacolor Users

Who will find their pictures made on regular film lacking in interest unless they add color to them also with KOLORAY.

On or Off in 30 Seconds

You can attach a KOLORAY to your projector in 30 seconds and show all your pictures in beautiful single or two-toned color effects.

We will send a KOLORAY on Trial

Put it on, and if the effects will not arouse the enthusiasm of the most hardened amateurs, send it back and we will refund your money.

KOLORAY is made for Kodascope Models A, B and C, Filmo and DeVry 16mm. projectors, and sells for $7.50. Please be sure to specify the kind and model of your projector when ordering. (Remember money back if not satisfied anytime within fifteen days.)

Descriptive literature on request.

BECKLEY and CHURCH, INC.
Cutler Building - Rochester, N. Y.

KOLORAY
"Professional color effects for home movies"

finished was always ready to project without re-winding. And you will find that no matter how familiar with a film you may be, there will come times in editing when you will have to run a scene to decide just what should go in and what should be cut away. The punch comes in as handy here as it does when first cutting the film apart.

If, as has been said, a play is not written but re-written, then a film is not edited but re-edited. For that reason it is a thankless job to try cutting the scenes exactly when first splicing the print. The thing to do is to get the proper continuity. Then project the film once more and decide on the final cuts that must be made. It is simply a case of proper selection. Again punch the film where other changes are to be made. Even after the final editing new changes will suggest themselves as you continue to project the picture. It is my suggestion that such changes be made on the spot while fresh in your mind, instead of putting them off to a future day.

Now about titles. Don't think that you can get along without them. That requires great art. Professionals have tried it time and again and in most cases the attempt has been a failure. Titles add to a film by making it understandable to any one who sees it. You will also find that titles now and then aid the continuity wonderfully. They help to make the transition from one scene to another or from a long shot to a close-up smooth and natural. Where they should be cut in is a matter to which an entire article could be devoted, so the subject will be omitted here.

And now the film is finished. You have your print ready to run at any time and, if you use negative film in the camera as I do, by matching your negative to the cut print, duplicates can be made at any time, which will be just like the first print. If you are using reversible film project it as few times during editing as possible and as soon as editing is finished have a "dupe" made for a good "dupe" can only be made from a good original.

Now just what has been gained by this careful editing? First you have the satisfaction of doing a good job and getting the best possible results from your efforts. You have a film that needs no alibi when you throw it on the screen. Also you have tripled the fun to be gained from movie-making.

For Taking Interesting "Shots"

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Phone or write us, or come in—and bring your reels and your problems with you.

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Editing and Titling Service, Inc.
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FORENSIC FILMERS

(*Continued from page 97*)

a large semi-circular crowd. I learned that they were waiting for the exit of none other than the Dictator. I started to walk boldly across to the door, from which the mob was being held back, to join a small group of professional cameramen—with certificates of permission. Three steps from the semi-circle a stern, black-shirted Fascist guard stopped me, warning me back with an ominous look in his bushy-browed eyes. He didn't see the camera concealed under my overcoat. So, sneaking back, desperately I sighted the camera over the heads of a group of taxi drivers, then intent upon the commanding figure of Mussolini descending the steps of the Parliament building. Naturally enough, I shuddered through fear of being detected, held for treason, and forced to relinquish camera and films. You don't need a magnifying glass nor a vivid imagination to see that Italy's Premier is in that picture.

Aside from a few old landmarks in Scotland and Ireland the students were of most photographic interest. Sport pictures of an intercollegiate athletic meet featuring Rugby appeal to our American college audiences. In a humorous scene, an Aberdeen bartender was shown dealing out Scotch whiskey to my eager colleagues from a colossal liquor bottle of about two gallons' capacity. This scene, along with Guinesses brewery in Dublin, the largest beer factory in the world, strikes a responsive note in the minds of most people to whom the pictures have been shown.

Our interest while crossing the United States on the last lap of our journey lay mainly in presentation of the pictures taken abroad. Illustrated lectures, in addition to the debates, were given before the schools we met. Programs were also arranged throughout Oregon.

To make amateur travel photography pay dividends, as in cinema plays, one must sacrifice more of time, energy, and patience than that demanded by the ordinary inconveniences of touring. Long, technical preparation is decidedly not a prerequisite for satisfactory results, else ours would not have even been worth throwing overboard. The enjoyment is lasting, for experiences can be lived over again simply by projecting the films.

Possibilities of thus emancipating the stay-at-home population from the unpleasant shackles of extended monologues are scarcely touched. Why not tell our travel experiences on the motion picture screen?

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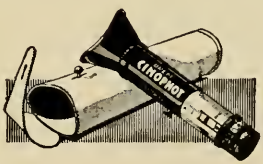

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Dear Sirs—I am so pleased with the Cinophot Meter we bought from you in May that I think some acknowledgment is due. Under my direction the School made its third annual film this year, and as we had undertaken to make a film for the Scout Association, for which five thousand feet of film had to be exposed, you will understand our responsibility. We used the Cinophot for every exposure, under every possible condition from ship scenes, to fire scenes in a studio, and we got first class results. We never scrapped a foot on account of faulty exposure. I do most heartily recommend the Cinophot to film amateurs, and if they want to test my claim they should see our film, "THE MAN WHO CHANGED HIS MIND."—Yours faithfully, (signed)
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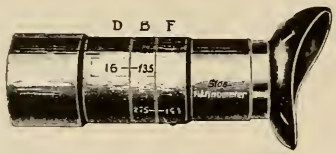

Place tube to eye, turn tube D until dividing line T disappears then read the correct aperture to use opposite the number 16.

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SLOWLY

(*Continued from page* 83)

camouflage and concealed ammunition. If it showed articles on the ground in deep relief, it was real.

The wider apart the photos were taken, the more depth the objects on the ground appeared to have. A box of groceries would look as tall as a skyscraper if viewed by a human being with eyes 100 feet apart. Incidentally, this accounts for the fact that some people have so much better sense of depth than others, and that they perceive motions so much quicker than others. It is a fact of observation that people successfully engaged in directing motion pictures have eyes much wider apart than the average person. Theatrical people also need wide-apart eyes, and so do many mechanics.

Because we perceive a motion in three dimensions we grasp its import far more rapidly than we would if that same motion were seen through one eye only. And because the camera has only one eye, it cannot get that real-life sense of depth. What is lacking in depth must be made up for in *time:* hence the necessity for very thorough and S-L-O-W action by every person before the camera, particularly in those minor motions of the hands which are so likely to escape notice unless done S-L-O-W-L-Y.

STILL, MOVIE OR BOTH?

(*Continued from page* 105)

familiar with them all, and their effect upon the sensitive film, he will be far better prepared to operate his motion camera to advantage—especially in unusual situations not covered by the instruction-book. Is it not better to have a practical knowledge of principles instead of merely the ability to make the mechanism start and stop according to directions? Oh yes, there will be those who will point to this and that one as a successful cinematographer who knows nothing about the principles of exposure. He points the camera, presses the button and behold, a perfect film. In fair weather and in good light such things are possible. Is the same thing always true when pictures are made indoors, in deep shade, at sunrise or at sunset, in the rain or by artificial light?

Then, there is the matter of developing the film and producing a good negative. Some one will immediately remind me that most amateur motion-picture films of the 16mm. size are photo-finished by the manufacturers; and a similar thing is true for those amateurs who use cameras which employ the standard-size film, usually developed by professional

film-laboratories. In short, why mention developing at all in connection with present-day amateur motion-pictures? What amateur would bother to do the finishing of his exposed films? I may be all wrong, and I shall be glad to be corrected in ten years' time; but I venture to predict that within a few years there will be many individual, amateur-size film-developing outfits which will prove to be as popular as the developing tanks now in use for plates, roll-films and filmpacks. These motion-picture developing outfits will be obtainable to meet all requirements of size of film and purse. If this proves to be true, and I think it will, the mastery of developing a roll of film from the still camera will prove to be of great value. After all, the motion-picture film is nothing more nor less than a very long still camera film. The developing solutions, the fixing-bath and the washing-process are the same with slight variations due to the physical differences of the films and their emulsions. The developing of amateur motion-picture film by the amateur himself will be no more difficult than developing a long still camera film. Equipment will be so compact that it can be done at home or in the darkroom as with still camera film. There is one outfit on the market now which is said to be excellent for the amateur to use.

Virtually the same thing can be said of printing, although positive film is used to receive the image, instead of paper as in the case of the still camera. The wise amateur who is well grounded in the process because of thorough training obtained through the use of a still camera will find the way easier to travel when he prints his first movie reel.

In this article it has been my desire to go on record as being very enthusiastic over amateur cinematography in all its branches and its splendid opportunity for entertainment, instruction and practical service. Nevertheless, still photography deserves its full share of attention yet as the best possible training school for the cameraman. Admitting all the variations in equipment, problems and efficiency in these two great branches of photography, they are still very close to each other. In fact, just now, each needs the other for the greatest success of photography in art, science and industry. One supplements the other and makes possible the success of each. Again let me say that it is not, and should not be, a case of choosing one or the other exclusively: but rather it should be the full realization and promotion of the very best that each has to offer for the betterment and the progress of mankind.

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AMATEUR CLUBS

(*Continued from page* 101)

on the program of their recent presentation of *The Fast Male.* A short comedy involving two characters was produced, one of these appearing on the screen and expressing himself in sub-titles, the other appearing in person and sustaining his part of the dialogue vocally. Whether or not this is intended as a satire on the incidental talking sequences of the professional motion picture is not known. Another short subject featured on the same program was a slow motion film, made up of the highlights of the last football season.

¶ Kenneth E. Nettleton, president of the Motion Picture Club of New Haven, Conn., has been selected as the fifth judge for the New Haven amateur film competition. Mr. Nettleton, as a pioneer in the amateur club movement and an amateur technician of exceptional ability, will bring to the jury a fine understanding of what constitutes cinematic art.

BRITISH AMATEURS

Scots Organize

THE former Northern Premier Motion Picture Club of Glasgow, Scotland, has been reorganized as the Scottish Amateur Cinematographers Association, extending the scope of the club's activities. On reorganization, R. Louis Jay was selected as president, H. B. Dunn, treasurer and Miss M. C. Auld, secretary. The club is altering its constitution to fit its new range of activities and will probably consolidate other Scottish amateur groups.

Tyneside Expands

A REORGANIZATION of the Tyneside Amateur Motion Picture Association, Newcastle-on-Tyne, is under way and plans are being laid for this year's work. This group has recently purchased additional equipment to facilitate production. James B. Mason is the club's new secretary.

Novel Settings

APEX MOTION PICTURES, an informal British amateur movie-making group, has lately finished production of a comedy-drama *House Yourself,* based on a story written by Leslie Wood and scenarized by Lupu Wolf. The script called for a deal of shooting on half-built houses as sets, hence permission was asked and secured to film in and around a new garden city building project near London. Pan Guest directed and photographed the production, the cast including Louise Johnston, E. R. Bailey,

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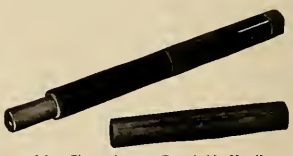
NIGHT MOVIES



2 Min. Flare, showing Detachable Handle

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Cicely Moore, Bob Sturgess, Ray Sturgess and Leslie Wood. Production plans have been made for a second picture, *The Shadows of Limehouse*, the script calling for locations in Limehouse and truck work in the vicinity of the Strand and Scotland Yard. A number of interiors will be shot on an open air stage. Apex Pictures publishes a monthly club news sheet.

Varied Programs

LATE programs of the Sheffield branch of the Amateur Cinematographers Association included screening *The Crazy Pavement Artist*, filmed by Donald Munro, cinematic impressions of Venice, recorded by A. D. Hobson, who accompanied the screen presentation with a talk on the difficulties of filming in the Italian amphibian metropolis and *The Mystery of the Haunted Manor*, a thrilling hair-raiser produced by Robert F. Unwin. Various cine meters have been demonstrated and discussed and a scenario, *His Best Friend*, has been accepted for early production. Arrangements have been made for the presentation of members' films before the Sheffield and Hallamshire still photographic societies and an opportunity has been arranged for the representatives of the two branches of photography to talk over their common technique.

THE PRESS TURNS TO THE FILM

(*Continued from page* 84)

der the direction of Mr. Winans, is entitled *Get the News* and is a picturization of the many activities of a newspaper, designed to familiarize those seeing it with the complex workings of the great *Union* organization. Opening with a train wreck it will follow this news event from its inception through the various steps of news production until it appears in the headlines on the printed pages of an edition of the *Union*.

Another novel plan which will be adopted in the near future will be the production of a periodically released news reel. A movie cameraman will accompany staff photographers and reporters on all news stories which have interesting or unusual film possibilities and these will be compiled into timely reels and added to the regular free service program along with other Union films.

With such a rapid evolution of this newspaper-film plan already recorded by the *Union* a wide vista of future possibilities suggests itself and it is to be expected that many other newspapers will follow this lead in utilizing, ever more widely, the growing power of their sister medium.

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THE CLINIC

(*Continued from page 88*)

shot but must often work under very adverse light conditions. The faster the lens the amateur uses, the greater is his ability to obtain more and unusual pictures. At the same time, bear in mind that the faster the lens the more necessity there is for accurate focusing. The speed of lenses faster than *f* 3.5, compared with the stop *f* 3.5, is as follows: an *f* 2.7 is one and six-tenths times faster than an *f* 3.5; an *f* 2, three times; an *f* 1.9, three and three-tenths times; an *f* 1.8, three and seven-tenths times, and an *f* 1.5, five and four-tenths times. One lens, at least *f* 2 or faster, should be included in the amateur's kit for special work. Lenses between *f* 2 and *f* 3.5 can be used for general work.

The next lens an amateur should consider is a wide angle lens. There are certain occasions when one wishes to include a number of objects in a scene at short range. Here the one inch lens will not serve. Either a fifteen or eighteen millimeter lens will increase the angle from twenty-eight degrees to around thirty-five or forty degrees.

The next lens in line is a telephoto for general telephoto work. Either a three or a four inch lens will serve in this capacity. With either one, the magnification is not too great for medium distant objects nor too little for objects further away.

Finally, a six inch lens will be useful on special occasions but this telephoto is used more for special work, such as wild animal photography, where it is impossible to get nearer to the object than a few hundred yards, and the magnification will be six times that of the one inch lens. For greater magnifications, such as eight, ten or twelve times, the lenses for 16 mm. cameras must be ordered specially.

To sum up, a general lens kit should contain a one inch *f* 3.5, *f* 2.7 or *f* 2.5; a speed lens; a wide angle lens and one medium length telephoto.

Editing Aid

I HAVE noted with interest the various methods devised by ingenious amateurs for marking film being run through the projector to edit out bad spots or indicate points for titles. Personally, I use a cheap paper punch with a triangular die, the same as is used for punching transfers and tickets. In projecting film I watch for the "rotten" spots, or just the right places for the titles or cut backs, stop the projector and deftly punch out a triangular piece from the edge of the film. This mark of identification is easy to find—in fact it cannot be missed, even when rewinding film rapidly—and I find it a great aid to speedy editing.—*R. K. Winans.*

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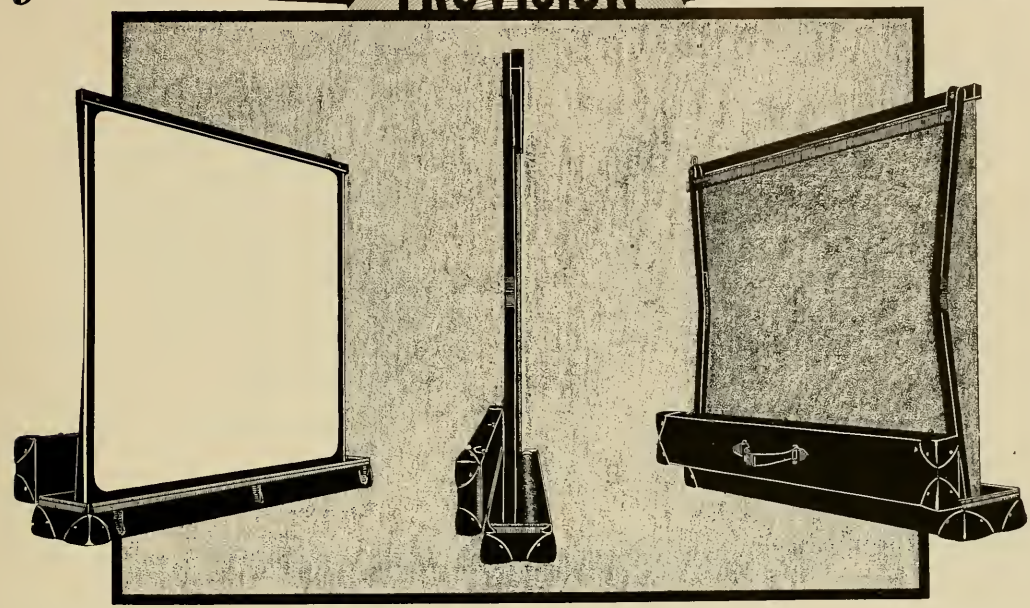

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With "extra" quality carried to the last detail

You have seen many otherwise good products that have been pinched here and there in material, where corners have been cut to add a margin of profit. Scrutinize this Truvision screen! Wooden parts—*whitewood*, Springs — *extra size*, Shade roller—*top-of-the-list quality*, Screen material — *special DuPont waterproof*, Rooler mounting — *built-in Transportation-proof*. Edges near screen surface —*rounded to prevent wear*. Screws, Bolts—*specially machined for this screen*, and so on through every last detail.

▲▼▲

An engineering accomplishment worthy of the Truvision Surface

A *screen* that is designed to match the qualities you demand of a *camera* and *projector*.

COMPACTNESS: Strong thin parts in place of bulk, enclosed working parts, snug fit design. LIGHTNESS: Tough fibre case, all wooden parts. APPEARANCE: All black finish, exposed metal screws of gunmetal. EASE OF HANDLING: Automatic release, spring tension acts for opening and closing (both smooth operations with just one finger). MECHANICAL EFFICIENCY: End arms give rigidity to frame and window-pane smoothness to screen surface, oversize springs (no forcing, no sluggishness). PERFORMANCE OF PURPOSE: Opaque backing allows no loss of light. (Special DuPont waterproof fabric), and the one and only *Truvision Surface!*

With Prices still held down to the minimum

Many products are built down to a price; others are priced up to a quality. Truvision Type C was built to a quality standard, then prices were computed at quantity production scale.

1-C	2-C
22″x30″	30″x40″
$17.50	$25
(7½ lbs.)	(10½ lbs.)

3-C
39″x52″
$35
(13½ lbs.)

Truvision Type C is the lightest in weight of all portable beaded screens.

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By all means visit your dealer and see this screen. Prepare yourself for an example of craftsmanship and engineering skill of the highest order—you will not be disappointed.

Write for Type C Booklet

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WIDE ANGLE HYPAR—15 MM.—F:2.7—.60" FOCUS
CINEGOR SERIES B—F:1.5—1" FOCUS
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By special arrangement we can supply the Victor camera complete with Cinegor F:1.5 for $165 or Victor Turret Model complete with wide angle, Cinegor F:1.5, and F:3—3 in. lenses for $310. Through your dealer or direct.
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Always funny, never tiring.

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for those who would but can't, and for those who can but didn't get to the Cannibal Isles.

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the first east-west flight.

ALL 100 FT. REELS SAFETY STOCK $4.50 ALWAYS ONE PRICE AT YOUR DEALER

Write for complete catalog

COMEDY RELIEF

(*Continued from page 87*)

volumes to the country bred men who see it, and the situation is self explanatory to others.

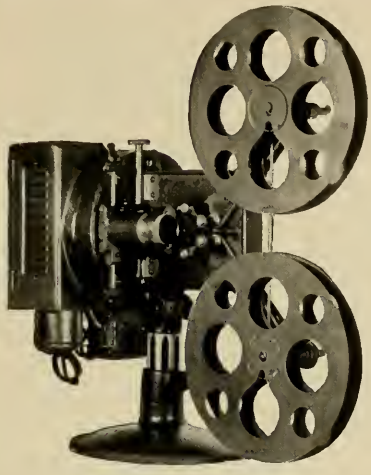
Quick thinking often brings results. One man passed an old horse in the last stages of decrepitude. It was too old and skinny to be funny. A little further along an old Ford had been abandoned beside the road. On the screen you see the title, "Hasbeens", and then a flash of the old car. The horse hobbles in, regards the car for an instant and then licks the bonnet in a "kiss". While it is pathetic, at the same time it's funny.

It took twenty minutes to lead the horse up to the car and another ten minuets to beg a handful of salt from the farmhouse. The salt was dampened and a little of it placed on the bonnet on the side away from the camera. The horse was permitted to lick this up. Then the horse was taken just outside the camera range and the rest of the salt put on the bonnet. As he comes into the field of the lens a spoken word checks his progress for an instant but he goes on after the salt. All very simple, yet scores of people have asked how the horse was trained to be so natural.

But you don't have to go into the country. A popular shot with one group shows a street gamin picking a cigar butt from a park walk and lighting it. Originally a second shot showed the youngster writhing on the grass in the throes of nausea, not too clearly indicated. A policeman stood over him. It didn't really click until the cinemaker went down to the city hospital and secured a shot of an ambulance dashing out of the gate on its errand of mercy. Cut in between the two park scenes it starts a laugh the moment the ambulance is seen.

Another good park shot was titled, "The Lawbreaker," and showed a little girl about four years old standing in front of a sign prohibiting the plucking of flowers. A policeman fairly towered over her and a close-up of a single flower in her chubby fist was cut in to make the scene fully explanatory. Men smile at it and women declare that she's a dear.

Another amateur exhibitor has an effective shot of a small street urchin with his face glued against a bakery window. It was obtained without rehearsal by simply promising the lad a dime's worth of cakes of his own selection. It might be mentioned that a rival sought to copy the idea, only to make a wrong selection and be met with, "Aw hell! Gimme a pack of



The New Model 3 Victor Ciné-Projector

Model 3 Victor Ciné-Projector complete, including carrying case..... **$200.00**

Send for description and illustrations showing many new and exclusive features.

The Victor Ciné-Projector permits the showing of one film hundreds of times without the slightest damage.

Performance
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THERE'S pride in the ownership of the Victor! Possessing every attribute of the highest grade professional equipment, the Victor Ciné-Camera and Projector bring to the user of 16 mm. film, a new high standard of motion picture quality.

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Backed by 19 years experience in the manufacture of the highest quality motion picture instruments that engineering skill can devise, the name Victor has become an assurance of dependable quality and splendid performance,—always.

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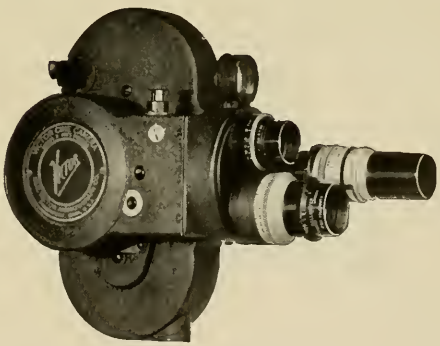

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cigs". That might make a talking picture but it was a total loss as a silent.

The slapstick, however, seldom makes good in amateur reels. Try for more refined humor. A crying baby is always good for a laugh. Anybody's baby will do but generally it is better to borrow a strange baby, even if you have your own. If you can get a negro baby, so much the better. When there is a negro colony in your town you can get some rich comedy shots, particularly in the summer time when the picaninnies are running around in the streets. And don't forget that the very first comedy picture ever made in the United Staes was a darkey baby getting a bath in a tub of very white suds.

One of the old standbys is to slightly smear the tips of a child's fingers with glue and give him a fluffy feather. The only trouble is that this will tempt you to too great a footage. Select the best five feet.

Even so simple a trick as the reverse is good for a laugh, and to get this all you have to do is turn the camera upside down. One of the earliest of these shots was a diver in straight and reverse motion, jumping in and out of the water. That went stale long ago. A tree being chopped up instead of down, people backing off cars instead of boarding, and similar tricks are good, but the best shots we have seen show a horde of commuters dashing out of the ferry gates in the early morning. In reverse they back into the gangway with equal speed. This is a useful stunt for a laugh if you get some public building with an imposing stairway and have a crowd of people backing up and down.

A great deal can be done with titling and rearrangement, but don't copy Hollywood and go in for wisecracks. Don't use "Three queens" for a trio of pretty girls, or "Two of a Kind" for a friend and a jackass. It is twenty years too late for that—maybe thirty. Get a title that is clever and witty rather than merely funny. If you can't think of one, wait.

Don't run too long on one subject without breaking it with comedy and don't run the reels just as you shot them. Rearrange the scenes to give the best contrast or continuity, whichever seems more desirable, and then slip in little human touches where they will break the monotony.

Work for smoothness and effect. Make your reels so attractive that your friends will want to see them more than once. A poorly edited film is more of an infliction than a six-year-old reciting *Little Drops of Water* or her more mature sister wrestling with *Gunga Din*.

THE W. B. & E.
"PILOTLIGHT"

A convenient light on your Filmo Projector that enables you to operate and change your reels with plenty of illumination that does not attract the attention of or annoy your audience.

Makes operating your projector a pleasure.
No extra wires needed.
Just pull the switch and the Light is there—*When and Where you need it.*
Easily attached to your machine in a few minutes and projector can be packed away in case without detaching.

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Making the shots is just the preliminary work. Assembling the reels is what marks the real cinematographer. Keep the comedy and arrangement in mind when you are shooting and you'll have less trouble and better results in the end.

PHOTOPLAYFARE

(*Continued from page 89*)

prise package for the selective amateur who may be certain to find in each issue of this film periodical something of interest.

A recent review begins with a short study called. *A Drama Without Actors.* This film follows a suggestion once made in MOVIE MAKERS—a humorous suggestion, to be sure, yet one full of value. Another number of this magazine carried the report of a college film handled very largely in the same manner. This Pathe short feature carries us through the marriage, honeymoon, too rapid early married life, quarrels and reconciliation of a man and woman whom we never see other than in photographs on tables. The whole tale is told in flashes of action or of still scenes, the entire dramatis personae being rice, old shoes, train wheels, cigaret stubs, bills, telegrams, etc. A close-up of a can-opener indicates more effectively than a whole chapter full of written story the culinary rock upon which the marriage bells have been cracked.

This technique is one frequently employed by cartoonists and comic strip men. That it is new to the screen is true only because of the very conventional nature of most screen products. Mr. Ramsaye's translation of it from the cartoon technique to that of the screen is evidence of his intelligent understanding of his position as a review editor.

The other features of this particular review are less striking, although a Pathe-color study of Japanese cherry-blossom time is beautifully done.

Christmas Film

METRO-GOLDWYN-MAYER presented during the Christmas Season a brief filming of the Adoration of the Magi which is equal, in the medium of the motion picture, to many of the best religious paintings and etchings. This Christmas scene is done with a very admirable technique and with a restraint, dignity and sincerity that frankly present the motion picture as an independent art form capable of setting forth, in its own language, the great tales of Christendom with as much beauty and artistic good taste as the older arts have done.

PHOTOPLAY

Offers Amateurs $2,000 In Prizes

PHOTOPLAY MAGAZINE'S $2,000 Amateur Movie Contest will close at midnight on March 31st.

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The $2,000 is offered in eight prizes as follows:

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$500 for the best amateur photoplay.
$500 for the best amateur photoplay.
$250 for the second best amateur photoplay.
$150 for the third best amateur photoplay.
$100 for the fourth best amateur photoplay.

Class Two

$500 for the best non-dramatic picture.
$250 for the second best non-dramatic picture.
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In the event that two or more films prove of equal merit in their consideratio for any award, duplicate prizes will be given for each tying film.

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Complete rules of the contest in every issue of PHOTOPLAY

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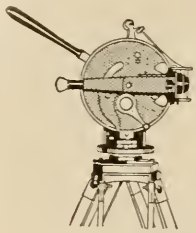
PHOTOPLAY MAGAZINE

750 North Michigan Avenue Chicago, Illinois



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Annual world famous parade passes before the camera.
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SIMPLEX FADING GLASS
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NEWS *of the* INDUSTRY

For Amateurs and Dealers

Color Projection

REPORTS of splendid results in projection of Kodacolor films with the Bell & Howell 250-watt projector and Kodacolor unit have been received by this department from many amateurs employing this color projection combination. The additional light generated by this new mechanism is said to produce screen results of unusual brilliancy, a factor greatly appreciated by users of the new color process.

Library Event

A SALE of library subjects by the Kodascope Libraries, Inc., of 33 West 42nd Street, New York, is a unique departure announced for February. Thirty-three subjects of from one to six reels are listed in this offering. All are slightly used but in good condition, and are offered because the company has too many copies of these subjects. The price listed is $17.50 per reel for full 400-foot reels. The sale films may be rented for examination at the nearest Kodascope Library and, if purchased, the rental will be credited on the sale price.

MRS. COOLIDGE, EXPERT CAMERAMAN, DOES HER SHOOTING WITH A CINE KODAK

Without Negatives

A METHOD of making 16 mm. positive prints from 35 mm. positive prints without the necessity of first making either 35 mm. or 16 mm. negatives has been developed by the Hollywood Movie Supply Company of 6058 Sunset Boulevard, Hollywood, Calif., thus saving the cost of such negatives and materially reducing the cost of this process. Mr. F. K. Rockett, manager of the company, announces to this department by letter that he is now prepared to handle this type of work for amateurs, the price for which is announced at three cents per foot, measured on the length of the 35 mm. print. A 16 mm. print from 1,000 feet of 35 mm. positive would therefore cost $30.00. This method solves the reduction problems of those who have a positive 35 mm. print but to whom the negative is not available.

Facts On Vitacolor

COMPLETE information on the Vitacolor process of color cinematography, we are advised by the Dupont Vitacolor Corporation, can be secured by writing to the Corporation at 207 North Occidental Boulevard, Los Angeles, Calif.

Again Available

THOSE who have been unable to obtain Lios Actinometers of late will be interested to learn that Burleigh Brooks, 136 Liberty Street, New York City, has been appointed their United States agent. Mr. Brooks has been licensed to distribute them in this country by the Drem Products Corporation, which company previously had obtained an injunction preventing their sale as an infringement.

The Lios type exposure meters is said to measure the intensity of existing light with a great degree of accuracy. They have been termed the "one movement" meter, as this is all the operation they require after the speed of the film is determined and the meter set accordingly. In use they are placed to the eye and a light and a dark blue field appear.

The end of the meter is slowly turned until the dividing line between the two blue fields disappears. The correct exposure is then found opposite the stop or diaphragm desired without any further adjustment. The type for motion picture work is known as the Photo Kino and is priced at $8.00. The still photography model is priced at $7.50.

News From Bass

THE famous Debrie and also Akeley 35 mm. cameras will have as a new sales representative the Bass Camera Company of 179 W. Madison Street, Chicago, Ill., it is announced.

New Printer Model

A NEW open face dark room model of the Depue and Vance combination printer with automatic light control board is announced this month by these manufacturers of 7512 North Ashland Avenue, Chicago, Ill.

New Title Service

TITLING and editing, which, it is said, will conform to the most modern and artistic trends, is announced this month by P. Ingemann Sekaer of 1472 Broadway, New York.

The New Victor

ONE interesting feature of the recent Victor Model 3 Projector is said by users to be that it secures a good sized picture from a fair distance without totally darkening the room; a consideration of prime importance where children make up the audience and discipline is consequently a factor. With the regular equipment, which includes a 200 watt lamp, a good seven-foot picture can be projected satisfactorily in a room which is only partially darkened. Obviously, then, a larger picture is possible on

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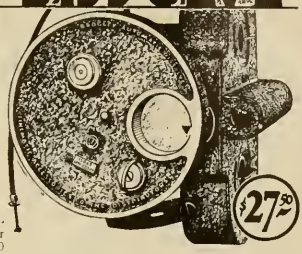
By all the yard sticks of cinematography — the most useful and beneficial accessory for amateur movies. The real professional *fade*-in, *fade*-out, and *dissolve* effects used separately or in conjunction with any of these popular effect filters:



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SCHEIBE GRADUATED FILTERS: Absolute night scenes taken in daytime. Sunset used for moonrise. $5.00

SCHEIBE SINGLE COLOR FILTERS: Red known as "C" Yellow A 1-2-3. Color factors Pan. 1½x, 3x, 4½x. Ortho. 3, 6 and 8x. $3.50

SCHEIBE DIFFUSING IRIS: Has clear-glass center circle for main object or close-up in sharp detail, leaving balance of scene diffused. $5.00

SCHEIBE WHITE IRIS: Clear glass center vignetting to white glass edges. For spotlight effect to accentuate point of interest. $5.00

SCHEIBE GRADUATED IRIS: Spotlight effect vignetting to black at edges. For forceful positive accentuation. $5.00

RAMSTEIN OPTOCHROMES SET of 4 Yellow optical glass, four degrees of density. $12.50

MONOTONE FILTERS for Ortho., $3.50, for Pan., $5.00
NOTE: *Diffused and Fog Filters come in four degrees of density. Ratio of ½, 1, 2, 3. The 1 and 2 are recommended for general use.*

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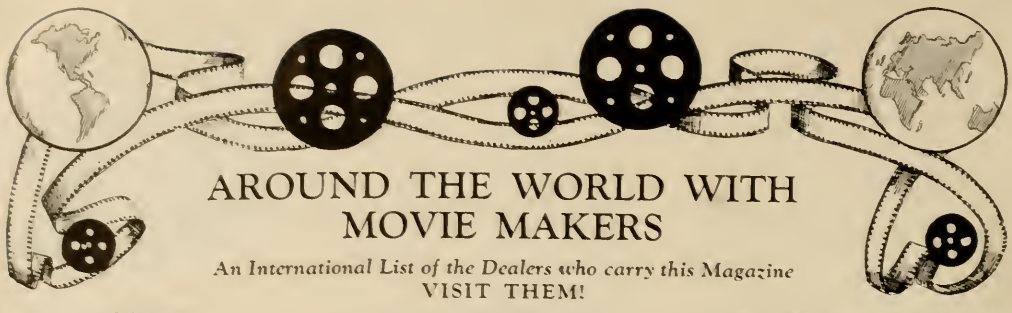

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An International List of the Dealers who carry this Magazine

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FRESNO: Potter Drug Co., 1112 Fulton St.
HOLLYWOOD: Fowler Studios, 1108 N. Lillian Way.
Hollywood Movie Supply Co., 6085 Sunset Blvd.
Hollywood Music Co., Camera Dept., 6619 Hollywood Blvd.
LONG BEACH: Winstead Bros., Inc., 244 Pine St.
LOS ANGELES: Eastman Kodak Stores, Inc., 645 S. Hill St.
Roland J. Giroux, 223 W. Third St.
John R. Gordon, 1129 S. Mariposa Ave.
T. Iwata Art Store, 256 E. First St.
Leavitt Cine Picture Co., 3150 Wilshire Blvd.
Earl V. Lewis Co., 226 W. 4th St.
Marshutz Optical Co., 518 W. 6th St.
B. B. Nichols, 731 S. Hope St.
Schwabacher-Frey Stationery Co., 734 S. Bdwy.
Southern California Music Co., 806-8 S. Bdwy.
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PASADENA: Flag Studio, 59 E. Colorado St.
F. W. Reed Co., 176 E. Colorado St.
POMONA: Frasher's, 158 E. Second St.
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Harold E. Lutes, 958 Fifth St.
SAN FRANCISCO: Eastman Kodak Stores, Inc., 545 Market St.
Hirsch & Kaye, 239 Grant Ave.
Kahn & Co., 54 Geary St.
Leavitt Cine Picture Co., 564 Market St.
San Francisco Camera Exchange, 88 Third St.
Schwabacher-Frey Stationery Co., 735 Market St.
Trainer Parsons Optical Co., 228 Post St.
SAN JOSE: Webb's Photo Supply Store, 94 S. First St.
SANTA ANA: Forman-Gilbert Pictures Co., 1428 W. Fifth St.
SANTA BARBARA: J. Walter Collinge, 8 E. Carrillo.
SANTA MONICA: Bertholf Photo Finishing, 1456 Third St.
SIERRA MADRE: F. H. Hartman & Son, 25 N. Baldwin.
WHITTIER: Maxwell C. Peel, 226 E. Philadelphia.
YOSEMITE NATIONAL PARK: Best's Studio.

COLORADO

DENVER: Eastman Kodak Stores, Inc., 626-16 St.
Ford Optical Co., 1620-16 St.
Haanstad's Camera Shop, 404-16 St.

CONNECTICUT

BRIDGEPORT: Fritz & Hawley, Inc., 1035 Main St.
Harvey & Lewis Co., 1148 Main St.
GREENWICH: Gayle A. Foster, 9 Perryridge Rd.
HARTFORD: H. F. Dunn Motion Picture Co., 57 Farmington Ave.
Harvey & Lewis Co., 852 Main St.
Watkins Bros., Inc., 241 Asylum St.
NEW BRITAIN: Harvey & Lewis Co., 85 W. Main St.
NEW HAVEN: Fritz & Hawley, Inc., 816 Chapel St.
Harvey & Lewis Co., 849 Chapel St.
Reed Film Corp., 126 Meadow St.
STAMFORD: Thamer, Inc., 87 Atlantic St.
WATERBURY: Curtis Art Co., 28-29 W. Main St.

DELAWARE

WILMINGTON: Butler's, Inc., 415 Market St.
Frost Bros., DuPont Bldg.

DISTRICT OF COLUMBIA

WASHINGTON: Cinema Supply Co., Inc., 804 Eleventh St.
Columbia Photo Supply Co., Inc., 1424 New York Ave., N.W.
Eastman Kodak Stores, Inc., 607-14th St., N.W.
Fuller & d Albert, Inc., 815 10th St., N.W.

FLORIDA

JACKSONVILLE: H. & W. B. Drew Co.
*Paramount Cine Service, 206 Hildebrandt Bldg.
LAKE WALES: Morse's Photo Service, Rhodeshilt Arcade.
MIAMI: Miami Photo Supply Co., 36 W. Flagler St.
Red Cross Pharmacy, 51 E. Flagler St.
ST. PETERSBURG: Barnhill's Camera Shop, 17-3rd St., N.
Robison's Camera Shop, 115-3rd St., N.
Strand Camera Shop, 9-2nd St., N.
TAMPA: Tampa Photo & Art Supply Co., 709-11 Twiggs St.

GEORGIA

ATLANTA: Eastman Kodak Stores, Inc., 183 Peachtree St.
Visualizit, Inc., 21 Peachtree Arcade.
ROME: Macon A. Brock, 231 Broad St.

IDAHO

BOISE: Ballou-Latimer Co., Idaho at 9th St.

ILLINOIS

*CHICAGO: Bass Camera Co., 179 W. Madison St.
Camera Exchange, 26 Quincy St.
Almer Coe & Co., 78 E. Jackson Blvd.
Almer Coe & Co., 18 S. LaSalle St.
Almer Coe & Co., 105 N. Wabash Ave.
Central Camera Co., 112 S. Wabash Ave.
Eastman Kodak Stores Co., 153 N. Wabash Ave.
Fair, The, Dept. 93, State, Adams & Dearborn Sts.
* Fischer's Camera Service, Rm. 202, 154 E. Erie St.
Hartman Furniture & Carpet Co., Wabash at Adams St.
Ideal Pictures Corp., 26 E. 8th St.
Illinois Radio Appliance Co., 1426 E. 70th St.
W. W. Kimball Co., 306 S. Wabash Ave.
Leonard Lynn Co., 502 S. Wells St.
Lyon & Healy, Jackson Blvd. & Wabash Ave.
Post Office News Co., 37 W. Monroe St.
Seamans, Phot. Finisher, 7052 Jeffery Ave.
Stanley-Warren Co., 908 Irving Park Blvd.
Von Lengerke & Antoine, 33 S. Wabash Ave.
Watry & Heidkamp, 17 W. Randolph St.
DEKALB: Haines & Essick Co., 122-128 E. William St.
EVANSTON: Almer Coe & Co., 1645 Orrington Ave.
* Hattstrom & Sanders, 702 Church St.
FREEPORT: Hartman's Camera Shop, 17 S. Chicago Ave.
GALESBURG: Illinois Camera Shop, 84 S. Prairie St.
MOLINE: A. D. Webster, 1567 Fifth Ave.
ROCKFORD: Johnson Photo Shop, 316 E. State St.
SPRINGFIELD: Camera Shop, 320 S. 5th St.
STERLING: Ray Hart, 8-10 E. 4th St.

INDIANA

ANDERSON: Reed Drug Co., 37 W. 11th St.
EVANSVILLE: L. E. DeWitt, 618 Main St.
Smith & Butterbeld Co., 314 Main St.
FORT WAYNE: Biechler-Howard Co., 112 W. Wayne St.
Rogers Optical Co., 824 Calhoun St.
FRANKFORT: Pathea Agency, 206 E. Walnut St.
INDIANAPOLIS: L. S. Ayres & Co., Dept. 290 1 W. Washington St.
H. Lieber Co., 24 W. Washington St.
SOUTH BEND: Ault Camera Shop, 122 S. Main St.
Ault Camera Shop, 309 S. Michigan St.

IOWA

CEDAR RAPIDS: Camera Shop, 220 Third Ave.
DAVENPORT: Eastman Kodak Stores, Inc., 318 Brady St.
DES MOINES: Eastman Kodak Stores, Inc., 808 Locust St.
GRINNELL: Child Art Rooms, Cine Dept.
IOWA CITY: Rexall & Kodak Store, 124 E. College St.
SIOUX CITY: Eastman Kodak Stores, Inc., 608 Pierce St.

KANSAS

TOPEKA: Hall Stationery Co., 623 Kansas Ave.

KENTUCKY

LOUISVILLE: W. D. Gatchel & Sons, 431 W. Walnut St.
Sutcliffe Co., 225-227 S. 4th Ave.

LOUISIANA

BATON ROUGE: Ewing, Inc., P. O. Box 95.
NEW ORLEANS: Eastman Kodak Stores, Inc., 213 Baronne St.
SHREVEPORT: Southern Cine Co., Inc., 310 Milam St.

MAINE

BANGOR: Francis A. Frawley, 104 Main St.

MARYLAND

BALTIMORE: Amateur Movie Service, 853 N. Eutaw St.
Eastman Kodak Stores, Inc., 223 Park Ave.

MASSACHUSETTS

BOSTON: Eastman Kodak Stores, Inc., 38 Bromfield St.
Eastman Kodak Stores, Inc., Hotel Statler.
Ralph Harris & Co., 30 Bromfield St.
Iver Johnson Sporting Goods Co., 155 Washington St.
Jordan Marsh Co.
Andrew J. Lloyd Co., 300 Washington St.
Montgomery Frost Co., 40 Bromfield St.
Pathescope Co. of the N. E., Inc., 260 Tremont St.
Pinkham & Smith Co., 15 Bromfield St.
Solatia M. Taylor Co., 56 Bromfield St.
BRAINTREE: Alves Photo Shop, 349 Washington St.
BROCKTON: Raymond C. Lake, 218 Main St.
LOWELL: Donaldson's, 77 Merrimack St.
NEW BEDFORD: J. Arnold Wright, 7 S. 6th St.
PITTSFIELD: E. J. Curtis, 397 North St.
SALEM: Robb Motion Picture Service, 214 Essex St.
SPRINGFIELD: J. E. Cheney & Staff, Inc., 301 Bridge St.
Harvey & Lewis Co., 1503 Main St.
WORCESTER: J. C. Freeman & Co., 376 Main St.
L. B. Wheaton, 568 Main St.

MICHIGAN

ANN ARBOR: University Music House, 611-15 E. William St.
BAY CITY: Bay City Hdw. Co., Sporting Goods Dept., 1009-15 Saginaw St.
*DETROIT: Clark Cine Service, 2540 Park Ave.
Detroit Camera Shop, 424 Grand River, W.
Eastman Kodak Stores, Inc., 1255 Washington Blvd.
Fowler & Slater Co., 156 Larned St.
J. L. Hudson Co., Dept., 290.
Metropolitan Motion Picture Co., 2310 Cass Ave.
E. B. Meyrowitz, Inc., 1516 Washington Blvd.
United Camera Stores, Inc., 14324 Jefferson Ave., E.
GRAND RAPIDS: Camera Shop, Inc., 16 Monroe Ave., N.W.
JACKSON: Royal Film Service, 178 Michigan Ave., W.
LANSING: Linn Camera Shop, 109 S. Washington Ave.
Vans Cine Service, 201 American State Bank Bldg.

(*Continued on page* 130)

longer throws in a well-darkened room. The manufacturer reports that another light source, a high intensity, special 12 volt, 9 amperes, concentrated filament lamp, will soon be available. This lamp, it is believed, will make possible projection of 16 mm. film in the Victor Projector up to a 12-foot screen size at from 70 to 80 feet.

Mechanically, the Victor Model 3 Projector presents many novel features. For the first time in any projector a four-bladed shutter is used, reducing flicker, even at slow speeds, to the vanishing point. The shutter

AIMING HIGH
Wallace Beery Shooting an Air Circus with his DeVry

has a large diameter, insuring a sharp "cut-off" and consequently an evenly illuminated screen. The gate is slightly out of line in respect to the plane of the reels, causing a small throw-over in the loop which, it is claimed, further eliminates image vibration. The feed through the gate is by double claw.

By means of a novel trip arrangement, the projector ceases to function if the loop is lost or if the gate is accidentally opened during projection. In this way the danger of torn film is largely eliminated. The machine may be operated in reverse without the loss of a single frame or without displacement of the frame-line. The framing device itself operates independently of the film so that there is no displacement of the loop in framing. A fire shutter comes into position automatically when the machine stops, but individual frames may be projected as still pictures by giving them the protection of a special heat absorbing gauze which is brought into position manually.

The inevitable wear which is bound to affect any intermittent cam after continued use is compensated for by means of a single set-screw. A hand crank is provided which serves both

even on Dark Days *and* At Night . . .

Take Perfect *Interiors* with FOTOLITE!

Fotolite's steady, powerful light enables you to take perfect pictures right in your own home even on dark winter days and at night. The scenes you have longed to take—the children at play, parties, dances, family events—can be stored away in films that you will want to look at over and over again; films, too, that you will prize for their sheer beauty.

Fotolites have no equal for compactness, simplicity and light power. Fotolites eliminate the sputtering, the sparks and the "light fright" of the arc lamp, yet give all the brilliance of an arc and also the convenience of the incandescent Fotolite. There are models for every need.

No. 10—Complete

Because of the exceptional brilliance and clarity of its light, No. 10 has no equal as a source of interior lighting for movie making. It can be folded into a 24-inch space, can be carried anywhere in a room and plugged in on any electric light socket—ready for use in an instant.

No. 5B—Double

Experts acclaim this amazing new 1,000-*watt Fotolite as the most powerful lamp of its type ever produced.*

No. 10 Fotolite with auxiliary single or double set of No. 5 Fotolite is ideal for every home movie shot.

No. 10 Fotolite, complete, no bulb	$22.00
No. 5B Fotolite, single, complete, no bulb	12.00
No. 5B Fotolite, double, complete, no bulb	20.00

Ask Your Dealer for Demonstration of

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Manufactured and Guaranteed by

TESTRITE INSTRUMENT CO., NEW YORK

THE MINUSA DELUXE AUTOMATIC SCREEN

The Screen You Are Proud to Own!!

Yes—it costs a slight bit more—but, oh, the difference in appearance—the ease of operation—and the superior projection results on its "professional type surface."

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MINUSA CINE SCREEN COMPANY
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For seventeen years—the world's largest producers of Motion Picture Screens.

MUSKEGON: Beckquist Photo Supply House, 885 First St.
Radium Photo Service, 320 W. Western Ave.
SAGINAW: Hesse's, Genesee at Jefferson.

MINNESOTA

DULUTH: Zimmerman Bros., 330 W. Superior St.
MINNEAPOLIS: Eastman Kodak Stores, Inc., 112 S. Fifth St.
E. B. Meyrowitz, Inc., 825 Nicollet Ave.
Sly Fox Films, 49 S. 9th St.
OWATONNA: B. W. Johnson Gift Shop, 115 W. Bridge St.
ST. PAUL: Co-operative Photo Supply Co., 381-3 Minnesota St.
E. B. Meyrowitz, Inc., 358 St. Peter St.
Ray-Bell Films, Inc., 817 University Ave.
St. Marie Cigar & News Co., 96 E. 5th St.
Zimmerman Bros., 380 Minnesota St.
WINONA: Van Vranken Studio, 57 W. Fourth St.

MISSOURI

KANSAS CITY: Z. T. Briggs Photographic Supply Co., 916 Grand Ave.
Z. T. Briggs Photographic Supply Co., 1006 Main St.
Z. T. Briggs Photographic Supply Co., 21 E. 11th St.
Hanley Photo & Radio Shop, 116 E. 10th St.
ST. LOUIS: A. S. Aloe Co., 707 Olive St.
Erker Bros., 608 Olive St.
Geo. D. Fisher & Co., 915 Locust St.
Harris Studio, 351 Paul Brown Bldg., Ninth and Olive Sts.
Hyatt's Supply Co., 417 N. Broadway.
M. F. Rudi Drug Co., 15 at Cass Ave.
SPRINGFIELD: Hurlburt Supply Co., 315 St. Louis St.

NEBRASKA

HASTINGS: Carl R. Matthiesen & Co., 713 W. 2nd St.
OMAHA: Eastman Kodak Stores, Inc., 419 S. 16 St.

NEW JERSEY

ATLANTIC CITY: Eastman Kodak Stores, Inc., 1735-37 Boardwalk.
CAMDEN: Parrish & Read, Inc., 308 Market St.
EAST ORANGE: Edmond J. Farlie, Jr., 45 N. 19th St.
NEWARK: Anspach Bros., 838 Broad St.
L. Bamberger & Co.
Fireman's Drug Store, Market and Broad.
Schaeffer Co., 103 Halsey St.
PLAINFIELD: Mortimer's, 317 Park Ave.
TRENTON: Barlow's—Music, 130-132 E. State St.

NEW YORK

ALBANY: E. S. Baldwin, 32 Maiden Lane.
F. E. Colwell Co., 465 Broadway.
BINGHAMTON: A. S. Bump Co., 180 Washington St.
BROOKLYN: Geo. J. McFadden, Inc., 202 Flatbush Ave.
BUFFALO: J. F. Adams, Inc., 459 Washington St.
Buffalo Photo Material Co., 41 Niagara St.
United Projector & Film Corp., 228 Franklin St.
Whamihan Bros. & Co., Inc., 746 Elmwood Ave.
CORNING: Ecker Drug Store, 47 E. Market St.
HAVERSTRAW: E. H. Vandenburgh, 3 Broadway.
ITHACA: Henry R. Head, 109 N. Aurora St.
Treman, King & Co., care of Geo. E. Houghton.
NEW YORK CITY: Abercrombie & Fitch, 45th & Madison Ave.
American News and its Subsidiaries, 131 Varick St.
J. H. Boozer, 173 E. 60th St.
Brentano's, 1 W. 47th St.
City Camera Co., 110 W. 42nd St.
Abe Cohen's Exchange, 113 Park Row.
Columbus Photo Supply, 146 Columbus Ave.
* Cullen, 12 Maiden Lane.
Davega, Inc., 111 E. 42nd St.
Davega, Inc., 152 W. 42nd St.
* Eastman Kodak Stores, Inc., Madison Ave. at 45th St.
Eastman Kodak Stores, Inc., 235 W. 23rd St.
H. & D. Folsom Arms Co., 314 Broadway.
Gall & Lembke, Inc., 7 E. 48th St.
Frank Garfinkel, 141 Avenue A.
* Gillette Camera Stores, Inc., 117 Park Ave.
Gillette Camera Stores, Inc., 16 Maiden Lane.
Gloeckner & Newhy Co., 9 Church St.
* Herbert & Huesgen Co., 18 E. 42nd St.
Lowe & Farley, News Stand, Times Bldg.
Lugene, Inc., 600 Madison Ave.
Medo Photo Supply Corp., 323-325 W. 37th St.
Meta Photo Supply Co., 122 Cedar St.
E. B. Meyrowitz, Inc., 520 Fifth Ave.
Mogull Bros., 2025 Boston Rd.
George Murphy, Inc., 57 E. 9th St.
New York Camera Exchange, 109 Fulton St.
Pickup & Brown, 41 E. 41st St.
Rab Sons, 987 Sixth Ave.
C. F. Ray, 296 Fifth Ave.
Schoenig & Co., Inc., 8 E. 42nd St.
* Stumpp & Walter Co., 30 Barclay St.
H. F. Waterman, 63 Park Row.
* Willoughby Camera Stores, Inc., 110 W. 32nd St.
OLEAN: Don Seele Studio, 150 N. Union St.
POUGHKEEPSIE: Cundy Gift & Art Shop, 27 Market St.
ROCHESTER: Marks & Fuller Co., 36 East Ave.
Sibley, Lindsay & Curr Co., Camera Dept.
STAMFORD-IN-THE-CATSKILLS: E. S. Burtis.
SYRACUSE: Clark Music Co., 416-20 So. Salina St.
Geo. F. Lindemer, 443 S. Salina St.
UTICA: Edwin A. Hahn, 111 Columbia St.
WATERTOWN: Edson E. Robinson, Inc., 111-113 Washington St.

OHIO

AKRON: Dutt Drug Co., 7 E. Exchange St.
Pockrandt Photo Supply Co., 16 N. Howard St.
CANTON: Ralph W. Young, 139 S. Cleveland Ave.
CINCINNATI: Ferd Wagner Co., 113 E. 5th St.
Huber Art Co., 124-7th St., W.
John L. Huber Camera Shop, 144 E. 4th St.
Movie Makers, Inc., 110 W. 8th St.
L. M. Prince Co., 108 W. 4th St.
CLEVELAND: Dodd Co., 652 Huron Rd.
Eastman Kodak Stores, Inc., 1126 Euclid Ave.
Escar Motion Picture Service, Inc., 10008 Carnegie Ave.
Fowler & Slater Co., 806 Huron Rd.
Fowler & Slater Co., 347 Euclid Ave.
Fowler & Slater Co., 1915 E. 9th St.
Home Movies Co., 1501-7 Superior Ave.
Lyon & Healy, Inc., 1226 Huron Rd. at Euclid Ave.
Solomonson Optical Co., 735 Euclid Ave.
Stone Film Laboratory, 8807 Hough Ave.
COLUMBUS: Capitol Camera Co., 7 E. Gay St.
Columbus Photo Supply, 62 E. Gay St.
DAYTON: Dayton Camera Shop, 1 Third St., Arcade.
NORWOOD: Home Movie Service Co., 2128 Cathedral Ave.
SALEM: Butcher's Studio, 178 Jennings Ave.
TOLEDO: Franklin Print. & Eng. Co., 226-36 Huron St.
Gross Photo Supply Co., 325 Superior St.
Lawrence's, 1604 Sylvania Ave.
Leo MacDonough, 1103 Detroit Ave.
YOUNGSTOWN: Fowler & Slater Co., 7 Wick Ave.

OKLAHOMA

OKLAHOMA CITY: Roach Drug Co., 110 W. Main St.
TULSA: Camera Shoppe, 519½ Main St., S.
Alvin C. Krupnick, 9 E. 6th St.

OREGON

PENDLETON: Floyd A. Dennis.
PORTLAND: Eastman Kodak Stores, Inc., 345 Washington St.
J. K. Gill Co., 5th & Stark Sts.
Lipman Wolfe & Co., Kodak Dept., Fifth, Washington & Adler Sts.

PENNSYLVANIA

ERIE: Kelly & Green, 116 W. 11th St.
HARRISBURG: Maxwell H. Hite & Son, 422 S. 13th St.
James Lett Co., 225 N. 2nd St.
JOHNSTOWN: F. W. Buchanan, 320 Walnut St.
LANCASTER: Darmstaetter's, 59 N. Queen St.
MT. CARMEL: Stecker's Book Store, 20 N. Oak St
PHILADELPHIA: Amateur Movies Corp., 132 S. 15th St.
Eastman Kodak Stores, Inc., 1020 Chestnut St.
Jos. C. Ferguson, Jr., 1804 Chestnut St.
Strawbridge & Clothier, Market, Eighth & Filbert Sts.
John Wanamaker, Dept. 56.
* Williams, Brown & Earle, Inc., 918 Chestnut St.
PITTSBURGH: Eastman Kodak Stores, Inc., 606 Wood St.
B. K. Elliott & Co., 126-6th St.
Joseph Horne Co., Magazine Dept.
Kaufmann's Dept. Store, Dept. 62, Fifth Ave.
Root's Kamera Exchange, 11 Fifth Ave. Arcade.
READING: Alexander Kagen, 641 Penn St.
WILKES-BARRE: Ralph E. DeWitt, 60 W. Market St.
Zwiebel-Stenger Sales Co., 203 S. Main St.

RHODE ISLAND

NEWPORT: Rugen Typewriter & Kodak Shop, 295-7 Thames St.
PROVIDENCE: E. P. Anthony, Inc., 178 Angell St.
Chas. S. Bush Co., 244-246 Weybosset St.
Starkweather & Williams, Inc., 47 Exchange Pl.

TENNESSEE

CHATTANOOGA: Englerth Photo Supply Co., 722 Cherry St.
MEMPHIS: Memphis Photo Supply Co., Hotel Peabody, 86 S. 2nd St.
NASHVILLE: G. C. Dury & Co., 420 Union St.

TEXAS

BEAUMONT: Thames Magnolia Store, 2599 Magnolia St.
DALLAS: Jamieson Film Laboratories, 2212 Live Oak St.
EL PASO: Schuhmann Photo Shop, P. O. Box 861
FT. WORTH: Chas. G. Lord Optical Co., 704 Main St.
HOUSTON: Miller Studio, 1321 Capitol Ave.
Star Elec. & Eng. Co., Inc., 613 Fannin St.
SAN ANTONIO: Fox Co., 209 Alamo Plaza.
E. Hertzberg Jewelry Co., Houston at St. Mary's Sts.

UTAH

SALT LAKE CITY: Salt Lake Photo Supply Co., 271 Main St.
Shipler's, 144 S. Main St.

VERMONT

BURLINGTON: Robert T. Platka, 231 S. Prospect St.
RUTLAND: Geo. E. Chalmers Co., Inc.

VIRGINIA

NORFOLK: S. Galeski Optical Co., 209 Granby St.
G. L. Hall Optical Co., 257 Granby St.
RICHMOND: S. Galeski Optical Co., 737 E. Main St.
G. L. Hall Optical Co., 418 E. Grace St.

WASHINGTON

SEATTLE: Anderson Supply Co., 111 Cherry St.
Eastman Kodak Stores, Inc., 1415-4th Ave.
Lowman & Hanford Co., 1514-3rd Ave.
Motion Picture Service, 903 Lloyd Bldg., Sixth Ave. and Stewart St.
SPOKANE: Joyner Drug Co., Howard & Riverside Ave.
TACOMA: Shaw Supply Co., Inc.
E. W. Stewart & Co., 939 Commerce St.
YAKIMA: Bradbury Co., 19 S. Second St.

WEST VIRGINIA

WHEELING: Twelfth St. Garage, 81-12th St.

WISCONSIN

EAU CLAIRE: Davis Photo Art Co.
FOND DU LAC: Huber Bros., 36 S. Main St.
GREEN BAY: Bethe Photo Service, 125 Main St.
LACROSSE: Moen Photo Service, 313 Main St.
MADISON: Photoart House, 212 State St.
MILWAUKEE: Boston Store, Wisconsin Ave. & 4th St.
Eastman Kodak Stores, Inc., 427 Milwaukee St.
Gimbel Bros., Kodak Dept., Wisconsin Ave. & W. Water St.
Photoart House of Milwaukee, 220 Wells St.
WAUKESHA: Warren S. O'Brien Commercial Studio, 353 Broadway.

(*Continued on page 132*)

in rewinding on the machine and for projection where regular current is not available. In this case, battery lamps may be used for illumination and, of course, the operator must be content with relatively small pictures. The spindles are so arranged that the distances can be changed to accommodate either 100-foot or 400-foot reels and, in either case, one reel can be rewound while the other is being shown.

The carrying case is ingeniously arranged so that the case goes over the machine and locks in position. A special screw is provided to lock the machine in the case for shipment and a board, on which the projector fits, serves both as a convenient base and as a separator for the accessory compartment.

Accident

DUE to a press mishap during publication some copies of January MOVIE MAKERS did not give clear reading to the address in the advertisement of Stonelab, Inc., which is 3305 Hough Avenue, Cleveland, Ohio. This company made a special offer of $2.00 for enlargements from 16 mm. frames.

MUSICAL SHOES

(*Continued from page* 94)

Scene 28 — Exterior shoemaker's shop; *close-up* of boot-shaped sign swaying in the wind. (*Iris out.*)

The method of combining musical themes for the above scenario may be described as follows:

1. Introducing a swinging rhythm represented by the shoe sign, continuing this rhythm with the clock pendulum, which marks time between the different processes of repairing.

2. Introducing four musical themes represented by the cobbler's hands and the three different pairs of shoes.

3. Blending these themes with those representing the processes of stitching, nailing, polishing, etc.

4. Contrasting shoe themes with those of revolving wheels; for instance: the workman's shoe on the tiny wheel, the lady's pump on the larger wheel, the child's shoe on the large brush. These three-sized wheels are also symbolic of notes of the scale and a rising crescendo.

5. Combining all the themes at the climax which shows the cobbler at his workbench surrounded by all his paraphernalia while shots of him alternate with shots of the swinging clock pendulum.

6. The diminuendo—ending on the same note as *Scene* 1, represented by the swaying shoe-sign.

Color!

COUNTLESS inquiries received by us from all parts of the world indicate a tremendous demand for a simple method of producing motion pictures in natural colors such as has been attained by the Vitacolor process.

THE early availability of VITACOLOR through dealers everywhere means that the amateur cinematographer, with his present equipment, may make home movies in *natural* color with as much ease as he formerly made black and white pictures.

VITACOLOR means—as many duplicates as you wish from the original negative without loss of color value . . . no special lens requirements . . . projection range same as for black and white . . . pictures may be taken under the same lighting conditions as prevail for good black and white pictures . . . a host of other features making VITACOLOR ideal for amateur and professional use.

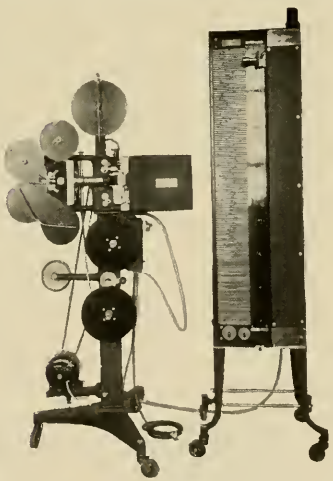
ASK your dealer for a demonstration. If he has not yet received his VITACOLOR equipment, send us his name and we will send you more detailed information regarding this remarkable process.

Vitacolor DU PONT

MAX B.

DU PONT VITACOLOR CORP.

207-9 N. Occidental Blvd. Los Angeles, Calif.



The New

Depue and Vance

COMBINATION PRINTER

with

AUTOMATIC LIGHT CONTROL BOARD

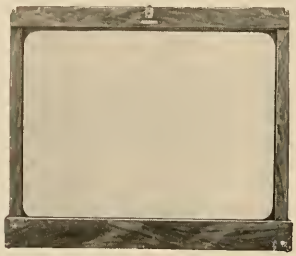
This new open face dark room model with all its attachments is so constructed that it will make 16 mm. Optical Reduction Prints, 35 mm. Contact Prints, 16 mm. Contact Prints. Enlarges from 16 mm. to 35 mm., also 35 mm. and 16 mm. duplicate negatives. For this last operation it is equipped with wratten filters and special curved apertures for duplicating stock.

DEPUE and VANCE

7512 NORTH ASHLAND AVENUE CHICAGO, ILLINOIS

Arrow Bead Screens

Give better pictures



Screen open and ready for projection.

These portable screens are finished with a Glass Bead reflecting picture surface, mounted on a metal spring roller, which is fitted into a neat dustproof mahogany finished case, with leather handle for carrying. It is very simple to open and close these screens, and they are easily carried.

Screens Nos. 2, 3 and 4 are fitted with a stretching device which keeps the bead surface smooth and taut, and free from wrinkles.

Screen rolled in case for carrying.

SCREEN No. 0. Size 16x3x2½ inches, with picture surface of 9¼x11¾ inches. Weight 3 pounds. Price **$10.00.**

SCREEN No. 1. Size 33½x3¼x4 inches, with picture surface of 22x30 inches. Weight 6 pounds. Price **$15.00.**

SCREEN No. 2. Size 45½x4½x5 inches, with picture surface of 30x40 inches. Weight 15 pounds. Price **$25.00.**

SCREEN No. 3. Size 57x4¾x5 inches, with picture surface of 39x52 inches. Weight 18 pounds. Price **$35.00.**

SCREEN No. 4. Size 72x5¼x5½ inches, with picture surface of 51x68 inches. Weight 40 pounds. Price **$75.00.**

These screens, because of their compactness and light weight, are ideal wherever ready portability is a consideration.

The No. 0 screen is a favorite for counter use, editing films, etc.

The Nos. 1, 2 and 3 are adapted to the home, office, summer camp, and for the use of tourists and commercial travelers.

The No. 4 screen is suited to large homes, school classrooms, clubs, lodges, churches, etc.

AT YOUR CINE-CAMERA DEALERS

Manufactured under U.S. Pat. No. 1,399,566 *by*

Arrow Screen Company
HOLLYWOOD, CALIFORNIA

WILLOUGHBY'S, 110 W. 32nd St.
Greater New York Distributors

DEALERS—Write us for descriptive folder and trade discount on the Arrow Line; Bead Screens as low as $7.50 retail. Complete stock carried in Hollywood, Chicago and New York for immediate shipment.

DEALERS ABROAD WHO CARRY MOVIE MAKERS

AFRICA

Cape Province

CAPE TOWN: Kodak (South Africa) Ltd., "Kodak House," Shortmarket and Loop Sts.

AUSTRALIA

New South Wales

SYDNEY: Harringtons, Ltd., 386 George St.
Kodak (Australasia) Pty. Ltd., 379 George St.

New Zealand

WELLINGTON: Kodak (Australasia) Pty. Ltd., Box 1474, G.P.O.

Queensland

BRISBANE: Kodak (Australasia) Pty. Ltd., 250 Queen St.

South Australia

ADELAIDE: Harringtons, Ltd., 10 Rundle St.
Kodak (Australasia) Pty. Ltd., 37 Rundle St.

Tasmania

HOBART: Kodak (Australasia) Pty. Ltd., 45 Elizabeth St.

Victoria

MELBOURNE: Charles W. Donne, 349-51 Post Office Place.
Harringtons, Ltd., 266 Collins St.
Kodak (Australasia) Pty., Ltd., 284 Collins St.
Kodak (Australasia) Pty., Ltd., 161 Swanston St.
Technical Journals Pty., Ltd., Temple Court, 422 Little Collins St.

West Australia

PERTH: Kodak (Australasia) Pty. Ltd., Hay St.

CANADA

Alberta

CALGARY: Boston Hat Works and News Co., 109 Eighth Ave.

British Columbia

VANCOUVER: Eastman Kodak Stores, Ltd., 610 Granville St.
Film & Slide Co. of Can., Ltd., 319 Credit Foncier Bldg.

Manitoba

WINNIPEG: Eastman Kodak Stores, Ltd., 472 Main St.

Ontario

HAMILTON: W. Hill & Bro., 90 W. King St.
OTTAWA: Photographic Stores, Ltd., 65 Sparks St.
TORONTO: Eastman Kodak Stores, Ltd., 66 King St. T. Eaton Co., Dept. V.-6, 190 Yonge St.
Film & Slide Co. of Can., 156 King St., W.
Lockhart's Camera Exchange, 384 Bay St.

Quebec

MONTREAL: T. Eaton Co., St. Catherine St., W.
Film & Slide Co. of Can., Ltd., 104 Drummond Bldg.
Gladwish & Mitchell, 147 Peel St.

CHINA

HONG KONG: The Pharmacy, Fletcher & Co., Ltd., 26 Queen's Rd., Central.
SHANGHAI: Chiyo Yoko Photo Supplies, 470 Nanking Rd.
Eastman Kodak Co., 64 Kiangse Rd.

DENMARK

COPENHAGEN V: Kodak Aktieselskab, Ostergade 1.

DUTCH EAST INDIES

Java

WELTVREDEN: Kodak, Ltd., 38 Noordwijk.

ENGLAND

HARROGATE: A. R. Baines, 39 James St.
LONDON, S. W. 1.: Westminster Photographic Exchange, Ltd., 119, Victoria St.
LONDON, W. C. 2: Sands, Hunter & Co., Ltd., 37 Bedford St., Strand.
LONDON, W.1.: Bell & Howell Co., Ltd., 320 Regent St.
J. H. Dallmeyer, Ltd., 31 Mortimer St., Oxford St.
Wallace Heaton, Ltd., 119 New Bond St.
Wallace Heaton, Ltd., 47 Berkeley St., Piccadilly.
Westminster Photographic Exchange, Ltd., 62, Piccadilly.
Westminster Photographic Exchange, Ltd., 111, Oxford St.
SHEFFIELD: Wm. McIntosh (Sheffield) Ltd., Change Alley.
Sheffield Photo Co., 6 Norfolk Row (Fargate).

HAWAII

HONOLULU: Honolulu Photo Supply Co., P. O. Box 2999.

HOLLAND

AMSTERDAM: Capi, 115 Kalverstraat.
Foto Schaap & Co., Spui 8.
DEN HAAG: Capi, 124 Noordeinde.
Fotohandel Ter Meer Derval, Fred. Hendriklaan, 196.
GRONINGEN: Capi, 3 Kleine Pelsterstraat.
ROTTERDAM: Bollemeijer & Brans, Korte Hoogstraat 25.

HUNGARY

BUDAPEST, IV: Pejtsik Karoly, Varoshaz U-4.

INDIA

BOMBAY: Hamilton Studios, Ltd., Hamilton House, Graham Rd., Ballard Estate.
CALCUTTA: Army & Navy Coop. Soc., Ltd., 41 Chowringhee St.

ITALY

MILAN 29: Kodak Societa Anonima, Via Vittor Pisani N. 6.

JAPAN

KOBE: Honjo & Co., 204 Motomachi 6-Chome.
KYOTO: J. Osawa & Co., Ltd., Sanjo Kobashi.
OSAKA: Fukada & Co., 218 Dojima Bldg.
T. Uyeda, No. 4 Junkeimachi Shinsaibashi-suji, Minami-ku.
TOKYO: Home Movies Library, 515 Marunouchi Bldg.

MEXICO

MEXICO CITY: American Photo Supply Co., S. A., Agencia Postal 25.
Kodak Mexicana, Ltd., Independencia 37.
Pathe Baby-Agency for Mexican Republic; Latapi Y Bert, Av. 16 de Septiembro 70, El Globo.
PUEBLA: Casa "Hertes," Av. Reforma 109.

NORWAY

OSLO: J. L. Nerlien A/S, Nedre Slotsgate 13. University Book Shop.

PHILIPPINE ISLANDS

MANILA: Denniston, Inc., 123 Escolta.

REPUBLIC OF PANAMA

ANCON: Specialty Shop, Box B.
PANAMA CITY: Lewis Photo Service, 1 Fourth of July Ave.

SCOTLAND

EDINBURGH: J. Lizars, 6 Shandwick Pl.
GLASGOW: Robert Ballantine, 103½ St. Vincent St.
J. Litzars, 101 Buchanan St.

SIAM

BANGKOK: Prom Photo Studio, New Rd., Cor. Chartered Bank Lane.

SPAIN

BARCELONA: James Casals, 82, Viladomat St.
MADRID: Kodak Sociedad Anonima, Puerta del Sol 4.

STRAITS SETTLEMENTS

PENANG: Kwong Hing Cheong, 1c Penang St.
SINGAPORE: Y. Ebata & Co., 33 Coleman St.
Kodak, Ltd., 130 Robinson Rd.

SUMATRA

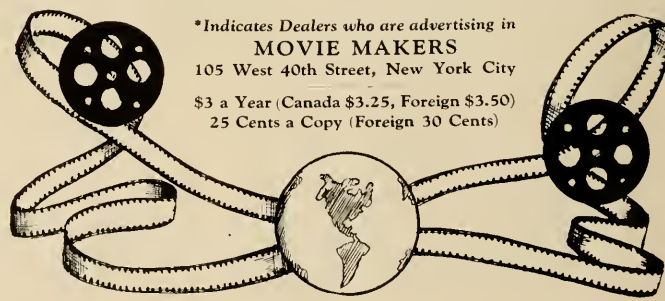
MEDAN: Y. Ebata & Co., 69 Kesawan.

SWEDEN

STOCKHOLM: A. B. Nordiska Kompaniet, Photographic Dept.

SWITZERLAND

LAUSANNE: Kodak Societe Anonyme, 13 Av. Jean-Jacques Mercier.
WINTERTHUR: Alb. Hoster, Marktgasse 57.
ZURICH: Ganz and Co., Bahnhofstrabe 40.
Zulauf (Vorm. Kienast & Co.), Bahnhofstr. 61.



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MOVIE MAKERS

105 West 40th Street, New York City

$3 a Year (Canada $3.25, Foreign $3.50)
25 Cents a Copy (Foreign 30 Cents)

HOME MOVIES

is a cooperative monthly publication issued by leading dealers in amateur movie equipment throughout the world. Copies are free on request.

HOME MOVIES can now be obtained in New York City at the following dealers:

WILLOUGHBY'S
110 West 32nd Street

GILLETTE CAMERA STORES,
INC.
117 Park Avenue

CULLEN
12 Maiden Lane

Exclusive local rights to HOME MOVIES in the larger cities are held by the following houses:

WILLIAMS, BROWN & EARLE, Inc., 918 Chestnut Street, Philadelphia, Pa.

LEAVITT CINE PICTURE COMPANY, 3150 Wilshire Blvd., Los Angeles, Calif., and 564 Market Street, San Francisco, Calif.

ALMER COE & COMPANY, 105 North Wabash Avenue, 78 East Jackson Blvd., 18 South La Salle Street, Chicago, Ill., and 1645 Orrington Avenue, Evanston.

THE HARVEY & LEWIS COMPANY, 1503 Main Street, Springfield, Mass.; 849 Chapel Street, New Haven, Conn., and 1148 Main Street, Bridgeport, Conn., and similar prominent houses from coast to coast.

The following firms in foreign cities use HOME MOVIES as their monthly house organ:

AMERICAN PHOTO SUPPLY COMPANY, S. A., Av. F. I. Madero, 40, Mexico, D. F.

HOME MOVIES LIBRARY, 515 Marunouchi Bldg., Tokio, Japan.

FRANK WISEMAN LIMITED, 170, 172 Queen Street, Auckland, New Zealand.

■ ■ ■

Write to us for the name of the dealer who issues HOME MOVIES in your city.

RICHARD MANSON
Publisher
106 SEVENTH AVENUE NEW YORK, N. Y.

Felix Tries to Rest
100 feet $5.00

For sale outright at this special low price—a short time only! The most popular of cartoon characters—always a hit with children—always amusing to adults.

Felix Puts it Over
300 feet $22.50

Here's a Felix cartoon regular theatre length for sale at a most attractive price. What a welcome addition to your home library this picture would be—always laughable, ever a hit, never tiring.

Felix Doubles for Darwin
300 feet $22.50

Here again—Felix the uproarious—at his best. These films are ready for you at any of the dealers below.

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BOSTON
Eastman Kodak Stores Solatia M. Taylor
EASTERN MASSACHUSETTS
Alves Photo Shop, Braintree
WORCESTER
J. C. Freeman & Co.
FALL RIVER
Smith Office Equipment Co.
PROVIDENCE
Starkweather & Williams
NEW HAVEN
The Harvey & Lewis Company
BRIDGEPORT
The Harvey & Lewis Company
HARTFORD
The Harvey & Lewis Company
SPRINGFIELD
The Harvey & Lewis Company
WATERBURY
Curtis Art Company
ALBANY
E. S. Baldwin
OSSINING
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LONG ISLAND
B. Gertz, Inc., Jamaica
GREAT NECK
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NEW YORK CITY
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Gillette Camera Stores
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BROOKLYN
Fred'k. Loeser & Co.
NEWARK
Schaeffer Company
PHILADELPHIA
Williams, Brown & Earle
PLAINFIELD
Mortimer's
WHEELING
Twelfth Street Garage
PITTSBURG
United Projector & Film Corp.
UTICA
Cunningham's
SYRACUSE
Lindemer's
BUFFALO
Buffalo Photo Material Co.
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A. H. Mogensen
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CHICAGO
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MINNEAPOLIS
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LOS ANGELES
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Photographic Stores Ltd., Ottawa
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JAPAN
Honjo & Co., Kobe
NEW ZEALAND
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HOME FILM LIBRARIES
100 East 42nd St., New York City

**These dealers are also rental stations for Home Film Libraries, including the new series of 1929 Features.*

SPECIAL SALE OF LIBRARY SUBJECTS

Slightly Used but in Good Condition

We have too many copies of the following subjects — and offer them for sale at only **$17.50 per full library reel of nearly 400 feet average length.**

Orders filled in rotation, subject to prior sale.

All described in the Descriptive Catalogue of Kodascope Library Motion Pictures. Numerals in parentheses indicate number of reels in each subject:

1004—WHERE THE SCREEN TREE GROWS (1)
1040—EARLY TO RICE (1)
1055—PELICAN ISLAND (1)
1061—SCREEN SNAPSHOTS NO. 24 (1)
1070—POLYGAMY & PALOMITAS (1)
1109—DOMESTICATING WILD MEN (1)
3001—A FEW GOOD TERNS (1)
4003—HEARTS AND HATS (1)
4004—EASY PAYMENTS (1)
4006—A TWO CYLINDER COURTSHIP (1)
4007—WALTZING AROUND (1)
4008—A HAPPY BIRTHDAY (1)
4009—THE WISHBONE (1)
4014—KIDDING UNCLE (1)
4063—WEDDING BELLS (2)
8000—THE COUNTRY FLAPPER (5)
8003—HEARTS IN EXILE (5)
8009—HEART OF A HERO (6)
8011—THE LITTLE DUCHESS (5)
8013—THE WISHING RING (5)
8014—LA BOHEME (5)
8023—THE WONDERFUL CHANCE (5)
8066—UNDER PAID (2)
8072—THE AVERAGE WOMAN (5)
8074—SECOND FIDDLE (5)
8084—PAL O' MINE (5)
8085—NOT ONE TO SPARE (4)
8087—LISTEN LESTER (5)
8088—LEAVE IT TO GERRY (5)
8090—THE BOHEMIAN GIRL (5)
8117—THE FOOLISH AGE (5)
8125—EYES OF YOUTH (6)
8134—THE GOOD BAD BOY (5)

Specify alternates in case first choice has been sold, as the available supply will go quickly at these prices. Any of these subjects can be rented for examination from the nearest Branch Library and rental will be credited on sale price if purchased.

KODASCOPE LIBRARIES, Inc.

33 WEST 42ND STREET, NEW YORK

Branch Libraries and Distributors in Forty Leading Cities of the United States and Canada

Our Latest Rental Release

"THE PONY EXPRESS"

Featuring Ricardo Cortez, Ernest Torrence,
George Bancroft, Wallace Beery and Betty Compson.
A wonderful Paramount Picture, another "Covered Wagon" and by the same Director.

"Pictures that Please"

"PAN" FILM

TELLS THE TRUER STORY

The photographs on the left were taken with ordinary film; those on the right with Ciné-Kodak Panchromatic Film under identical conditions.

Ordinary film reproduces the flowers almost black; "Pan" gives them their proper color tone. Note also the improved rendering of the girl's face and dress in the "Pan" picture.

"Pan" gives this picture a realism, a beauty, that cannot be approached with ordinary film. Note the detail in the foreground and the sharp contrast in the clouds brought out by "Pan."

PANCHROMATIC film is used in over 70% of professional motion pictures because of its sensitiveness to all colors and its ability to reproduce them accurately in their relative black and white tones.

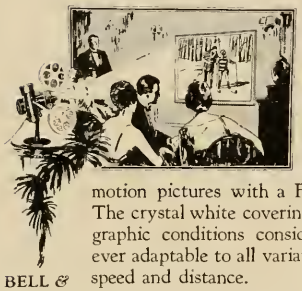
The quality of your home movies—whether of persons, landscapes, portraits, water scenes, interiors, or whatever you photograph—will be appreciably improved by the consistent use of "Pan."

Ciné-Kodak Panchromatic film is priced at $7.50 per 100-foot roll. A filter, used under some circumstances, is priced at $2.50 for the Ciné-Kodak, Model B, *f*.1.9; at $1.50 for the Model B, *f*.3.5 or *f*.6.5. A special front required to equip Model B, *f*.3.5, with the filter is priced at $1.00.

Your Ciné-Kodak dealer carries Panchromatic Film

Eastman Kodak Company, Rochester, N. Y.

Capture the real beauty of Winter Action



BELL & HOWELL
Filmo Projector

In winter, just as in other seasons, it is easy to take excellent motion pictures with a Filmo 70 or 75 camera. The crystal white covering of snow alters photographic conditions considerably—but Filmo is ever adaptable to all variations of weather, light, speed and distance.

A Bell & Howell color filter can be used with any of the twenty-six lenses that are instantly interchangeable on either model of Filmo. Color filters absorb the ultra-violet light reflected in great volume by the snow—permitting photographic registration of snow, clouds and darker objects with satisfactory detail in each. Exposure charts are furnished for correct use of Bell & Howell color filters.

On dull days the speedy Taylor-Hobson Cooke F 1.5 or F 1.8 Filmo lens is the one to use. With either of these lenses, your Filmo will catch many late-in-the-day scenes you would otherwise miss. Likewise either lens can be employed in adapting your Filmo for use with Eastman Kodacolor film.

For distance, select a 3¾", 4" or 6" Taylor-Hobson Cooke Telephoto lens. Each is built for lifetime use, though *one* exceptional series of "distance shots" will amply repay you for the purchase.

BELL & HOWELL
Filmo 75

In keeping with the twenty-two-year-tested principles which characterize Bell & Howell professional cameras—used in making most featured theatre pictures—Filmo cameras, with their simple accessories, are all amateur cameras in one, immediately adjustable to the particular purpose of the moment.

See a Filmo dealer for demonstration, or write for descriptive booklet "What You See, You Get." Questions involving personal movie technique are always welcome and will be answered by return mail.

BELL & HOWELL

Filmo
REGISTERED

BELL & HOWELL COMPANY, Dept. B, 1828 Larchmont Ave., Chicago, Ill.
New York, Hollywood, London (B. & H. Co., Ltd.) *Established 1907*

MOVIE MAKERS

Magazine of the Amateur Cinema League, Inc.

PRICE 25c

MARCH 1929

Scene on screen is from Filmo Library March Release, "The Busher"

For superlative *brilliance* in amateur screen *performance*

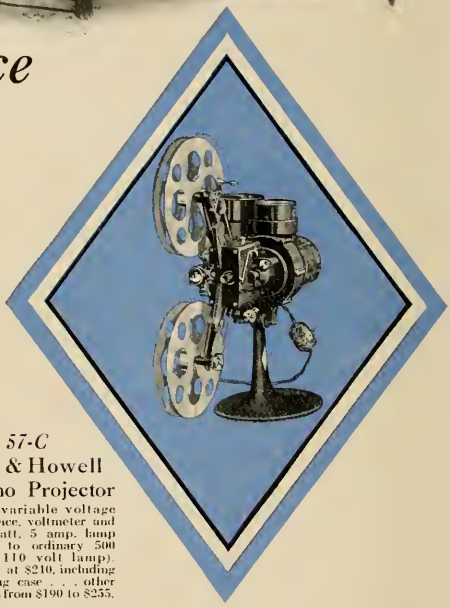
GETTING good pictures in the first place is important, but no matter how clear your film, it is screen brilliance, steadiness, and lack of flicker that runs up the final score of satisfaction. And that is why those who won't compromise on quality insist on Filmo.

Filmo's superlative projection and screen performance is now an established fact. Nor did it come about through *accident*. More than 22 years of constant striving by Bell & Howell, professional movie camera and equipment specialists to produce the finest amateur instrument of its kind in the world, contributed to its recognized excellence. Such experience knows no *substitute*.

Precision and accuracy! That is the hue and cry of Bell & Howell specialists. It explains why delicate Bell & Howell tooling operations must pass tolerance tests of from one *two*-thousandth to one *ten*-thousandth of an inch! And it explains why the Filmo owner can forget flickering and blur and with the Filmo Projector always welcome pictures as beautiful and brilliant, as clear, unflickering, well registered and gratifying as any you ever saw on the *professional* screen!

Moreover, you can now prolong the projection of any single frame without injury to the film. This is facilitated by the new B. & H. Perforated Screen Safety Shutter. Passes just enough light to safeguard the film, yet not spoil the picture. Installed by any Filmo dealer at nominal price.

With the Extra-Lite Projection Lens from 10 to 25 per cent more illumination is delivered to the screen than with regular projection lenses. It is available for either 200 watt or 250 watt projector. With this lens the "Extra Bright" 5 amp. Filmo Projector delivers far more illumination than any other 16 mm. projector made. Another new feature available for Filmo Projector is the $^3/_4$-inch, short focus projection lens—invaluable for window displays and similar short throws.



New 57-C
Bell & Howell Filmo Projector
With variable voltage resistance, voltmeter and 250 watt, 5 amp. lamp (equal to ordinary 500 watt, 110 volt lamp). Priced at $240, including carrying case . . . other models from $190 to $255.

Ask any dealer to show you the Filmo Projector—also the equally remarkable Filmo 70 and 75 cameras. Or write us for booklet, "What You See, You Get."

BELL & HOWELL

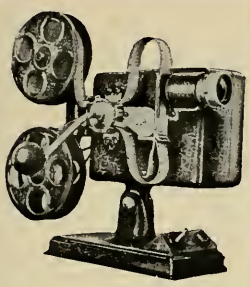
Filmo

BELL & HOWELL CO., Dept. C, 1828 Larchmont Ave., Chicago, Ill., *New York, Hollywood, London (B. & H. Co., Ltd.)* Established 1907

Willoughbys

MOVIE CAMERA HEADQUARTERS

110 WEST 32ND ST. N.Y.



The New
DUOGRAPH
16 MM.
HOME MOVIE PROJECTOR
$35

For complete details See the Two-Page Duograph advertisement on pages 142 and 143 of this issue

KINO-PANO TRIPOD

Wood Tripod, Aluminum Extension Legs, only 4¾ pounds. $35.00

Plates for Projector use $6 and $7.50.

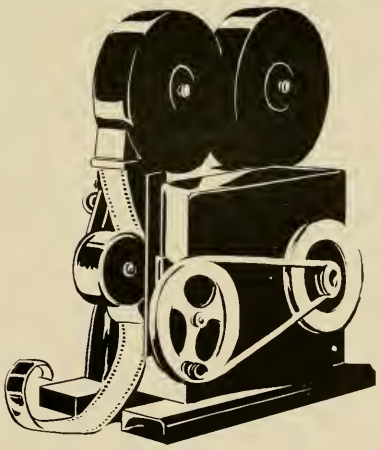
Canvas Shut Tite Case, $4. Closed 33½", Extended 58" Tilt and Panoram Top only $17.50.

We are the Eastern Distributors

STINEMAN DEVELOPING TANK
FOR 16 MM. FILM

Professional results are obtained with this outfit consisting of one 100 ft. reel and three nesting trays, one for developer, one for hypo and one for water.

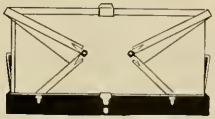
Unit for 100 feet 16 mm. film.....$50
Unit for 100 feet 35 mm. film..... 50



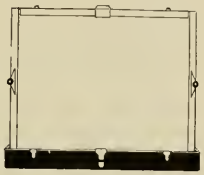
STINEMAN PRINTER

This efficient, easily operated printing machine may be worked by hand or motor. An adjustable light opening controls exposure on over or under exposed negatives. Has capacity for 200 feet negative and positive film.

For 16 mm. film.....$90
For 35 mm. film..... 90



Bead Screen partially open showing how vertical supports spring automatically into place.



READY TO USE

BELL & HOWELL
BEAD SCREENS
(SELF ERECTING)

Frosted Crystal Pearl Bead Surface. Has exceptional brilliance.

To open screen, pull handle straight up and screen is ready in an instant.

To close screen, simply touch side supports and screen rolls down into its case.

Type AX (Leatheroid Covered Case)

15 x 20.....$25.00
22 x 30..... 27.50
30 x 40..... 33.50
36 x 48..... 38.50
39 x 52..... 40.00

Type CX (Lacquered Brown Rubbed Finish Case)

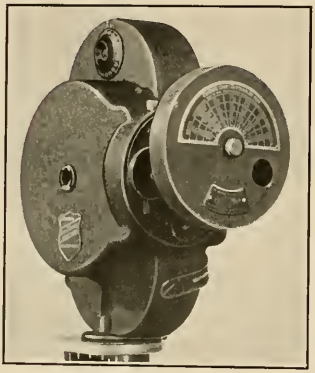
15 x 20.....$20.00
22 x 30..... 23.50
30 x 40..... 28.50
36 x 48..... 34.50
39 x 52..... 36.50

Attaching VITACOLOR equipment to Standard home projector

An Achievement . . .

Amateur Motion Pictures *In Full Color!*

As Easily Made as the Ordinary Black and White—Assuring *Unapproachable* Perspective and Stereoscopic Effects.



Standard 16 mm. Camera equipped with VITACOLOR attachment

It's color's hour, on film and screen—now that VITACOLOR has arrived! For this amazing development in cinematography allows you to capture and project every imaginable photographic subject including nature's loveliest themes, in the fullness of *all* their actual color values.

For VITACOLOR is not only a *practical* development, but the embodiment of simplicity, adapted from A to Z to amateur, professional, scientific, library, telephoto or miscroscopic work—the outcome of years of laboratory and research effort.

1—With VITACOLOR, owners of standard 16 mm. equipment may enjoy every color advantage, by simply adding the VITACOLOR attachment—a *detachable* equipment in no way interfering with the taking and projecting of ordinary black and white pictures.

2—Operation—merely load your camera with VITACOLOR Panchromatic film, and proceed the same as in taking and projecting black and white.

3—As many duplicates as required may be made from the original negative without loss of color value.

4—With VITACOLOR, *any* reliable standard 3.5 lens will give excellent results.

5—VITACOLOR pictures may be taken under lighting conditions similar to those required for good black and white. They have even been taken in the early morning with a high fog obscuring the sun, as well as in the evening, revealing the glories of a brilliant sunset—bright sunlight with special wide open *f*·1.9 lens not being necessary.

6—VITACOLOR pictures taken with a standard 35 mm. camera may be printed down to 16 mm., opening a vast field for library and educational home movies to owners of 16 mm. projectors.

7—The VITACOLOR Process gives a *true* perspective and a marked stereoscopic effect—two vital factors that have always taxed the ingenuity of photographic experts.

PROCESSING: Exposed VITACOLOR Panchromatic Film must be sent to VITACOLOR Laboratories in Los Angeles for developing—negative and positive being returned with a helpful, technical analysis of the work.

ANNOUNCEMENT will shortly be made of licensed branches where VITACOLOR Panchromatic film may be sent for developing and printing. Information furnished from the VITACOLOR home office concerning authorized, licensed dealers in VITACOLOR equipment.

ATTACHMENTS—VITACOLOR attachments are now available for standard Bell & Howell Filmo cameras, using either standard *f*·3.5 or other standard one inch lens; also available for Filmo projectors and Eastman model "A" projectors. Attachments for other focal length lenses and equipment will soon be ready.

LIBRARY—Library color subjects for VITACOLOR projector are now in the course of preparation.

Note: VITACOLOR pictures are taken at a speed of twenty-four frames per second and projected in like manner. Cameras are adjusted to this new speed without extra charge at the VITACOLOR Laboratories; a VITACOLOR transformer is provided which will maintain the required above essential speed on A.C., 50 or 60 cycle, 110 volt current, where the current is subject to variation.

PRICE OF EQUIPMENT

VITACOLOR Camera Attachments, completely installed—List price $75.00.
VITACOLOR Projector Attachments, completely installed—List price $100.00.
Transformer—$12.00 extra.
VITACOLOR Screen, without standard, 24x32 inches—$15.00.

Literature and further information on request.

VITACOLOR Panachramatic Film. $12.00 *per* 100 *feet, including negative and print.*

Vitacolor DU PONT one

MAX B

DU PONT VITACOLOR CORPORATION

207-209 Occidental Blvd., Los Angeles, Calif.

MOVIE MAKERS

MAGAZINE OF THE AMATEUR CINEMA LEAGUE, INC.

VOLUME IV | MARCH, 1929 | NUMBER 3

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An International List of the Dealers who Carry this Magazine

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MOVIE MAKERS is published monthly in New York, N. Y., by the Amateur Cinema League, Inc.

Subscription Rate $3.00 a year, postpaid (Canada $3.25, Foreign $3.50); to members of the Amateur Cinema League, Inc. $2.00 a year, postpaid; single copies, 25c.
On sale at photographic dealers everywhere.

Entered as second-class matter August 3, 1927, at the Post Office at New York, N. Y., under the Act of March 3, 1879.

Copyright, 1929, by the Amateur Cinema League, Inc. Title registered at United States Patent Office.

Editorial and Publication Office: 105 West 40th Street, New York, N. Y. Telephone, Pennsylvania 3715.

Advertising rates on application. Forms close on 5th of preceding month.

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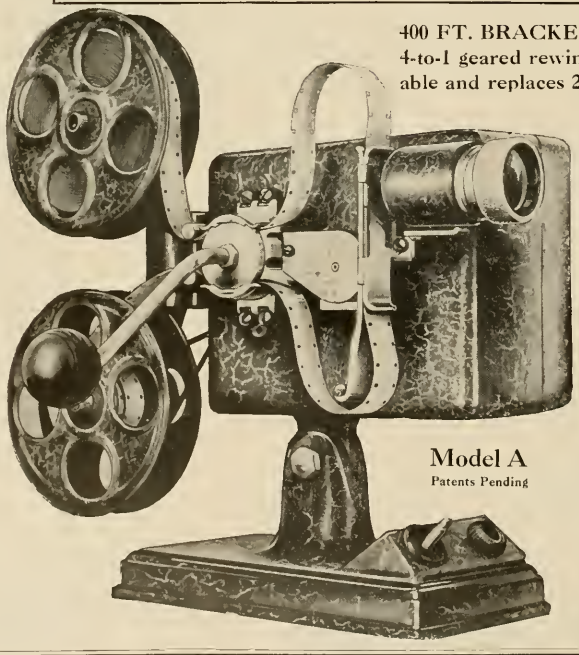

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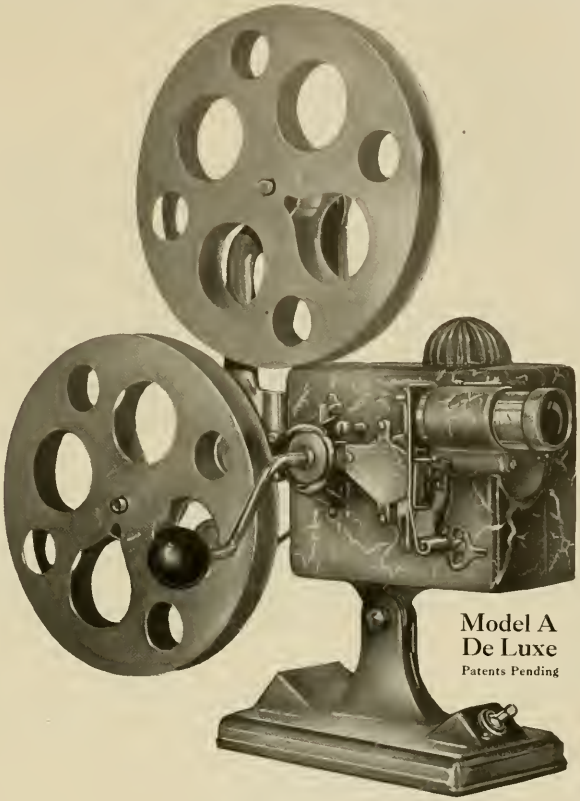

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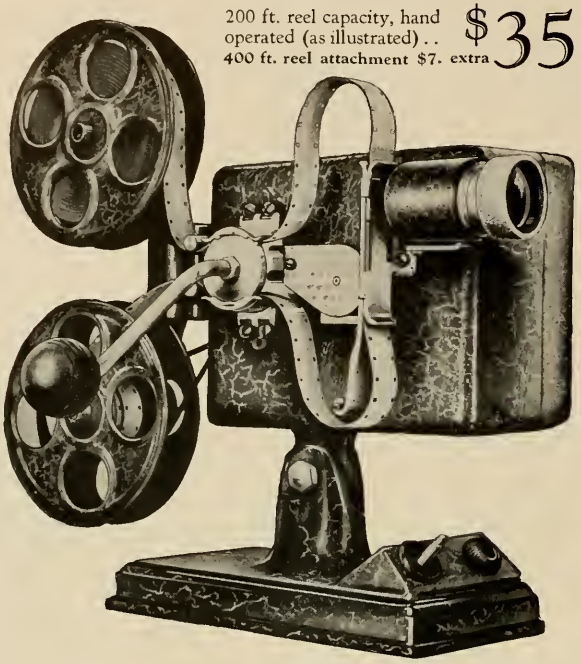

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FEATURED RELEASES
For Home Projectors

Bell & Howell Co., Chicago, Ill. An important move by the Filmo Library is the releasing each month of a feature picture. The first, a Thos. H. Ince production, complete in five, 400 ft. reels, is *The Busher*, with Charles Ray, Colleen Moore and John Gilbert. Last month we called attention to the interesting Wm. L. and Irene Finley bird and animal life films now offered in 16 mm. by the Filmo Library. Two more of these are now available, *Renting Houses for Songs*, in which several varieties of the song birds on the Finley estate figure, and *Don Q.—the California Quail*. Each of the four Finley pictures now available to the amateurs is complete in 100 ft. *Felix the Cat, with the Cowboys*, and *Felix the Cat, in Dutch*, both 100 ft. subjects, complete the offerings for the month, but a catalogue of the Filmo Library and a bulletin of current releases may be had for the asking.

Eastman Kodak Company, Rochester, N. Y. The announcement sounds interesting, for here are *The Doodlebug Circus* and Chip, the Wooden Man, the latter in *The Magic Wand*. The Doodlebug picture brings in all the side-show stars, with a barker presiding. Chip continues his adventures, this time having found an old witch to guide him to The Wishing Land. These Cinegraphs are in 100 ft. lengths. *Whaling*, made off the coast of Alaska for Cinegraphs, is a 200-ft. whale hunt "thriller." *Barnyard Pete* would seem to have an especial allure for the little people, for it is the story of two friends, a very small kitten and a very large dog. The kitten's efforts to keep the dog immaculate by "personal application" should alone be worthy of encouragement.

The Burton Holmes Lectures, Inc., Chicago, Ill. This library announces a new series of Special Releases. In this new group of ten pictures of different lengths up to 400 ft. will be found a great variety of subjects. This month the amateur may visit the fascinating South Sea Islands by way of two full library reels, *Fire Walkers of Beqa* and *Samoa-Coco-nuts and Copra*. Another outstanding picture, *Rubbering in Selangor*, depicts the great industry of the Federated Malay States. Lovers of snow and ice will be interested in *The Snow-Bound Pyrenees*, which shows some of the world's most beautiful mountains.

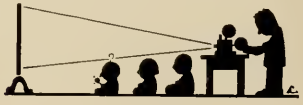
Home Film Libraries, Inc., New York, N. Y. *Felix Tries to Rest* (100 ft.), *Felix Puts It Over* (300 ft.), and *Felix Doubles for Darwin* (300 ft.)—the always popular Felix. And, selecting one from the Home Film Libraries' features for special mention, there is *Pretty Clothes*, with Jobyna Ralston and Johnny Walker. Six reels. Why not ask for a full list of the releases?

Kodascope Libraries, Inc. Wallace Beery, Raymond Hatton, Chester Conklin and *We're in the Navy Now* take the front of the curtain for Kodascope this month, sharing the limelight, however, with the offer of the new *Third Edition Descriptive Catalogue*, in which the amateur may choose from 1,000 reels of rentals.

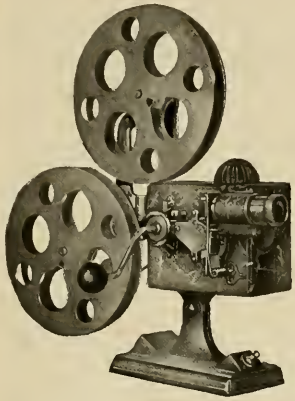
Pathegrams, Jersey City, N. J. Our Gang? Yes! In *The Big Show*. They're in the circus business now. Then there's Billy Bevan in *Hoboken to Hollywood* by virtue of Mack Sennert, and *Saturday Afternoon*, in which Harry Langdon appears. These are all 400 ft. reels. *Thrills*, a 200 ft. picture of famous daredevils in action, completes the Pathegrams "picture" for the month.

Ernest M. Reynolds, Cleveland, Ohio. *Heart of the Adirondacks*, showing the big woods, Long Lake and vistas of Lake George, the *Nineteen Twenty-nine Pasadena Tournament of Roses* and *Through the Thousand Islands* are the features this month.

Y. M. C. A. Motion Picture Bureau, New York, N. Y. Bradford Washburn, Jr., an experienced mountain climber, spent the Christmas holidays of 1927 climbing in the White Mountains. The result is the release of a 16 mm. subject by the Y. M. C. A. Motion Picture Bureau, *Bradford on Mt. Washington*, which is offered without rental to organizations.



PROBLEM SOLVERS—ALL



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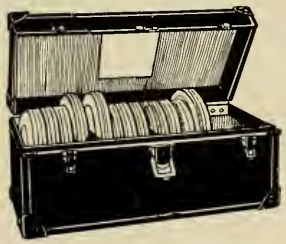

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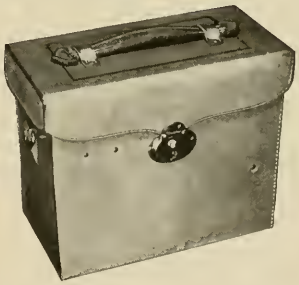

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TALKING PICTURES IN YOUR HOME

AND AS FOR SUBJECTS!!!! An unusually complete library of exclusive films and discs—RECORDED SIMULTANEOUSLY BY THE LATEST PROCESS—is being "shot" by professional producers of recognized standing. Stage and screen stars talking and singing right in your own home!

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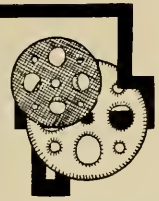
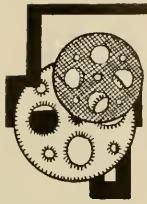


EDITORIAL



AT the dawn of this century there came into semi-public use a fearful and wonderful piece of mechanism that, for several years, kept the average man in a state of alarm. He would have nothing to do with it. If he saw a trained mechanic operate it he gave it a pretty wide berth, when he met it in his path; if he ran across friend "Bill" or "Cousin Jim" guiding it, he blew up in righteous indignation that an untrained person would take to the highway with so powerful an engine of death. This was the automobile.

¶ Then something happened. Manufacturers and dealers realized that this new mechanism was capable of general use; they saw that the public had to be convinced that the average person could run it. An intelligent campaign of public education went on, a campaign in which manufacturers persuaded dealers and dealers, in turn, persuaded customers that automobile operation did not presuppose a mechanical education. By far the greatest part of this education was conducted by new owners of automobiles who convinced their timid neighbors and friends that a man could run one without risking his life. The results of this are apparent today and the automobile is a human necessity.

¶ Here is a lesson for all movie makers. Far too many people think that a movie camera can be handled only by a trained photographer or a motion picture expert. They are inclined to sniff at their friends who embark in amateur cinematography. They are apt to look on the ownership of a movie camera as a piece of fool-hardiness or a bit of deliberate swank.

¶ Manufacturers and dealers are doing their part. National advertising reiterates that "you press the button and we do the rest" or assures a prospective movie maker that "what you see you get." Two broad classes of dealers—photographic and music—are educating the public every day to the realization that amateur movies are open to everyone. We amateurs have not yet undertaken our part in this campaign of education.

¶ How often do you let your friends tickle your sense of importance with silly remarks like: "I don't see how you do it! I think it's wonderful that you have learned how to MAKE MOVIES!" or, "Of course, you have had to study photography for a long time?" How often do you come back with, "Look here, Bill, this is as simple as rolling off a log. Why don't you try it yourself?" ARE YOU A GOOD MISSIONARY?

¶ Every amateur knows that there is nothing complicated about home movies. He can give the A B Cs of his hobby in five minutes. He knows that good movies are as certain as next Christmas if the button-pusher will be eternally vigilant about:

Exposure, Focus, Steadiness

¶ He knows that HIS OWN poor pictures come from carelessness about one of these three elements. He knows that a hundred per cent perfection in these three bogies of the movie maker means pictures of which anyone can be proud. He knows that an amateur who has conquered these obstacles is an amateur ready to go in for real movie art.

HAVE YOU TOLD YOUR FRIENDS ABOUT IT?

¶ Have you done your share in the campaign of public education about this new method of human expression? Have you tried to multiply yourself by four or five in the amateur movie movement? Are you helping to remove "amateur movie shyness" as you did a quarter century ago to remove "automobile shyness?" Do you let your friends try out your camera as you used to let them try out your car?

ARE YOU A GOOD MISSIONARY?

A Word About the Amateur Cinema League

THE Amateur Cinema League is the international organization of movie amateurs founded, in 1926, to serve the amateurs of the world and to render effective the amateurs' contribution to cinematography as an art and as a human recreatoin. The League spreads over fifty countries of the world. It offers a technical consulting service; it offers a photoplay consulting service; it offers a club consulting and organizing service; it conducts a film exchange for amateur clubs. MOVIE MAKERS is its official publication and is owned by the League. The directors listed below are a sufficient warrant of the high type of our association. Your membership is invited, if you are not already one of us.

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CUTTING *the* HIGH SPOTS

Musings on an Effort to Solve the Greatest of Cine Problems

By Dr. Kinema

Illustrated by Alan Dunn

SOMEBODY said a while ago that what this country needs most is a good five cent cigar. I don't like five cent cigars, and so I cannot wax eloquent on that matter. However, amateur cinematography also has a great need and what we amateurs need most are interesting films.

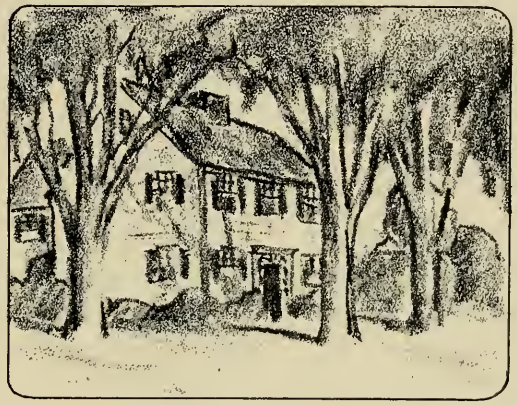
It has been my misfortune lately to have had to sit through a run of horribly dull amateur films. What on earth the makers of these films had in mind when they went to the trouble of shooting and then titling them fills me with wonder. To be polite in one's comments after a couple of hours of these awful exhibitions taxes my abilities to the limit. I am, therefore, moved to discuss this important matter in these pages where we all foregather once a month.

All of us must have experienced that ominous silence which greets a hint that it might be nice to screen some favorite films. In my own case it used to be that my family were the only ones to openly exhibit a belligerent attitude when the idea was broached of looking at a film that had been shown two or three times. One's friends were inclined to be polite and gently, though more or less firmly, change the subject. But times have changed. Today, if one ventures to suggest looking at something that has been shown one gets the same reception as that meted out to the chap who tries to repeat an old story. The remarks incline more to the frank rather than to the polite.

I fell to thinking about this seriously. I realized that there was absolutely no use bankrupting myself continually shooting new stuff in an effort to satisfy the demand for something to screen. Rather, I should find something that was interesting and would remain so, at least for several screenings. This led to the age old question, what is it that constitutes an interesting film?

Is it marvelous photography? Is it composition? Is it absorbing plot? Is it the dramatic? Is it the unexpected? Is it the artistic? I analyzed each of these in terms of my own family and friends.

Judging by my own experiences with a hyper-critical and quite forceful family, and a line of peculiarly frank and hard boiled friends, I made up my mind that it was not any single one of the things mentioned. For example, my pictorial reel, a creation that I positively rave over secretly, contains marvelous photography—in spots. I know good exposure and good lighting when I see them, and I had heaps of both—in spots. Not so blamed spotty at that, for I venture that I made par in considerably more than half of the eighteen holes, so to speak. Nevertheless, I am certain that, were I to ask the family tonight to sit through that pictorial, they would gag. Isn't it funny! I could sit through that reel once every evening for the remainder of the winter. Of course, I made the film, and, as the cigarette advertisement states, that does make a "whale of a difference."



"WHAT IS IT THAT CONSTITUTES AN INTERESTING FILM?
Is It Marvelous Photography?"

As for composition, that is my strangle hold. I can bring tears to the eyes of a cigar store Indian with my composition. I read every word printed on composition. I eat it up, this composition stuff. MOVIE MAKERS runs complicated diagrams about it every now and then. Circles and triangles and queer things. I have difficulty in applying these in the field, but, just the same, I can tell when the picture balances up and possesses those elements of satisfying arrangement which we call composition. My pictorial drips composition, and yet the family will not sit through it more than once in two months. No, it's not entirely composition.

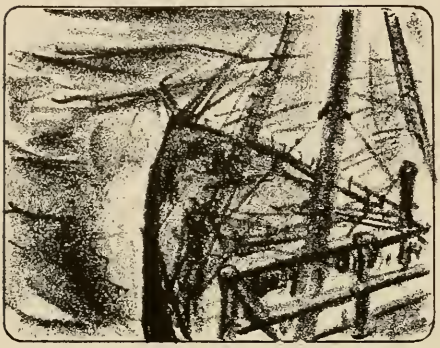
Absorbing plot? I feel the same about absorbing or absorbent plots as I do about five cent cigars. They bore me. The nervous strain incident to worrying through four hundred feet of heartbreaks on the part of the beautiful young girl who jumped to a wrong conclusion, leaves me clammy and inspires a yearning to go home. I have troubles enough of my own, what with paying the Christmas bills, fighting the flu and financing my panchromatic requirements, without taking on those of the foolish but beautiful young person who could have saved the whole thing and several hundred feet of perfectly good film, by asking one simple question. So, I discard the absorbing plot business.

The dramatic? Here we have something. I notice every now and again a strong dramatic note in some of the films I see. I suspect it is entirely accidental. I know positively it is in my own case. It appears to follow certain strong pictures when the sequence of the pictures has a certain element of struggle. I am not prepared to state definitely, yet, just what makes the dramatic. It appears in scenes in which human participation is completely lacking. I have some shots made in a terrific gale, with all the trees bent over and things flying through the air. When this picture is led up to in a certain way, and followed up in a certain other way, the dramatic effect invariably brings applause. Yes, there is something here worth looking into.

The unexpected? There is also something in that. I have noticed upon several occasions that the family gave more or less reluctant voice. yet voice withal, to complimentary comment after screening something that possessed the unexpected. More of this anon.

The artistic? I'm stumped here. I

know there is something in this artistic business, just as there is something in pictorial composition. I have studied it more than anything else except ing exposure. lighting. composition.

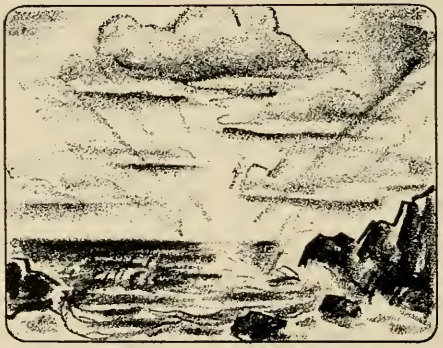


"IS IT THE DRAMATIC?"

reunions, club outings, bathing parties, company outings, the building of the new house, the development of the farm, daughter's wedding, son-in-law's sister's wedding. our children, our children's children, relations. visitors, and the horses, dogs and cats. Quite a galaxy. And, notwithstanding, not one blooming reel in the bunch that the family will look at, unless strangers come in, when we seize upon them avidly.

In every one of those humidor cans lie buried any number of permanently interesting bits. To view them. however, it is necessary to wade through the entire reel. and that is just where the shoe pinches.

focus and six or seven other things. While I think I have certain hazy ideas as to what is and is not artistic, at least according to my variety of eyesight, yet I find myself hopelessly off the track when it comes to the weird, feverdream stuff that some of the writers in MOVIE MAKERS deal up to us. Either it is left out of me altogether or I am incapable of getting sufficiently hipped. And so I say, no, I dare not trust to the artistic in building a film for my direct-dealing family or my hard boiled friends.



"IS IT THE ARTISTIC?"

My particular relatives are strictly of the earth earthy. By that I mean that they are extremely sensible when it comes to art form in cinematography, whatever that may mean. The artistic positively will not stop them yawning when they get bored.

I thus reviewed the ingredients of an interesting amateur film. When I had reached this stage, I decided that there was no use theorizing any longer. The thing to do was to try an experiment and find out what the actual results would be. This required taking radical steps, and I confess it needed several winter evenings to bring myself to take those steps. I reasoned thus:

Yonder stand over forty humidor cans each containing from three to four hundred feet of choice sixteen millimeter film. Among them are all my travel pictures, my yachting logs. all my trick stuff, my photoplays. fishing trips in the North, my beloved pictorial and marine stuff, all my class

So, I thought, why not take out those interesting bits and build a reel out of them, and call it a *News Reel?*

It meant mutilating my precious library of films, the effort of years and heaven only knows how much money and hours of labor. Yet what was the alternative? Of what use were they spending their lives buried in humidor tins?

I finally brought myself to it and started with scissors and splicer. I almost shed tears at first, cutting out my dearest bits. But as the work went on I became hardened to it, as one will, and I grew to be able to cut and slash as though it were the other fellow's film.

I titled each scene and gave it a date line, just as they do in the theatre news reels. I gave no particular thought to the sequence of the scenes but found the surprising dramatic possibilities already mentioned.

When I had my first reel built it ran approximately like this. "*HOLLYWOOD, CAL.—A movie director's idea of an attractive home.*" Then I showed that queer business in Hollywood with the peaked roof, the prop holding up the roof and the moat in the front yard. Next came, "*NORFOLK, CONN. — A summer afternoon.*" Here I showed some cows grazing in a meadow beside a lovely stream. one of my masterpieces. Next came, "*AT SEA, MID-ATLANTIC—A wet and lonely spot.*" This was a corking shot I had made at sea from the deck of the *Mauretania.* Next came "*LAFAYETTE, LA.—Icing the Sunset Limited.*" This was a dandy shot showing the negro porters throwing chunks of ice from the station platform to the tops of the Pullmans. Next came. "*LYME, CONN. — An old Colonial homestead built when the British flag waved over Connecticut.*" It showed one of those lovely old Connecticut farmhouses covered with honeysuckle all in bloom. and swaying gently in the breeze.

Next came, "*SANTA BARBARA. CAL. — I told these boys my camera was a 'star detector'.*" I showed a corking close up of two boys peering into the lens of my camera searching eagerly for the stars. They were one hundred per cent unconscious of the

"IS IT COMPOSITION?"

camera, and the shot never fails to get a laugh. Next, "*HUNTINGTON,*

(*Continued on page* 180)

MAKING "TALKIES" AT HOME

Three Practical Methods for Synchronization by Amateurs

By Herbert C. McKay, A. R. P. S.

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IN this age of invention there is no reason why the amateur should not enjoy the pleasure of making his own sound movies. Recent experiments carried out in Brooklyn, have demonstrated the feasibility of doing this work with entire satisfaction. It is true that there may be many a slip, but harsh indeed are the friends who will not overlook slight mistakes in amateur productions.

IT'S JUST AS SIMPLE AS THAT
Illustrating in Medium Shot and Closeup the First Method Described for Talking Your Own.

For the first experimental method, any sixteen millimeter camera may be used. For recording, the self recording wax disc records now on sale are very good, although they do not run very long. The synchronization is made upon phonograph records because the delicate and complex equipment necessary for recording sound on the film has not yet been made practical for amateur use.

The simplest system is as follows. The bracket of the recording horn is fastened to a small, portable phonograph. This phonograph is placed upon a table, which is in turn placed in the camera field. The camera is wound and placed upon a firm tripod. The actor takes his place before the horn, with his finger upon the control lever of the phonograph. The director counts, "One — two — three!" At the word "three" the actor starts the phonograph and the director starts the camera. The director continues to count seconds, while keeping track with a watch. At the count of "five" an assistant claps his hands together sharply, just in front of the horn of the recorder. At the count of "ten" he does this again and steps out of the picture. The actor then carries out his action and speech. At the end of the record, the camera is stopped. The film is finished in the usual manner.

In reproducing this film-record combination, the two claps spaced five seconds apart give the synchronization time. The projector is set at the start of the film and the record at its starting point, each of which is marked. Both machines are then turned on. If the sight and sound of both hand claps coincide you will know that synchronization has been established. If not, the speed of projector or turntable must be altered until both claps do coincide. When this is done the settings of the two machines may be marked and further attempts will be easily synchronized.

This was the method used in the first attempts at amateur synchronization, made by J. O. Kleber, James Frank, K. A. Barleben, Jr., and the writer. Feminine voices were recorded by Miss Fanny Liveright of Newark and Mrs. H. C. McKay of Brooklyn.

The next step is the introduction of electric recording and reproduction. In this work the family radio "bug" will shine. In addition to the material already mentioned, the following equipment is necessary: a transmitter "button", the inexpensive experimental microphones sold by radio and electrical stores; a radio amplifier such as is used for phonograph reproduction; a small paper cone from an old speaker and a complete radio speaker.

The transmitter button is fastened to the apex of the cone and this is supported just outside the camera lines. The transmitter feeds through the amplifier into a radio loud speaker unit. This unit is attached to the recorder of a dictating machine, as the ordinary self-recording records are too soft to bear the weight. The action is now carried out as has already been described. Due to the pickup used, sounds from several feet distant will be recorded upon the record. This allows full action within the camera lines, and gives a great improvement over the first system mentioned.

In these two systems, the film is exposed for six or eight inches to a black card with a large white cross drawn upon it. This serves as a starting marker. The soft wax of the record is scratched across to the outer edges

(*Continued on page* 189)

PHOTOPLAYFARE

Reviews for the Cintelligenzia

Edited by Roy W. Winton

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Let's Take Stock

FILM DAILY, a leading trade publication in the commercial motion picture field, has published its annual list of the ten best photoplays of 1928, as established by the votes of 295 critics, representing 326 newspapers, twenty-nine trade and fan publications and three newspaper syndicates. Presumably the general magazines are not represented. This selection may be assumed to represent the personal choices of the 295 voters and would, therefore, appear to be an evaluation from intelligent men and women who are steady movie-goers.

The list follows, with the votes received by each: *The Patriot*, 210; *Sorrell and Son*, 180; *Last Command*, 135; *Four Sons*, 125; *Street Angel*, 124; *The Circus*, 122; *Sunrise*, 119; *The Crowd*, 105; *King of Kings*, ninety-nine; *Sadie Thompson*, ninety-five.

An honor roll of forty-nine films, with *Lilac Time* leading with eighty-eight votes and *Quality Street* tailing with ten (*Air Circus*, *Hangman's House*, *Harold Teen* and *Ivan the Terrible* also received ten votes each), is published by *Film Daily*, made up of films below the leading ten.

This department is not designed to point out the exceptional pictures, the "best" pictures (if that phrase has any meaning) or the undesirable pictures from any point of view. It exists solely to inform the intelligent movie-goer about those photoplays which, in our opinion, he can see without his intelligence being insulted. The critics' vote is taken, presumably, on a wider basis. Yet it is not unprofitable to compare the recommendations in *Photoplayfare* with the critics' findings.

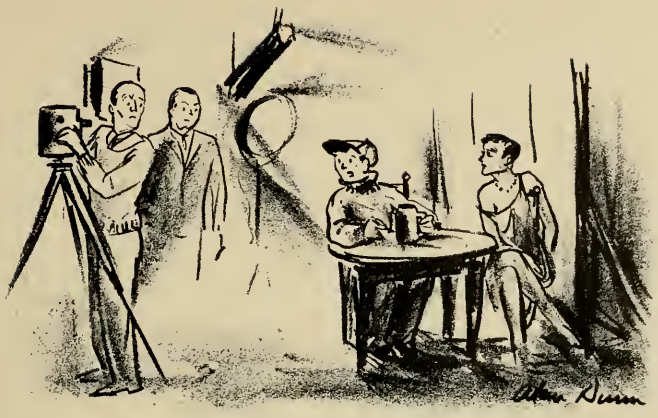
Of the critics' ten best, MOVIE MAKERS recommended six: *The Patriot*, *Sorrell and Son*, *Last Command*, *Street Angel*, *Sunrise* and *The Crowd*. We agree with the critics—although our announcement was instantaneous and made before the critics had voted—that *The Patriot* is the greatest photoplay yet produced. On those we did not recommend a word or two may be in order.

EMIL JANNINGS
A Moment from His Superb Characterization of the Mad Czar in *The Patriot*.

"THE GREATEST PHOTOPLAY"
Scenes from *The Patriot*, the Paramount-Famous-Lasky Film which the Critics Have Voted the Finest Yet Made.

Four Sons we considered banal. It was a story of maternal affection and devotion with a war setting and, in our opinion, was a less interesting phototale of this type than *Mother Machree*, in which the mother had, as we saw it, a more individual and sprightly personality, both in the tale itself and in the filming. *The Circus* had nothing cinematic to recommend it; that is, it was told in the antiquated technique of the photoplay of five or ten years ago. The story itself was negligible. Chaplin was—Chaplin, and that is always worth-while but he was not a new or an interesting Chaplin as compared to his earlier portrayals. It was superbly mimetic but without any evidence of an advance in the quality of his intelligence or his acting. *King of Kings* was done, as we saw it, in the

(*Continued on page* 187)



"BETTER SHOOT THAT AGAIN, HADN'T YOU, PHIL? THERE WAS SOMETHING FUNNY TASTING ABOUT THAT LAST GLASS OF BEER."

FILM-FLAM

Edited by Louis M. Bailey

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Kitchen Mechanics

PROFESSIONALS may have some justification in claiming, as they have been known to do, that home movies are half baked, if we remember the frequent proximity of amateur production facilities to the kitchen. However, in perusing a list of current Hollywood "technical terms" (we dare not refer to these sacred phrases as slang) one might conclude that the superest of super features is not without a culinary taint, as well. We place the following examples in testimony:

"COOK THE OPERA"—Preparing a story for motion picture production.

"CASABA"—A one stand light.

"BURNING ONE"—To throw extra strong lights on one in photographing.

"FINGER WRINGER" — An actress given to emoting.

"FEED THE BROADS"—Means that the carbons are to be reset by opening and closing the control switch.

"COFFEE GRINDER"—The camera.

Tinkle Bell!!

HERE'S one from *Amateur Films*, official publication of the Amateur Cinematographers Association of the United Kingdom. And to think we'd almost forgotten Peter Pan!

"Such a dinkie hint for you, dears. Steal a few bits of Hubby's waste film, run a silk thread through the perforations, and they will make such darling and unusual shoulder-straps. Just a word of warning though; when choosing your film do make sure it has no splices."

Just a whimsey!

Shades of Barbara Fritchie!

THIS month's most amusing amateur filming story seeped into the public press from Fredericksburg, Virginia. It seems that there stray dogs, instead of being killed, are kept safe and sound, and once a year sold at public auction, the custom having been in vogue in pre-revolutionary days and revived a few years ago. Since the arrival of amateur movie cameras in popular favor these events have been the occasion for a widespread pilgrimage of film fans from far and near, bent on adding this picturesque ceremony to their records. But this year, at the last moment, it was discovered with horror by Fredericksburg authorities that there was not one vagrant pup in the city pound. The dire consequence to Fredericksburg's reputation among the waiting movie fans was fully realized. Something had to be done! And it was. Sixty-five dogs were placed on the block and knocked down to the highest bidders. Cameras whirred and the visitors went home satisfied.

They may never know that all the dogs were borrowed and that by mutual consent each was bid in by its legal owner!

Perils of Polly

TO continue with prophecy of the embarrassing possibilities of making one's own home talkies, the introduction of a talking parrot to the microphone would add a disturbing aspect to the situation. Polly at any moment might speak a piece of her mind not suitable for drawing room consumption. At any rate, it would require a brave director to thus tempt Providence.

Hope

DURING a recent filming of the sound sequences of a Hollywood production it was found, according to report, that the snores of someone asleep just off the set registered in the synchronization, and a retake was necessary. We don't know who the offender was, but if the talkies are going to require that directors keep awake they may be of some value in the upward trend of the movies, after all.

Oh Aroma!

PERFUME as an aid to acting is the latest Hollywood rage. Phyllis Shaver reports she cannot emote without *Le Bleu Debut* to spur her on, and Elinor Flynn is said to claim that *Nuit de Nuits* is the secret of IT. We merely rise to inquire just what the effect would be on a home movie production if the odor of corn beef and cabbage were wafted from the kitchenette?

"SZZZZ GET MY PANORAM TOP!"

VARIETY *in* LIGHTING

A Discussion, for the Beginner, of Various Ways of Using Light

By Arthur L. Marble

A VISION of Tahiti flooded the screen. Cocoanut trees, smiling sky and laughing waters. From the grey sands a path extended up to a cloud-riding sun, caught in the act of drowning his troubles under warm tropical seas. The scene was viewed by two amateur movie makers, Travis and Drexel.

"What beautiful films!" exclaimed Travis. "You're a veteran, tell me how it's done."

"That scene," said Drexel, "is simply an example of a silhouette. It was made by breaking the well known rule of the tyro, namely, *the light source should always be behind the camera.* Like many rules in the English language, the exception in this case is important as the rule itself. In those Tahitian films a veil of clouds protected the camera lens from the direct rays of the sun, which, as you know, cause halation or fogging of the film. To a violation of the rule, *have the sun at your back*, we owe many of our best pictorial films. If we were to see straight-lighted films constantly, they would become monotonous as an Arctic night. What we want is variety in lighting."

"Just what do you mean?" queried Travis.

"Here is a scene from Fox's *Tumbling River.* (*Figure* 1) The main source of light is behind the camera, the conventional thing. A good clear picture, yes; I am not decrying the style, but I do say if we saw this kind of lighting exclusively, we would tire of it."

"Can you show any examples of what you mean by varied lighting?"

"I think so," said Drexel confidently as he thumbed his portfolio of movie stills. "This one is from the Universal picture, *The Phantom of the Opera.* (*Figure* 2) Here, as you see, the light source is in front of, and above, the camera. Luckily, the electricians were careful enough to place the lights sufficiently high, so that no direct rays entered the camera lens. Back-lighting gives a roundness, a kind of suffused softness and luminosity, that constitutes one of the charms of the close-up. This type of lighting is capable of being modified in infinite ways. Let me say, however, that there is a danger attached to its use. If the lights are too harsh, or improperly placed, back lighting may be extremely distracting. We witnessed such a distraction in the theatre this very night. The particular scene I mean showed a couple conversing together. Either the lights were too strong, improperly placed or faulty in some way, for whenever the hero began to talk, his teeth reflected the light in such a way as to give an appearance of lightning in his mouth. In the use of back-lighting we should be careful to avoid this."

"But," said Travis, "is artificial light a necessity in obtaining a pleasing variety in our films?"

"Not at all. We may have the sun as the light source, at any angle in front of us so long as we do not permit direct rays to enter the camera lens. By the use of a hood over the lens, or by shading it with a hat or other object, we make pleasing films with the sun in front. Take for example this print from the Paramount picture, *Under the Tonto Rim* (*Figure* 3). The sun in front gives lots of snap and brilliancy to the picture: notice the stereoscopic manner with which the cowboys and the large covered wagon appear to stand out against the smoke of revolver-fire.

"Oh, I was hoping to come across the snow scenes, and here they are. A point or two may be of interest to you before your next mountain trip. This still is from the First National Picture, *Three's a Crowd* (*Figure* 4). The sun is shining faintly on the set, if at all, for there are no shadows. It was thoughtful of the director to film the scene with the sun behind the clouds, else the movie houses might be turning out some mild cases of snow-blindness. Now, with the sun shining on snow, it is best not to have it directly above or behind the camera What is needed is a modification of the dazzling brilliance. This is best accomplished by means of shadows.

EXAMPLES FROM THE PROFESSIONAL

Above, (Figure 1) Conventional Lighting, as in This Scene from Fox's *Tumbling River,* Becomes Tiresome Unless Varied; *Center,* (Figure 2) Artificial Lights Made this Attractive Backlighted Closeup from Universal's *Phantom of the Opera, Below,* (Figure 3) This Same Halo Effect was Secured in Longshot with Natural Light in Paramount's *Under the Tonto Rim.*

This other still from *Snowed In,* a Pathe serial (*Figure* 5), shows how useful a low side-lighting may be in casting long agreeable shadows over the bright snow.

"And now, Travis, let me ask you a question. If you were going to tell me one of Edgar Allan Poe's gruesome stories and were given a choice of conditions under which to tell it with the maximum effect, what hour would you prefer?"

"It is certain I would not choose high noon. I would rather we were seated in a darkened room before a feebly-burning hearth that threw long skitty shadows over the walls."

"Now look at this still (*Figure* 6). Do you recognize it?"

"No, I have never seen it."

"Can you guess the theme of the story from which it comes?

"Well, you're right. The scene is from the film version of Universal's, *The Cat and the Canary.* By the use of a few scenes like this, Travis, you could shift the mood of the average audience from one of gaiety to that of spooky solemnity.

"It goes without saying that much of the eye appeal of our movies is created by the kind of lighting used. In composing a melody, the musician chooses a theme and repeats it in many and varied combinations. Without the introduction of new harmonies, new twists, or new instruments in the theme, the melody would seem dull, inert, lifeless. The same is true of our amateur movies. No matter how well we may like a particular kind of lighting, it will not do to use it exclusively. We should aim for enough difference of light handling in film sequences so that the viewer may find something new to delight the eye every minute. If lighting is restrained it will not interfere with the story, and your audiences, besides getting a thrill out of the action, will continually find new patterns of light and shade that will cause them to exclaim, as you did to-night, 'What beautiful photography!' "

SNOW SCENES AND SHADOWY SHOTS

Above, (Figure 4) Mild Lighting Gives the Best Snow Effects, as Illustrated in this Still from First National's *Three's a Crowd. Center,* (Figure 5) Long Shadows Relieve Brighter Lighting in Pathe's *Snowed In. Below,* (Figure 6) Lights which Cast Shadows Give Eerie Effects, as in Universal's *The Cat and the Canary.*

Notes on "Variety in Lighting"

By Russell C. Holslag

Technical Editor

THE foregoing should be a definite stimulation to the amateur who is seeking to improve his results. It should demonstrate to him the value of the "seeing eye" in observing professional screen effects, and of analyzing these effects thoughtfully to the end that he may translate them into his own medium. This does not mean that he must possess the elaborate equipment of the studios; it means rather that he takes the principles thus set forth—their feeling, their atmosphere, and by care and ingenuity uses them as a basis for his own work. This is what it means to observe with the "seeing eye."

The practical working out of these suggestions is achieved through the observance of a few basic principles. The film picture on the screen has only the dimensions of length and width; it is given an apparent depth largely through proper lighting. The flat, toneless picture we see too often on the amateur screen is simply the product of lack of thought. Learn to cultivate, for sheer improvement's sake, the spirit of ingenuity which competition forces the professional to adopt. Look at *Figure 1.* The light source is behind the camera, true, but a little to the left. This casts a slight shadow on the hands and body, and gives the effect of roundness. Then, too, the figure as a whole stands out from the background because the latter is dark. This is because its distance from the light source is such that the light it reflects back into the lens is greatly diminished in intensity. So we have our main principle emphasized —*contrast.* And note how this contrast gives depth to the picture. The same principle is equally empasized in *Figure 3,* except that the relative contrasts are reversed, that is, the black group stands out against a white ground. Note again the impression of depth, which lifts the picture out of the flat plane of the projection screen. Now, the amateur cannot conveniently employ smoke pots or extremely deep sets, but he can observe the results of their use and secure these in his own way. He can produce contrasts in light and shadow by the arrangement of his lights, by the proper choosing of costumes and of the material in his small sets, indoors or out.

The problem of back lighting, too, is not difficult of solution for the thoughtful amateur. The scene in *Figure 2* is back lighted from two sources, one of which produces a contrasty halo on the lady's dark hair and lights up one side of her partner's face, while the other source, of lesser intensity, is from the opposite side, defining her profile and the contour of her face clearly against the gray background. In both *Figures 1 and 2,*

(*Continued on page* 189)

CRITICAL FOCUSING

Technical Reviews to Aid the Amateur

Edited by Arthur L. Gale

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The Viking

METRO-GOLDWYN-MAYER

Directed by.....R. William Neil
Photographed by.....G. Cabe

COLOR PHOTOGRAPHY: Technicolor is used throughout and amateurs can gain many suggestions for color compositions in their own natural color films while film story producers will obtain ideas for the use of color film in telling their stories in motion pictures. The effectiveness of the close-up in color film is made evident.

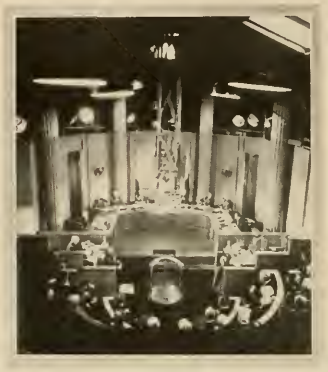
The Night Watch

FIRST NATIONAL

Directed by.....Lajos Biros
Photographed by.....
.....Karl Struss, A.S.C.
Special camera effects by.....
.....Alvin Knechtel, A.S.C.

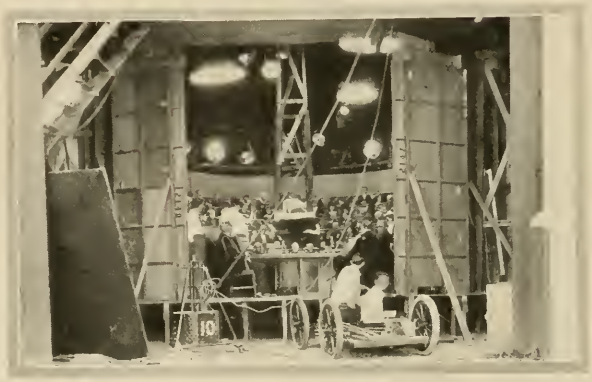
STORY TELLING METHOD: The story of this film is told in flash-back manner, not a new idea to be sure, but interesting in this particular instance because it is done so well. The story opens with the French cruiser, Lafayette, returning victoriously from a naval engagement to her berth at Toulon. She has been badly damaged in the encounter and high officials of the French navy during their tour of inspection of the ship come upon the body of a ship's officer who has been slain in the captain's cabin. Circumstantial evidence points to the captain as the murderer and he is court-marshalled. During the trial, an eye-witness to the murder begins to relate how it occurred and the film then returns to the departure of the cruiser from Toulon and tells of the events that subsequently transpired up to the point where the story was first revealed to the audience. Amateurs could apply this method to many of their films with effectiveness.

MINIATURE SETS: The scenes of the battle cruisers in action and of the Lafayette steaming through the dark night are done with model ships in a tank and the lighting and slow motion work is handled so efficiently that the effects are extremely realistic. Amateurs can do similar work with certain types of miniatures. True enough, complicated miniatures such as villages built to scale, etc., are too difficult for most amateurs to attempt, but railroad trains, ships, etc., can be used easily. As most of the scenes are done in close-up, a tub of water, a few artificial lights, a toy ship and slow motion or semi-slow motion camera speed are all that are needed for producing some realistic effects.



Photographs by First National.

ROCK-A-BYE CAMERA!
The Unusual Camera Effects in *The Night Watch* Were Secured By Means of the Swing Frame Shown Here From Two Sides. Why Not Try It With the Children's Swing?



MOVING CAMERA: In the court room scenes the eyes of the Chief Justice search the main floor and the balcony of the courtroom for witnesses during the trial. The camera lens, emulating the eye, swings hither and yon giving the feeling to the audience that they, too, are searching the crowded courtroom. This is repeated several times through the same scene. Again, as various witnesses take the stand, the camera assumes a position high up in the balcony in the back of the court and looks far down on the witness stand and the justice presiding at his desk. The camera moves down on a cable and passes closely over the witness on the stand, coming to a close-up of the Justice speaking, thus bringing the audience, as spectator, right into the center of the events taking place.

DISSOLVES; DOUBLE EXPOSURES: A most interesting use of the lap dissolve and double exposure is shown when the captain's wife in a cabin of the battle cruiser looks from the porthole and realizes that the ship is under way. There is a dissolve to a close-up of the porthole from the exterior of the cruiser and then a series of scenes where the interior of the cabin and the action going on in it are double exposed on a number of dissolving scenes of the ship plowing ahead, close-ups of its guns and other accoutrements, and then a final dissolve back to the interior of the cabin.

DOUBLE EXPOSED TITLES: An interesting use of titles is shown by having the action from a scene just previous to the title continue on through the title, being double exposed on it and progressing as the title fades out. In this particular instance the battle cruiser is filmed, steaming from left to right on the screen, and its continuation in back of the title prevents a break in the thought and action by the intrusion of a title at this particular point.

The Street of Illusion

COLUMBIA

Directed by.....Earle C. Kenton
Photographed by.....
.....Joseph Walker, A. S. C.

EXTRAVAGANCE: In this film one sees the device of a moving camera used to such an absurd degree as to serve as a real warning against the extravagant use of this undoubted cinematic servant. The camera pauses before a door, opens it, goes through a hall, enters a curtained arch, then another curtained arch, passes toward a man and then gives a close-up of him. This method, theoretically sound, is discovered by actual observation to be heavy and ridiculous when over-employed.

THE CLINIC

Edited by Russell C. Holslag

Two "Ds"—and a Third

WHEN at last you have come upon the ideal location; when you have waited until the lighting is just about right; when you have discovered a camera angle that seems to give you little short of perfect picture composition; when you have your little cast on the qui vive for the first cue—in short, when you are, as you think, fully prepared to shoot, *then* is the time to recall the important formula of the *Two Ds.* No matter how careful you may have been in giving attention to every previous detail, this little formula will always check up for you, and give

you confidence to proceed serenely. And the formula means, simply, *Distance* and *Diaphragm.* For without proper attention to these two factors, all your painstaking preparation might never be recorded on the film.

The first *D—Distance*—should immediately cause you to ask yourself, "Have I focused correctly?" Of course, in some cases, this particular *D* is fixed in the camera, so that you may think it unnecessary to fix it in your mind, but it applies nevertheless. If you are using a fixed focus camera, do not allow the subject to approach too near. Make use of judicious close-ups to center attention, using the portrait attachment. But if the camera is equipped with a lens in a focusing mount, careful attention to our first *D* becomes nothing less than a law. Your focus must be correct if you expect to project a clean, definite picture with sharp outlines, and to accomplish this, you must remember the *D* that stands for distance.

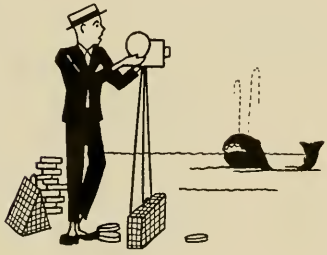
Then there is the second important *D—Diaphragm.* What does your exposure meter indicate? Is Old Sol showering down his actinic rays in bounteous profusion, or is he sulking behind a mist or a cloud? Will you have to open your lens to *f* 3.5 or larger, in order to coax your film to record those dark, deep shadows? The correct answer to these questions must be realized in order to demonstrate to posterity the fact that you have achieved results as an amateur producer. So, make all your careful and interesting preparations, and record them surely on the film by the simple expedient of remembering the *Two Ds* just before you shoot.

There is still a third *D.* It is usually heard muttered under the breath in the darkened projection room during the first showing of a film made without the help of our first *Two Ds.*

Keep It Dark!

THE problem of a non-reflecting black paint often confronts the amateur when he wishes to make and use masks, mask boxes, and all the similar home-made appliances which give him so much satisfaction in the way of individual atmosphere in his pictures. Many think of India ink for this purpose because of its dead-black appearance on a drawing, but, when covering a large area, a coating of India ink will have a distinct sheen by reflected light. Nor is this material suitable for covering glossy or metallic surfaces, as it has a tendency to dry and flake off. However, the problem of a black coating may be solved in a convenient way by purchasing a

small can of *flat black* enamel at the nearest paint store. The word "enamel" might give one the impression that even the flat black has a shiny surface, but such is not the case. This material will take on wood or metal and dries with a dull finish. In applying, two or three thin coats are better than one thick one. Wait until each coat dries before applying the next. For those who desire a special-purpose product, there is an excellent dead-black coating of finer grain which is marketed especially for the photographic field.



But, whatever black you use, remember that a plane surface on which light falls will reflect some of that light, no matter how black it may appear. The obvious remedy, then, is to keep the light away from it as much as possible. This is why mask boxes are used with masks, their purpose being to exclude light from the inner surface of the mask, and from the space between the mask and the lens. The sensitive emulsion cannot differentiate between wanted and unwanted light, therefore every precaution in the use of black is justified. This applies to masks, mask boxes, lens shields, sun shades, in short, to any external appliances which approach or affect the

cone of light which makes up the picture. The flat black paint will help, but keep the light away from where you don't want it, so that the light you do want will have a chance to affect the film. The best "black" is the *absence of light.*

Below, Mr. Epes W. Sargent discusses the problem of a dead-black background at a distance from the camera.

A Camera "Cave"

DOUBLE exposures are made against a black background, but a straight background, even of velvet or of the flattest black paint, will show some reflection, no matter how you guard against it.

In the studios they use a "cave", in which reflection is avoided by masking the sides, top and bottom. A canvas drop of the desired area is painted a flat black, or a drop of black cloth may be used. A black floor cloth is laid down, and black side and top pieces are used to enclose the backing, the "cave" being at least three feet deep. Greater depth, where possible, is desirable.

Working in front of this, you are shooting not against a black backing, but against a shadow caused by the cave, and there will not be the slightest reflection.

In amateur work, it is often possible to use for the cave a room connected with another by double doors. Cover the back wall of one room with black or very dark cloths of any sort and rigidly exclude the light from windows or doorways. The result will be a velvety blackness that will enable you to get perfect results.—*Epes W. Sargent.*

THE MEN BEHIND THE CAMERA
William Mitchell, Cameraman, and Rector Wotten, Art Director of College Topics Productions of the University of Virginia, Now Filming *The Highest Degree*.

AMATEUR CLUBS

News of Group Filming

Edited by Arthur L. Gale

Challenging Begins!

THE march toward the Cine-Salon is carried further forward by the action recorded in this most significant news item, received too late for greater elaboration in the March issue of MOVIE MAKERS.

This month the Amateur Movie Club of Hartford, Conn., will hold a competitive cine-salon at which the best Hartford amateur photoplay, the best Hartford general film and the best Hartford color film will be chosen. Having selected prize-winners from its own ranks, the Hartford body intends with these to challenge the Motion Picture Club of New Haven and other Connecticut amateur groups in order that the state prize-winners in these three classes may be determined. This will be followed by a challenge from the state of Connecticut to the state of Massachusetts. Building on this natural foundation the Hartford Amateur Movie Club intends to foster the idea of regional, national and international challenges in these three film classes and to work for the creation of the great Cine-Salon of the future.

W. R. C. Corson is chairman of the Photoplay Committee of the club, Robert Butler is chairman of the General Film Committee and William Morris, the club's retiring president, is chairman of the Color Film Committee. A. A. Hebert, treasurer of the Amateur Cinema League, heads the committee on rules of the contest.

At the annual business meeting of this active group, Hiram Percy Maxim, president of the Amateur Cinema League, was elected club president. W. C. Goeben vice-president and Harold Cowles secretary.

Free Scope

SCRIPT preparation for the first photoplay of the Washington Cinema Club in Washington, D. C., has been completed and the picture, the title of which has not yet been released, will be begun this month.

The recently formed production division of the club of Washington amateur cinematographers has been experimenting with lighting set-ups, amateur made sets and makeup, and two hundred foot quickies have been filmed to accustom the actors to correct screen tempo. An amateur talkie, running 200 feet, has been planned. To give the production division free scope, it was decided at the last annual business meeting of the club to finance its activities separately and to require its members to attend only the monthly gatherings of the club, with the opportunity of meeting as a separate unit as often as necessary. At this meeting, H. B. Dellett was elected president; Barry Mulligan, vice-president and Landon V. N. Burt, secretary-treasurer. *Ten Nights in a Barroom*, a creditable production of youthful Washington amateurs, running 800 ft., 16 mm., and a scenic of the country side about Harpers' Ferry, shot by Barry Mulligan, were screened.

Chicago Makes Up

AT the last regular meeting of the Chicago Cinema Club, members were given an opportunity to make comparative film tests of subjects with and without makeup. A talk on makeup and its application in amateur filming was given. Plans for the production of a club photoplay are going forward.

Virginians Produce

UNDER the guidance of *College Topics*, student daily, undergraduates of the University of Virginia have organized College Topics Productions which will begin work with a synchronized sound picture depicting the honor system of the University. This film story, *The Highest Degree*, written and adapted for the screen by Edgar D. Brooke, editor of *College Topics* and also the *Virginia Reel*, campus humour publication, will run 3000 ft., 35mm. Prof. H. R. Pratt of the School of Dramatics will direct. William Mitchell will act as cameraman. Rector Wotten, art editor of the *Virginia Reel* will have charge of sets and Archer Jones, dramatic critic of *College Topics* will write titles. The cast will be drawn chiefly from the Virginia Players, college dramatic organization. Novel camera treatment has been planned and new features in the combination of dialogue sequences and cinematics are promised.

It is stated that recent misrepresentations of the University's honor system, which have become current throughout the state, have lead the newly organized production group to present a film version of its true meaning. In this way, amateur motion pictures are being used as a means of expressing student views to the citizens of the state, significantly illustrating the value of amateur films as a civic medium.

Professional Praise

FROM critics, writers, professional directors and movie stars came letters and telegrams of congratulations to the Herald Cinema Critics Club in Syracuse, N. Y., on the occasion of its annual dinner, recently held. The "Tri-C," as this active group is known in Syracuse, combines in its activities both criticism of professional and amateur photoplay productions, and already has to its credit two amateur made films, *Six Appeal* and *Touchdown*. The latter film was made with the cooperation of Syracuse high schools. The scenario was written by a student and the cast drawn from the students of the various schools. *Touchdown* is now having a successful run in Syracuse theatres. With the aid of Chester B. Bahn, dramatic editor of the *Syracuse Herald*, under whose guidance the club has carried its many projects to success, both of these amateur productions have been made on a truly civic scale.

Balanced Program

AN exceptionally well balanced program was screened for the thirty-eight amateur fans present at the last meeting of the Motion Picture Club of New Haven. Featured in the screening were: vacation films taken by various members, a well edited film record of a Rodeo at Cody, Wyoming, a film study of state highway construction, taken by the engineer of the project, a Hawaiian scenic, *The Soul Thief*, production of Dr. H. A. Heise, and the official slow motion films of the Yale games, shot by Leroy G. Phelps. With the exception of *The Soul Thief*, all of the films were taken by club members.

Results of the city wide amateur movie contest now being held by this active club will be reported soon.

Civic Plans

THE annual dinner of the Movie Club of Cleveland, Ohio, recently held at the University Club of that city, was attended by over forty amateurs. Included in the features of the program was the presentation of a scenario written by Mrs. Alva L. Leo for the club's proposed civic film study. After the scenario was read, John D. Marshall, Mayor of Cleveland, assured the club of his fullest cooperation in filming the project. Dr. Louis G. Herrmann presented a constructive discussion of color filters, including practical advice on their use. The screening of a five hundred foot reel of Vitacolor and a film illustrating the manufacture of liquid air completed the program.

At an earlier meeting, *Narrow Paths*, production of the Markard Pictures, and a film record of an airplane trip from San Francisco to Chicago, the work of Jay Iglauer, were projected. Officers of the club are: Douglas S. Campbell, president; Joseph H. Ramsay, treasurer and Robert Stone, secretary. On the club's executive committee are: Jay Iglauer, E. G. Hukill, P. A. Rehr, A. H. Bemis and Richard L. McNelly, secretary.

Drug Plot

PLANS for the filming of a 1600 ft., 16 mm. photoplay, to be entitled *Dope*, have been made by Fred S. Nieman in Chicago, Ill. James Hack has been selected to play the lead and lighting tests have been made.

Five and Ten Sets

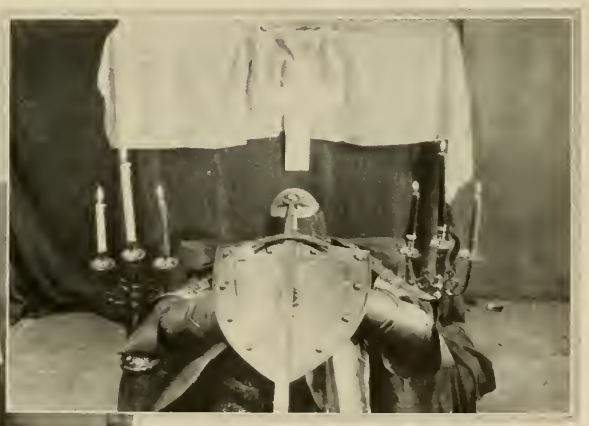
UNDER the leadership of A. G. Tella, the Providence Film Players, lately organized in Providence, R. I., have chosen for the club's first effort, *The Girl From Woolworth's*, now being scenarized by Leonard Hacker. The picture will be made with the cooperation of the Providence Woolworth Stores where interiors will be filmed. A. G. Tella has been chosen as president of the club; Miss C. Fera, secretary; A. Martillucci, vice-president and Miss F. Mayor, treasurer. The first production will be directed by Mr. Tella and filmed by Mr. Martillucci.

Night Club Plot

AN announcement comes from the Shadows Studios, in St. Paul, Minn., that the script for their third picture has been selected. The story, dealing with the rueful consequences of mixed identities in a night club, will run 100 ft., 16mm., and will call for extensive interior sets. Moving cameras, dissolves and other cinematic devices will be used, cutting title lengths to the minimum. If completed in time, the film will be submitted to *Photoplay's* amateur movie contest.

The Shadows Studios have financed many of their purchases of equipment and accessories by conducting screenings for clubs, societies and private individuals wishing an evening's filming. This excellent method of bolstering the treasury is open to all clubs.

(*Continued on page* 190)



FIRST AMATEUR FILM STORY WITH RELIGIOUS THEME

A New Field for Amateur Effort Has Been Opened in this Production of the Owlpen Studios in Bowden, England.

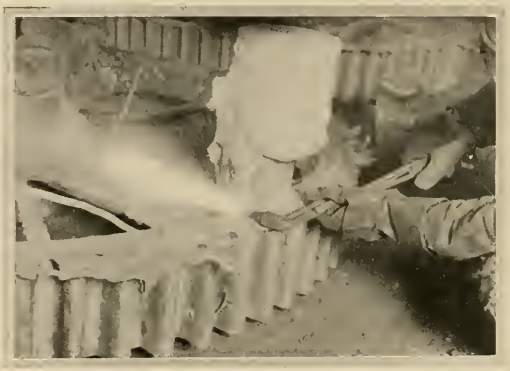
The MOVIES WIN *for* WELDING

How Films are Stimulating the Progress of a Conservative Profession

By Louis M. Bailey

▲▼▲

BELIEVING in the efficiency of films for educational purposes, a national program which has as its aim revolutionizing one of the basic principles of metal construction is now being conducted with great success by the Linde Air Products Company and its associated companies. To prove the advantages of welding over riveting, the older method of jointing in steel construction, is the program which has been entrusted to these films. Welding, it is thus purposed to demonstrate, is the best method for fabricating not only steel but all non-ferrous metals as well as ferrous and non-ferrous alloys. The necessity for an educational campaign on ox-welding was occasioned by the fact that it is a comparatively recent development and its use has not yet even approached its potentialities, largely due, it is said, to the reluctance of engineers to accept readily any changes in their basic and established practices. Thus the chief problem confronting the company is to educate the engineering profession in the advantages of this newer method. To do this the series of films has been prepared covering the important phases of the process.



THE CINEMATIC CLOSEUP IS NOT RESERVED FOR THE ART FILM ALONE.

Distribution of these motion pictures is being arranged through various channels with two chief purposes in view. The first, to educated future engineers in the use of welding, is being accomplished by securing showings of the films, together with the giving of lectures, in universities, vocational, trade and high schools. The idea motivating this part of the plan is that students instructed in the fundamentals of welding and its advantages will employ it as a matter of course in the work they direct on leaving school. Students, not prejudiced as practising engineers are apt to be through long use of older methods, are said to grasp readily the superior points of the newer method, as demonstrated by the films, and accept it at its true value.

At a number of eastern and middle western universities regular instruction hours of the engineering classes are turned over to an engineer from this company who projects the films and delivers the accompanying lectures in place of the resident professor. This is strong evidence, indeed, of the belief of educational authorities in the efficiency of welding and of films as a medium for teaching. It is not surprising, then, that this program has been notably successful.

Practicing engineers form the second group dealt with in the pro-

(*Continued on page* 188)

TEACHING WITH FILM HOW WORKERS ARE TAUGHT
A Scene From the Unique Ox-Welding Films

Photographs by Linde Air Products Company.

TITLING *on* LOCATION

By R. K. Winans

"HARRIET BEECHER STOWE'S BOOK OFFERED AN EXCELLENT LEAD TITLE."

WHEN the amateur movie maker gets over his first lens-consciousness and becomes so secure in his hobby that the mechanics of camera work are more or less automatic, his mind is released for other important phases of cinematography. This state of mind is a great help, and tremendously better pictures result.

Of course, no one is capable of knowing immediately and automatically the proper exposure for all conditions and desired effects, but when the average lens setting is made on your camera with the same automatic preoccupation as is experienced when you tie a shoestring or do any other ordinary task, you are then ready to thoroughly enjoy the special phases of real picture making. Your mind is free to study backgrounds, effects and seek out those special shots that mean so much to the amateur picture.

In my own case, for instance, I now find time to seek titles on location as I film and it is surprising how many excellent ones are to be had for the bother of photographing them. Inasmuch as I have a title complex and none of my films is worth anything to me until I have it properly titled, this has been a great boon.

Last summer I determined to obtain as many ready-made titles as possible as I went along and secured more than fifty per cent of the necessary labels, many of them highly artistic, when traveling the Maine seacoast.

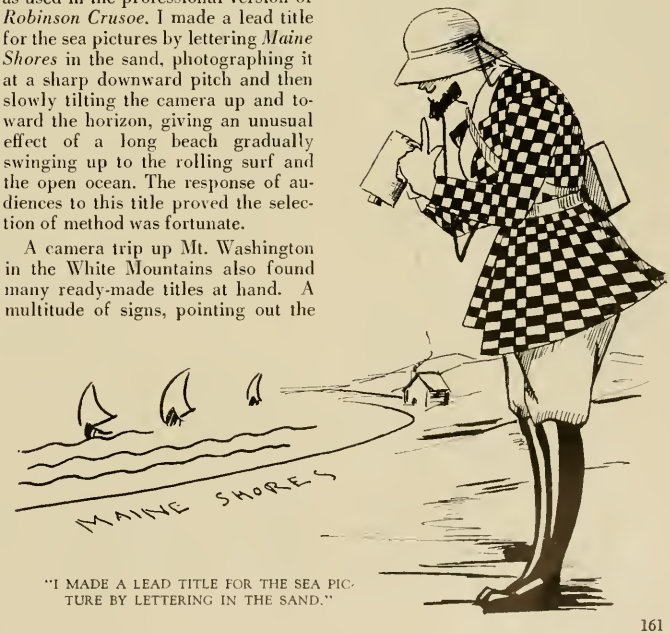
Orr's Island, for instance, with its historic and literary background, offered great possibilities. A closeup of the cover of Harriet Beecher Stowe's *Pearl of Orr's Island* offered an excellent lead title, the opening of the book fading into a closeup of a typical Maine roadsign pointing to the Island. Swinging the camera slowly from the sign provided a charming panorama of the long, winding road leading to the Island. The next high spot was the historic Pearl House, made famous by the story, and here again an ancient, weather beaten, crudely lettered sign—just right in atmosphere—made a splendid title for this. And so it went, all along the way.

Instead of using the sand title which is washed out by the incoming waves, as used in the professional version of *Robinson Crusoe*, I made a lead title for the sea pictures by lettering *Maine Shores* in the sand, photographing it at a sharp downward pitch and then slowly tilting the camera up and toward the horizon, giving an unusual effect of a long beach gradually swinging up to the rolling surf and the open ocean. The response of audiences to this title proved the selection of method was fortunate.

A camera trip up Mt. Washington in the White Mountains also found many ready-made titles at hand. A multitude of signs, pointing out the various marvelous wonders of the district, provided excellent title material. Often beautiful effects were secured by utilizing a natural background for the sign—that is, leaving just enough of nature's margin around it to suggest the atmosphere. Sometimes this was of waving leaves, pine cones, needles on living trees, stone walls, the restless sea or distant mountains.

Somehow, all of them seem to carry exactly the right tone for vacation films, and now I am studying ways and means to acquire the rest of the necessary titles in the same manner, for to introduce titles of a different sort into the two big reels will, I am afraid, tend to spoil the effect of those so carefully garnered en route.

I find, too, that with my mind freed of the mechanics of "now, just what exposure?" for ordinary scenes, that I am picking my shots with greater care, especially in the matter of composition and better settings. Consequently my films are far superior to those early efforts in which the diaphragm was set in great anguish of soul and at the expense of the other things which, after all, make the movies worth while.



"I MADE A LEAD TITLE FOR THE SEA PICTURE BY LETTERING IN THE SAND."

PRISM PERFORMANCE

A Discussion of Prisms with a Plan for Simplifying Their Use

By Carl L. Oswald

THE chief products of the "Gadget Age" are, quite properly, gadgets, and in no field is a new gadget greeted with more joy than in the realm of amateur cinematography. Therefore, I wish to suggest a new device especially adapted for the use of prisms, but having other auxiliary features of real value to the amateur.

Numerous articles have appeared bearing on the effects secured by the use of prisms but the discussions of the methods and types of prisms used have been sharply limited with the result that a great many inquiries are constantly being received by MOVIE MAKERS from clubs and individuals asking for help along these lines. A study of such requests reveals the general idea of a prism to be rather vague so far as it applies to cinematography; the average inquirer assuming it to be a block of glass, more or less triangular in sagittal section, with rectangular plane faces. This conception is quite true, of course, but, excepting in the right-angled prism, which enables the operator to take pictures at right angles to the direction in which the camera is pointing, such prisms are of little use to the cinematographer. Briefly, the prisms most useful for securing cinematic effects are commonly known as opthalmic prisms and are usually obtainable at any store engaged in the business of fitting lenses for the correction of defective eyesight.

The effect of such a prism, placed over the taking lens of a motion picture camera, is to produce a deflection of the image either toward or away from the picture center, depending on the position of the prism in relation to the optical axis of the lens. Normally vertical lines are made to lean with respect to the frame by more or less rotation of the prismatic lens in front of the taking lens. The usual effects of image displacement are secured by placing the prism in front of the taking lens and as close to it as possible. (The word prism, through the rest of this discussion, is used to designate an opthalmic prism of not more than five degrees displacement.)

Perhaps the principal difficulty encountered in the use of prisms with 16mm. cameras at present lies in the impossibility of examining the image in the gate after part of the film has been exposed because, obviously, the camera must be opened and, as there is no protection for the partly unwound film, it will be hopelessly fogged for a considerable part of its length. Dark room handling helps to correct this difficulty but is, at best, a nuisance and frequently impracticable.

MULTIPLE IMAGES

Nothing Is More Effective in Fantastic Scenes Than the Power of the Prism to Deflect, As in This Still from *The Fall of the House of Usher*.

With these facts in mind, I wish to suggest a piece of equipment which can be easily assembled by the amateur or which, if manufactured, should find a ready sale. The suggestion is respectfully referred to amateurs for their amusement and edification, and to manufacturers for what it may be worth. Briefly, the device should be made somewhat as follows:

(1) A simple base, either fixed or extensible, with provision for three or more uprights to hold the various elements axially.

(2) A piece of blue, finely ground glass, masked to the size of the 16mm. frame. The support for this may be fixed.

(3) A simple, positive lens of the same focus as the equivalent focus of the taking lens used in the camera. The support for this element should slide back and forth to allow the use of different foci and to permit focusing with any individual lens. Of course, the regular taking lens may be removed from the camera and substituted for the simple lens mentioned.

(4) A support with a rotating ring, preferably graduated in degrees, to be placed in front of the taking lens or its equivalent and as close to it as possible. This ring should have clips to accommmodate the prism. A double ring, one in front of the other, will give more flexibility because one prism can be placed in each ring and rotated independently until the desired effect is secured. When this effect is satisfactory on the viewer being described, the angular positions of the prisms can be checked on the graduated rings and a similar setting over the taking lens can be made on a duplicate set of rings or the ring mount can be transferred as a unit to the taking lens.

(5) A magnifier, properly set behind the ground glass, will be of considerable help in determining deflection and other factors, as the size of the image makes this difficult with the unaided eye. The optical train (lens, ground-glass and magnifier) should be shielded from direct light by a bellows or by any other convenient means.

(6) A simple grip, fastened to the base of the viewer, will facilitate handling.

The advantages of such a viewer are many. If accurately made, it may be used for visual checking of lens performance. It helps to establish camera lines. The blue ground glass serves as a handy monochrome viewing filter. This should be made interchangeable with white ground glass in the interest of flexibility. The double, rotatable prism holder should give an infinity of desirable effects. If the prisms are cut rectangularly, it is easy to determine base and apex ends. Then, with two prisms, base to base and with these bases slightly separated to allow the center of the image to pass without deflection, the finished picture will show the center sharp with only the edges showing the prism effect. A reverse effect can be secured by placing the prisms nearly in contact, apex to apex. If the two prisms are made to overlap, base to apex, no deflection, other than the slight normal plane glass refraction, will occur. By rotating the prisms from this zero position in opposite directions, it is obvious that a wide variety of deflections, and consequently screen effects, will be the result. Of course, a single prism may be used if it will better serve the particular effect desired. The shortest dimension of the prism, in plan view, should be somewhat greater than the greatest free diameter of any taking lens ordinarily used.

Prisms of five degree deflection have been suggested but there is no reason why greater angles should not be used if they can be obtained cheaply and if they will serve to secure the special effect desired. It must be remembered that two prisms, placed in line along the optical axis as above described, will double the effect of one if both bases are in the same relative positions.

ROAST GOOSE

Served with Cine Sauce

By K. L. Noone

Illustrated by Alejandro de Canedo

Little Miss Muffet posed on a tuffet,
As sweet as a summer's day.
But her makeup went spotty
And made her so dotty
It frightened the spider away.

"Where are you going, my pretty maid?"
"I'm going a-filming, sir," she said.
"And may I go with you, my pretty maid?"
"You'd joggle the camera, sir," she said.

"Dickory, dickery dock,
My Cine's now in hock.
How'll I raise the jack
To get it back?
Dickory, dickery dock."

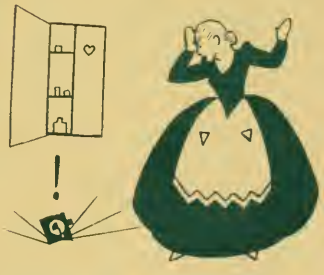
Simple Simon went a-filming
Just to "shoot' a lion.
He bravely looked him in the eye,
Unless he's simply lyin'.

Humpty Dumpty climbed on a wall,
Lugging a tripod after.
Humpty Dumpty had a great fall,
And THAT was no cause for laughter.

Mary's little camera's
Completely out of focus,
And every picture Mary shoots
Goes simply hokus pocus.

"Mistress Mary, quite contrary,
Do YOU do pictures too?"
"Oh, I leave them to Jack, Old Top," said she,
"For I NEVER know what to do!"

"To market, to market,
Just to buy me some fillum.
Home again, home again—
With a dissolve, and a coupla meters, a new projector, one of those tilt-top things, some screens, because a fella ought to have different sizes, another case, a few things in the library line, one or two filters . . . Gosh, I forgot the fillum an' I gotta go back tomorra!"



Old Mother Hubbard went to the cupboard
Her projector there to find.
When she opened the door
It fell on the floor
And she promptly lost her mind.

WHY A CONTINUITY?

An Analysis of the Foundation of the Modern Photoplay

By Paul D. Hugon

Illustrated by Alejandro de Canedo

NO more has the present-day motion picture, with its vast network of interlocking technicalities, sprung ready-made from the brain of one man, than has the present-day automobile, with its countless conveniences and complications. Every single detail on which all are now agreed is the result of numberless experiments, some of which seem so foolish that the amateur who starts discovering the field of motion pictures today would hardly give them a second thought.

Take, for example, the scenario. The word, common five years ago, is fast going into discard, for the scenario has split like a common amoeba and now we deal either with "stories" or with "continuities," and even the "stories" are fast splitting into "originals" and "adaptations", according to whether they were first written for the screen, or for some other medium of production, such as the press or the stage.

Anyone who has been in the cinema business more than fifteen years —I might even say ten years— remembers the crude thing called a scenario. At that time, even one good incident was often sufficient to build a film around. A new kind of horse jump across a precipice, a different automobile accident, a more realistic collision, sufficed to ensure a measure of success at the box office if the cast and the direction were reasonably good. Nor were those accidents as easy to produce as they are in these days of miniatures, glass paintings, double exposures and traveling mats (these being various ways for manufacturing backgrounds or for faking accidents and other scenes too difficult to produce in real life). In the old days, when an automobile was seen driving over a cliff, it had to do just that. Sometimes, of course, the cliff was mercifully provided with a second ledge, invisible from the low camera angle; sometimes the temporary occupant of the automobile was a dummy. But the production of those scenes was difficult and absorbed most of the energies of the company.

It was only when ideas began to run out, when all films began to depend more on details of acting and direction than on big mishaps, that the continuity, as we know it now, proved necessary. The continuity and the close-up may be said to have come together. No longer can a film consist principally of entrances, exits and chases. Mere physical movement is not "action" in the dramatic sense of the term. An example from the field of psychology will show why. Look at a crowd of people walking along the street. Obviously they are in action—the evident kind of external action which comes from movement of the limbs and body. Now look at an urchin staring into the window of a confectioner. He is apparently motionless—apparently, but not really, for his stomach is contracting and expanding rhythmically, all the muscles of his heart and lungs are in action, his blood pressure has been changed by the sight of the coveted delicacies. That is not movement, because it is not visible to the naked eye, but it is action—the action of deep emotion or feeling.

"EXTERIORS OF THE PALACE AND PARLEYING AT THE GATE ARE UNNECESSARY."

When the movies passed from external movement to psychological action (or feeling), no longer was it possible to depend on memory for the sequences of the scenes. It is easy to shout to an actor, "Rush out toward your left!", but it is not so easy to say, "Feel hungry!" Details have to be introduced that will make the feeling not only easy to enact, but easy to understand. And that is precisely the task of the continuity writer. Let us take an example and work it out.

In a recent novel, *The Bridge of San Luis Rey*, one of the characters, an adventurer, is described as being so independent that he would drop any venture the moment it threatened to prosper. How could that be filmed? It could be stated bluntly in a subtitle, of course, but that would mean nothing. Modern farces, described as "comedies," are full of such clever titles that are not intended to be taken seriously. A subtitle by itself does not register. It has to be supported by the scenes before and after. Again, it might be omitted if the characterization were of no particular consequence. Supposing that feature of his

"UNCLE PIO WHISPERS ABOUT THE PLOT."

character did not affect the actions of the principals, then it would surely be left out, by virtue of the rule of "significant action"—a rule which demands that everything whatsoever that takes place in a play shall positively advance the action, either by revealing some point in character that will contribute to build up or destroy an obstacle, or by explaining what would otherwise not be understood. But supposing that this man's independence were the cause of some vital changes in the conduct of others, then it would have to be "planted" early in the story.

Now the story itself might read simply, "Uncle Pio was an independent old man, who could never remain in one place and hated to have any obligations." The continuity writer would be left to use that characterization in such surroundings that Uncle Pio would thereafter be fully known to us. According to the same rule of parsimony, or "significant action," the continuity writer would be compelled to place the scene in a setting that already fitted in the story. It would never do to invent a setting especially to bring out a detail of character and then have no further use for it. If, in the story, Uncle Pio is shown having dealings with the Governor of Peru in Lima, then a sequence in the Governor's palace might be used to reveal Uncle Pio's independence.

The first thing that the continuity conference would work out (for few continuities are the work of one man, screen "credits" notwithstanding) would be a synopsis of such action as were necessary in the palace. It might read as follows:

"Having insinuated himself into the good graces of the Governor's man servant, Uncle Pio gives him to understand that he will, for a consideration, inform His Excellency of certain plottings that are going on. He is taken to the dining room, which the Governor has just left, where he is allowed to take some of the food. This he avidly devours. While he is still eating, the Governor, who has been informed of Uncle Pio's statements, returns and listens to his story. He is interested enough to give Uncle Pio some money and has him taken to a room where he will be supplied with his needs. He arranges to see Uncle Pio again later in the day. Left alone, Uncle Pio looks bored, surveys the walls and after a while slips out of the window. He returns to his old haunts in the city, where he drinks to his regained freedom."

The next step will be to write this incident scene by scene, introducing as few sets as possible, and as few characters as possible, and to do it in such a way that each scene will increase the effect of the previous one. To show both the wrong and the right ways, we give the wrong treatment first in italics, followed by the action properly presented and in proper scene divisions.

Exteriors of the palace; parleying at the gate; going through several corridors (unnecessary).

Showing Governor at lunch before Uncle Pio is brought in (irrelevant).

Subtitles explaining what Uncle Pio is saying, or how he came to the outer guard, etc. (Better shown in action by the mystery of Uncle Pio's manner).

SCENE 1. LONG SHOT. Corridor in palace, door at side opening on to dining room where the Governor is at his meal. Uncle Pio is brought in by an armed guard (this conveys the thought that he has come from outside) and handed to one of the inside servants. While Uncle Pio explains in a whisper that he has something of importance for the Governor, we catch a glimpse of the Governor leaving the room after finishing his meal. (This to leave the dining room clear so as to register Uncle Pio's ravenous hunger.) The two servants look mysterious, whisper to one another, pointing occasionally and looking over their shoulders in the direction of the dining room. Uncle Pio sees the remnants of the meal.

SCENE 2. CLOSE UP of his eyes dilating as he catches sight of the left-over viands. (Perhaps close up of the left-overs.) One of the servants (the one from outside) is told by the other to inform the Governor. He exits.

Subtitles explaining Uncle Pio's hunger.

Action which would make the servants appear inhuman, as that would make their later agreement impossible.

Scene of Governor in other room (unnecessary).

SCENE 3. MEDIUM SHOT of Uncle Pio left alone with

(*Continued on page* 183)

"HAVING NARROWLY ESCAPED LANDING A SAFE JOB, UNCLE PIO RETURNS TO HIS OLD HAUNTS."

HOLLYWOOD, 1929

New Methods of the Film Capital which Will Interest the Amateur

By H. Syril Dusenbery

FEW industries have made greater strides in the past year than the movies. One new development has followed another with such neck-breaking speed that it is only with the greatest difficulty that we are able to keep pace with the "latest" in Hollywood. Already nineteen twenty nine sees the movie capitol pushing ahead so rapidly that no one ventures to predict what will happen before the year closes. We have improved photography, improved cameras, improved film, improved lights, improved . . . everything save the stories!

A visitor to the leading studios after a year's absence cannot help but note that a complete change has taken place. While the shooting of the pictures has always been slow and tedious work, there is quite a noticeable increase in speed and everything seems to move forward with more snap than heretofore. Directors work faster, electricians and technicians are more efficient, and less time is lost between scenes.

Of course, the "talkies" are the big thing of the year. Everyone, everywhere, is talking about them. Hollywood sincerely believes that the future of the movie lies with the talking picture. But, as the sound stages are tightly closed to spectators, few visitors ever get to see them. All sound experiments and sound recording is done behind closed doors, shrouded in great secrecy. We shall, therefore, be content to visit the open and more familiar stages of the Hollywood studios.

As we enter a set on one of Hollywood's latest stages we are struck at once by the change in lighting equipment. The widespread adoption of incandescent lights in place of the old types has brought about many radical changes in studio methods. Simultaneously, panchromatic film sprang into popularity. Panchromatic had been on the market many years but, because of its cost, was never generally used. Price reductions on the part of the manufacturers swept it into the limelight. As a result, color values are now rendered more perfectly than ever before. The fine art of make-up has accordingly been affected. Scenery, properties and costumes all have a more natural appearance under these new conditions. It is indeed difficult to realize that a mere change of lights and film should bring about so many upsets in established procedure.

Photograph by Metro-Goldwyn-Mayer.

NOVEL CAMERA HOIST

This Easily Constructed Frame Moves the Camera Up or Down and, at the Same Time, Backwards or Forwards.

On the stage before us we watch the shooting of a close up. How queer the make-up appears to us, who are used to the old days. No longer do the actors appear like sickly ghosts. A more natural make-up is used, similar to that which we are accustomed to seeing on the modern stage. Rouge, however, is still under ban, as red will photograph dark under the new conditions, just as it did before. Natural flesh tints are now used in place of the weird "motion-picture yellow." The eyes, too, have a more natural look, although they are still exaggerated in size and heavily made up. The incandescent lights are easier on the eyes than the old lights which were rich in ultra-violet rays. They do not sputter and spatter every time they are turned on or off and are free from the hissing sound that was often so annoying during the shooting of a picture.

At the Paramount Studios, the professional cameras we see are nearly all motor driven. No longer are the cinematographers "crank-turners." Some old timers still hesitate to abandon the hand crank, but even they concede the point that the motor driven camera is the one of the future. We cannot help but wonder if the success of the spring driven amateur camera had an influence on this improvement. The hands of the camera man are now free to manipulate the trick effects and other numerous adjustments possible with the big cameras.

The moving camera is especially popular and all sorts of new and novel camera mounts have put in their appearance in place of the long familiar tripod. These new mounts are designed to hold the heavy camera rock steady and yet allow it to move freely about as it follows its subject. Camera men are no longer satisfied to set up their tripods on mere moving platforms or trucks, so entirely new camera supports have been developed. At Universal Studio, one camera in particular attracts us as we wander from stage to stage. This camera is mounted on heavy coiled springs and bounces about as the picture is being shot. It is a fighting scene and the director tells us that inasmuch as all motion is relative, the moving of the camera gives an exaggerated effect of the movement of the fighters knocking each other about. Similar tricks are employed when photographing interiors of trains, ships, and autos, to give the effect of motion.

To follow action transpiring on a staircase, Metro-Goldwyn-Mayer technicians have built a special camera mount, much like a hoist on wheels. As the characters move up and down the steps the camera is raised and lowered to follow them. At the same time

the entire hoisting apparatus rolls back and forth so that the characters are always the same distance from the lens, regardless of their position on the stairs. This sort of camera mount, together with a host of others, owes its origin to the present fad of having the camera follow the action. When projected on the screen, the spectators feel that they themselves are following the characters. The director rides along on this camera elevator so that he can view the scene at all times from the same angle as the camera.

We are greatly impressed with the special pains taken by the cinematographers to get their subjects in absolute focus. Some cameras are equipped with a special direct focusing device enabling the camera man to focus on a ground glass, or even directly on the film emulsion itself. When this cannot be done, the distance is accurately measured with a tape and the lens carefully set accordingly. With a moving subject approaching a camera, even greater effort is made to insure correct focus. In one studio we find that the camera man has chalked off measured distances on the floor, just outside of the range of the camera. As the subject approaches, the focus of the lens is changed as the chalk marks are crossed. The enormous magnification of the projected picture makes it essential that every scene be in microscopically sharp focus. We could certainly improve our own pictures if we would take a little more time to focus correctly.

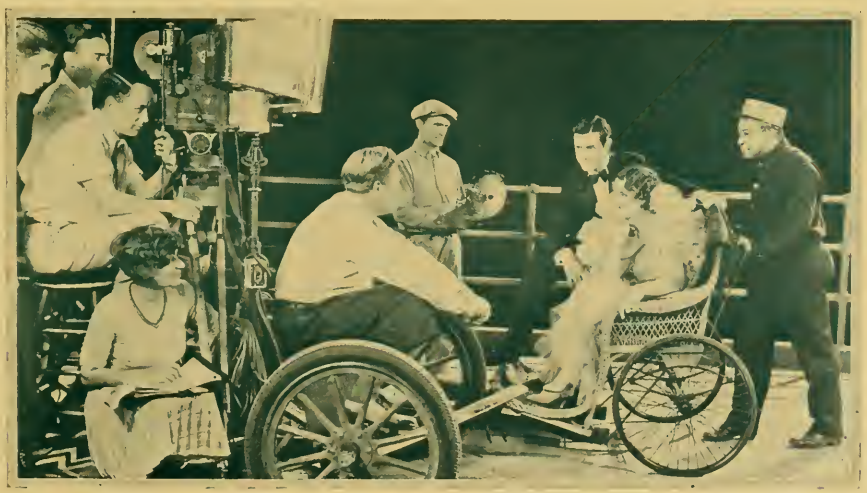
Artistic composition, another matter so often neglected by most of us, comes into its own in Hollywood. While the camera man is usually directly responsible for the composition of his work, the technicians and the director, himself, play an important part. Scenes are never shot in haste or at random, but are given careful thought. Before setting up his camera on a new location, the camera man studies the situation from all possible angles. He moves about from side to side carefully surveying the scene, searching for the most effective position. With the co-operation of the electricians the lights are tested in a variety of positions to determine the best effect. Nothing is left to chance, everything is tried and tested before hand.

THE LATEST IN TRIPODS
All It Takes Is an Old Spring. Note the Director's Monotone Filter.
Photograph by Universal.

The long familiar "blue-glass," or monotone filter, used in all the studios, has taken on a new hue. The original blue glass was designed to match the color sensitivity of ordinary film and consequently is not correct for panchromatic. With this newer film the monotone filter now becomes tinged with brown, allowing certain red rays to become visible. It is interesting to view a scene through both the new and the old filters so that we can better appreciate the difference between the two types of film. Both the director and the camera man make constant use of the monotone filter to check up on the lights, costumes, make-up, properties and scenery before any film is shot.

All the old studio tricks, from the use of miniatures down to artificially produced weather, are still in evidence. Most of these have been exploited so much that we take little no-

(*Continued on page* 182)



MOVIES WITH A VENGEANCE
Everyone in This Scene is on the Move From Star to Script Clerk. The Electric Fan is Providing That Famous Boardwalk Breeze.
Photograph by Metro-Goldwyn-Mayer.

Home DEVELOPING *and* PRINTING

Further Notes

By W. Sterling Sutfin
Foreign Publicity Manager, Remington Rand, Inc.

NOTE: *This article is supplementary to that which appeared in the September, 1928, issue of* MOVIE MAKERS *under the same title.*

Cleanliness

NEEDLESS to say, you should keep your developing tanks and reel scrupulously clean and protected from dust when not in use. The care used in handling ordinary stills with regard to eliminating dust particles must be amplified a hundred times when handling motion picture film since every tiny frame is enlarged on the screen to several thousand times its size and a tiny spot imperceptible on the film itself becomes an unsightly blemish when projected. Take care also that your drying rack is free from dust and that you dry your film in a room where there is a minimum of dust. Keep the windows and doors closed while drying film and do not make any unnecessary movements around the room which might stir up dust particles.

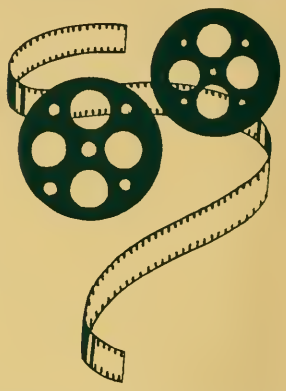
When squeegeeing your film between a piece of chamois while winding it on the rack for drying, it is well to examine the chamois frequently to see if small particles of the emulsion have rubbed off. These, if they are not immediately washed out of the chamois, will seriously scratch the balance of the film as you reel it on to the rack. However, if you have been careful not to allow your fixing bath and washing water to go above sixty-five degrees and press the chamois no harder than is necessary to remove surplus water, you will have little trouble from this cause.

After your film is dry remove water marks and surface dust particles by burnishing it with a piece of silk plush soaked with carbon tetrachloride while you reel the film from one reel to the other on your rewind. While your film is "green" use care in rewinding since "cinch" marks quickly appear if the film is wound too tightly.

Grit in the water used for washing is perhaps the greatest cause of marks on home developed films. It is well, therefore, not to allow the water to pour directly on to the film when you are washing in running water but rather to let the water enter the tank in a fine trickle at a point where it does not fall on the film itself. Filling the tank rapidly with water and pouring it out again causes a small whirlpool within the coils of the spiral ribbon on which the film is wound and a few pieces of grit can do considerable damage to your film within a few seconds.

One might reasonably say that the only real problem which an amateur confronts in home developing is the fight to keep dust particles from striking the wet emulsion. So important is this factor of dust that professional laboratories have invested thousands of dollars for special equipment to insure filtered water and washed air in their developing and drying rooms.

"IT IS A CONVENIENCE TO MIX THESE IN A SMALL QUANTITY OF HOT WATER."



Mixing Developers

SO far as the writer knows, standard motion picture developers are not available ready for use with the addition of water as are "still" developers. This makes it necessary for the amateur to weigh and mix his own developers but this is a far simpler task than a casual glance at a rather formidable appearing formula makes it seem to be.

First you will need a good scale which measures grains. It is also a convenience to have an ounce scale but your grain scale may be used for measuring ounces by making several weighings of the same chemical until the required number of ounces has been obtained. As a general rule the chemicals making up a formula should be dissolved in the order listed. It is a convenience to mix these in a small quantity of hot water (about 125°) and then pour the concentrated solution into a gallon bottle and add the necessary cold water. Merely shaking the bottle until no sediment remains and the solution is clear, is probably the most effective way of insuring a well mixed developer.

The life of motion picture developer, if kept tightly corked and protected from light and high temperatures, is almost miraculous but when developer shows a decided discoloration or sediment appears it is well to throw it away and mix a fresh solution. A gallon of "Formula 16" developer costs less than sixty cents and if used within a reasonable length of time is good for developing twenty-

five or more one hundred foot rolls of film. It is also poor economy to "revive" a partially exhausted developer since the cost of fresh developer is so slight and any change in your original solution might upset the factors which you have worked out for time and temperature development.

Developing Reversal Film

IT is not generally known that reversal film may be developed to a negative and the reversal process omitted. The following formula is recommended, although "Formula 16" gives excellent results:

Elon (Metol)	20 grains
Hydroquinone	280 grains
Sodium Sulphite (anhydrous)	12.8 oz.
Borax	120 grains
Water	1 gallon

In mixing the above formula the following instructions should be followed. Dissolve the metol in a few ounces of hot water and pour it in your gallon bottle. Then dissolve about a quarter of the sulphite separately in hot water and add the hydroquinone while stirring until no sediment remains. Add this solution to the bottle. Dissolve the remainder of the sulphite in hot water, add the borax, pour into the bottle and add the necessary cold water.

The negative resulting from reversal stock has a slight pinkish tinge which does not, however, in any way impair its printing quality.

Reeling Films

WHEN winding your film on the reel for developing wind it *very tightly*. Film expands during immersion in a solution and if it is not wound tightly the emulsion side will touch the reel and result in undeveloped spots and patches. However, film shrinks while drying and therefore should be wound *very loosely* on the drying rack.

Panchromatic Film

PANCHROMATIC film is undoubtedly the only film to use in making interior shots with incandescent lamps for illumination. Not only is the film faster than orthochromatic (thus requiring less illumination) but it gives color-correction which largely eliminates the necessity for make-up.

Panchromatic film, however, being sensitive to red, must be developed in a green light and preferably with no illumination at all since this film is also sensitive to green and fogs easily. A Wratten Series 3 Safelight should be used for illumination while developing panchromatic film and even this light should not be allowed the freedom in the dark room which you customarily allow ordinary red light.

"BURNISH YOUR FILM WITH A PIECE OF SILK PLUSH SOAKED IN CARBON TETRACHLORIDE."

Printing with the Camera

THE method of using an ordinary motion picture camera as a printer as outlined in the September, 1928, issue of MOVIE MAKERS does not allow control of printing illumination and both light and dark scenes must of necessity be given the same exposure.

While this limitation is not of importance when all of your scenes are interiors or evenly lighted exteriors, it frequently happens that a film will have dark scenes which require a longer printing exposure. Splice all of these dark scenes together in one roll and, instead of using the fifteen watt lamp, print this roll of dark scenes with a twenty-five watt lamp which will give the increased printing exposure necessary.

Storing Negatives

ONE of the features of negative-positive film is the fact that you retain a permanent negative and at any time in the future additional prints may be made. Since the negative is your permanent record and may not be used again for years you will want to take precautions that all negatives are carefully preserved. A good plan is to splice short lengths into 400 foot rolls (it is not necessary to keep them on a reel), and place them in the ordinary 400 foot reel cans after moistening the pad with water, glycerine, or one of the specially prepared humidifying solutions. Seal the cans with adhesive tape and paste a label on the cover giving a complete index of the scenes enclosed. The cans should then be stored in a cool dry place.

"IF I could only take the Colors as they actually are!"

DON'T you sometimes wish you could photograph what you see exactly as you see it, color and all? That you could capture the ruddy cheeks and bright snowsuits of the children as they romp through the drifts; the restful landscape, with its soft yellows and browns and greens, and splashes of vivid color in the foreground; that you could have forever, true even to the delicate flesh tints, close-ups of loved ones showing each fleeting expression, each familiar mannerism?

A picture like this, taken in Kodacolor, would reproduce every flesh tint, would show the full color of every flower.

You can do it with Kodacolor—home movies in full color. Kodacolor faithfully reproduces on your screen the colors as you actually see them through the finder of your camera. It brings out nature's true beauty with a fidelity that cannot be approached in black and white pictures.

Portraits in Kodacolor are amazingly human. They have a naturalness, a reality, that fairly makes the subject live on the screen. A Kodacolor reel of those dearest to you will enable you to see them in years to come with every flesh tint, every bit of color in hair and clothing just as you see it today.

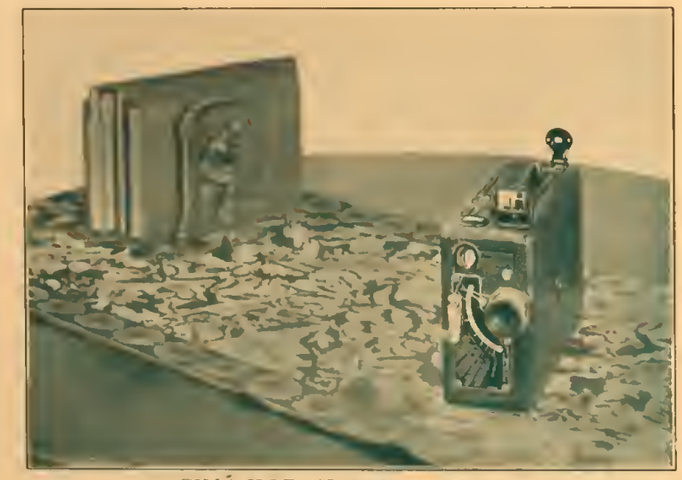
And it's just as easy to take good pictures in Kodacolor as it is to take them in black and white. The results obtained by amateurs, as shown by Kodacolor film received at Rochester for processing, prove this conclusively—for over 90% of the films are excellent. Simply load your Ciné-Kodak *f*.1.9 with Kodacolor film instead of with ordinary film, slip a Kodacolor filter into place and take your pictures in bright sunlight. It's as easy as that. "You press the lever; we do the rest."

Kodacolor is shown by Kodascopes, Models A and B. You simply use a Kodacolor filter when making or projecting Kodacolor.

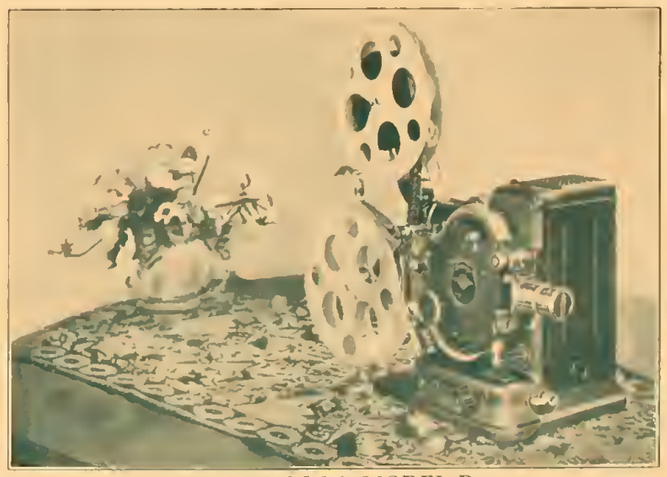
You must actually see Kodacolor to realize its beauty. Your Ciné-Kodak dealer will gladly show it to you.

Ask your Ciné-Kodak dealer for a demonstration

EASTMAN KODAK COMPANY
ROCHESTER, NEW YORK



CINÉ-KODAK, MODEL B, *f*.1.9
You simply use a color filter when taking Kodacolor.

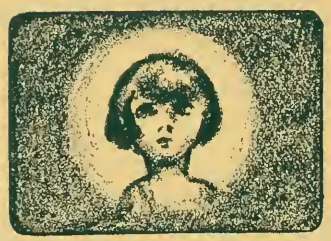


KODASCOPE, MODEL B
You simply use a color filter when projecting Kodacolor.

DRESS 'EM UP

Manifold Uses of the Iris and of Masks and Effect Filters

By Herbert C. McKay, A. R. P. S.



"SURROUNDED BY THE CLOUDY HAZE OF THE DIFFUSION IRIS"

FASHION is unquestionably fickle. It is hardly possible to formulate a satisfactory answer to the eternal question, "Why do fashions change?" It is true that the new style brings the element of novelty and it is just as true that the popular fad soon nauseates when thrust upon one from every hand, so that monotony and senseless repetition too often obscure positive virtues.

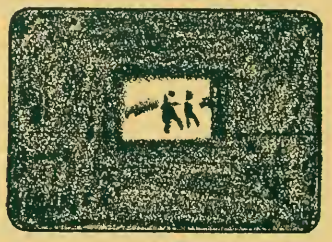
The motion picture industry has passed through endless changing fads, styles and fancies. In the search for novelty, good ideas were abandoned and, through constant and, for the most part, decidedly indiscriminate use, other good technical devices have been discarded. The motion picture field must follow the will-o'-the-wisp, which to-day is apparently the talkie. Amateur cinematography may, therefore, well take up and preserve a few of the good but abandoned devices of the old-time professional and adapt them to his own uses.

How often do we see an iris upon the theatre screen? The auto dissolve, a most excellent device in its own field, has so completely replaced the one-time universal iris that it has become a stranger to us. In point of fact, when used with intelligence and discrimination, the iris is one of the most valuable accessory devices we have.

The iris, the mechanical device, loses most of its value if it is permanently centered with the optical axis of the camera. After years of experimentation, the old-timer evolved the combination iris, sliding base and mask box. This same combination remains the ideal solution to the "effect" question and is available in various modifications from various manufacturers, though some experimenters prefer to build their own. At any rate, the accessory attachment should include a decenterable iris with attached mask box and a clamp for holding the iris in any position. Index marks will be of some assistance in travelling iris effects.

The iris may be used to divide sequences in the absence of a dissolve but in this particular field it is inferior to the dissolve. This is the use for which the small attachable irises are used. They open and close toward the mathematical center of the frame.

The iris is used for framing a difficult composition. Closeups are often unpleasant due to their symmetrical central placing in the rectangular frame. A diffused iris or round gray mask is not satisfactory and the round black mask is too abrupt. In this case a stop is set to insure the proper maximum opening, a diffused iris mask is placed in the mask-box and the camera set to place the closeup in the mask. The iris at the fullest opening should not quite reach to top and bottom of the frame and should be concentric with the mask. Here we iris in upon the closeup and at the completion we have the figure surrounded by the cloudy haze of the diffused (gray) iris and, then, the enclosing circle of the opaque iris.



THE COMBINATION IRIS, SLIDING BASE AND MASK-BOX IS THE IDEAL SOLUTON FOR "EFFECTS"

The iris is used for calling attention to some particular part of the scene. In the distance a man runs toward the camera. Usually we will not notice him until he is in the middle distance but we can iris in just enough to disclose him. The iris opens to keep pace with the growing size of his image and swings to keep his image centered. As he approaches the foreground the iris flicks open and we discover the action taking place in the foreground coincidently with the actor who has run in from the background. This requires a rehearsal or two and careful workmanship but it is not too difficult for the average amateur.

"TRANSPARENT CELLULOID GIVES A SLIGHT DIFFUSION"

The iris is used to introduce characters. This is an old device, long since discarded, but effectual, particularly when inexperience gives us an amateur photoplay whose continuity is not all that can be desired.

The film opens with a scene in which the principal actors, or one group of them, are talking together. The title flashes the name and role of the actor. The iris opens just sufficiently to show that actor who acknowledges the introduction. After the last introduction the iris opens to disclose the entire group. This is simple and for neighborhood clubs it is an admirable device.

The iris also has uses which will recommend it to the experimenter in cinematics. Suppose we have a character, worried, nervous, undecided. It would be somewhat difficult for the average amateur to properly and convincingly register these emotions, but suppose we open with a small iris to a hand nervously tapping a desk with a pencil. We hold this iris for six, eight or even ten seconds. We increase the tension of suspense as far as possible without causing a reaction, then open to the actor, frowning at his tapping pencil. After the opening he need only throw the pencil away in exasperation and drop his head to his arms to make a perfect registration. He is freed from the responsibility of a complex facial interpretation.

Indeed, the despised and discarded iris holds great possibilities for the amateur.

The mask-box is so closely related to the iris that we seldom think of

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Sharp, clean and clear pictures
No detail lost in
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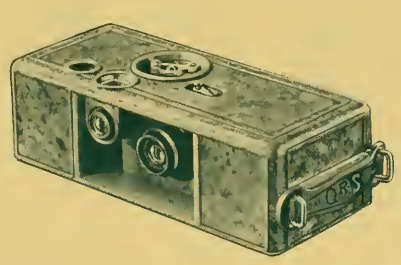
The Q·R·S 35 mm. Still Kamra takes pictures of such marvelous sharpness of line and clearness that they can be enlarged to any practical size in wonderful detail. In the larger photograph above, note how clearly even the smallest detail of the smaller photograph is preserved intact without losing sharpness of line and clarity and still maintaining its original contrast and color.



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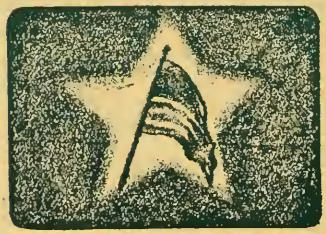
either as a distinct unit. The more recent boxes are of the duplex variety, being adapted for use with either the standard box-mask or the "effect filter" type of mask which is smaller and usually square. It must be borne in mind that effect filters are not filters at all, but modified masks. A filter must remove something from a heterogenous mixture, while passing other constituents. The term is properly applied only to screens which pass some light frequencies while effectually blocking others. The effect filter acts upon the light as a whole, entirely or partially retarding the light throughout a part or all of the mask surface.

Masks are easily made at home. The commercial mask boxes have an adapter cut from thin sheet brass which serves as a carrier for the home-made mask. The material used in the home-made masks may be black paper, transparent celluloid, yellow celluloid, an iodized and fixed film or matte celluloid.

The openings in the masks are either sharply cut or finely serrated. The sharp cut mask gives a finely diffused edge, while the serrated mask gives a broader line of diffusion. The serrated openings are the more highly favored for the conventional shapes, while the sharp edged openings are used for the "fancy" shapes such as round (telescope), overlapping circles (binocular), star, keyhole, oval and so forth.

A template is made from stiff cardboard just large enough to fit into the mask slot, while the mask opening is marked and cut out. This is then used in cutting the mask blanks from the material to be used. For example, suppose we want to cut a diffused iris mask from matte celluloid. The celluloid is cut according to the shape of the template, and the opening indicated by a pencil mark. From corner to corner of this opening rectangle, lines are drawn which cross in the center of the space. Using this intersection as a center, draw a circle which will not touch the upper and lower sides of the rectangle by at least one-quarter inch. Then draw a concentric circle about three-sixteenths of an inch inside this circle. Cut out the smaller circle and then cut in toward the larger circle in such a manner as to leave a circle of fine "sawteeth", whose length equals the distance from the inner circle to the outer. The same procedure is followed in making all other diffused edge designs.



THE STAR MASK, ONE OF THE MANY "EFFECTS" POSSIBLE BY THIS MEANS

THE KEYHOLE MASK
This Effect Sometimes Heightens a Dramatic Moment.

The gray color of the matte celluloid gives a gray border, rather dark, but not black as is the case of the opaque mask.

THE HEART MASK
An Example of Its Use in Humorous Vein.

The black paper gives a mask which produces a black border in the final print. This mask changes the size and proportion of the image upon the screen as the limits of the true frame are lost.

Transparent celluloid gives a slight diffusion which is increased by slightly roughening the surface.

Light yellow celluloid acts as a filter and by holding back the border makes it print lighter than the portion of the scene taken through the opening. Such masks should always be used with serrated openings, as the sharp edged opening makes a change which is too abrupt.

Another material which can be used to advantage is chiffon, or fine metal wire mesh. The latter is more convenient due to its stiff texture. Any portion of a scene photographed through this mesh will have a diffused focus. The solid mesh is used for a soft focus screen, while the various openings will enable a sharply defined portion of the subject to be shown with the borders of the frame diffused. The mesh used should be about fifty to eighty openings to the inch. Bolting silk may also be used to very good advantage, the white silk giving a flared, foggy effect while the black gives only the diffusion of focus.

A typical set of masks which may be made consists of:

Black paper opaque masks: round; overlapping circles; oval; rectangular, serrated edge (to give the effect of chiffon, four-way mattes used in professional work); round serrated; oval serrated; heart; diamond; club; spade; keyhole; star; diagonal and cross;

Matte celluloid masks: round; round serrated; oval; oval serrated; rectangular serrated; upright serrated oval;

Clear celluloid masks: same as the matte celluloid;

Yellow celluloid masks: same as the matte celluloid;

Metal mesh: solid; round; oval; diamond; upright oval; rectangular;

White bolting silk: same as matte celluloid; also one solid (Fog filter);

Black bolting silk: to replace metal mesh if desired.

These forty-six masks, together with special shapes appropriate to the scenario being produced, will add immeasurably to the production and enable the producer to give many touches of great cinematic value which would otherwise be impossible.

Thus by masking and by the proper use of the iris, the possibilities of amateur cinematic technique are considerably extended, without entering on trick work, which is a quite different field.

WHY NOT USE A DIFFUSION MASK WITH A PERSONAL EMBLEM TO END YOUR FILMS?

TWO IMPORTANT ANNOUNCEMENTS

THE *f*.4.5 LENS FOR TELEPHOTO EFFECTS IS NOW INSTANTLY INTERCHANGEABLE WITH THE *f*.1.9 LENS ON THE NEWER CINÉ-KODAKS, MODEL B, *f*.1.9.

THIS new lens, with a focal length of about three inches (78 mm.) gives an image with a diameter fully three times as great as that obtained with the *f*.1.9 lens at the same distance. In other words, a subject that fills the sight finder at twenty feet will fill the telephoto finder at sixty feet. This makes it easily possible to obtain clear, sharp detailed pictures of distant scenes—outdoor sports, birds, animals and similar subjects that cannot be readily approached for the usual close-ups.

The *f*.4.5 lens can be instantly interchanged with the *f*.1.9 lens by merely operating the small lever that is inset in the front of the newer Ciné-Kodaks, Model B, *f*.1.9.

The long-focus lens makes possible new pleasures, a wider range of pictures, with the Ciné-Kodak. You can get the lens at your Ciné-Kodak dealer's.

These illustrations show the relative sizes of the images obtained with the 1-inch f.1.9 lens (left) and the 3-inch f.4.5 long-focus lens (right), from the same viewpoint.

Ciné-Kodak, Model B, *f*.3.5, is now priced at $85.

THIS model Ciné-Kodak, with its fast Anastigmat lens and self-contained portrait attachment, has always sold at $100.00. In size, weight, mechanical features and simplicity of operation—everything but lens equipment—Model B, *f*.3.5, is similar to the higher priced Model B, *f*.1.9. Its fixed focus feature permits taking quick-action pictures by simply pointing the camera at the scene or subject and pressing the lever. An exposure guide beneath the lens tells the correct diaphragm opening to use for prevailing light conditions. It has two finders—a Sight Finder on top, and a Reflecting Finder for use when taking pictures at waist height. A footage meter shows at a glance the length of film unexposed.

Ciné-Kodak, Model B, *f*.3.5, is truly a movie camera that any amateur would be proud to own—and it is a real buy at $85.00!

Ask your Ciné-Kodak dealer for a demonstration.

EASTMAN KODAK COMPANY

ROCHESTER, NEW YORK

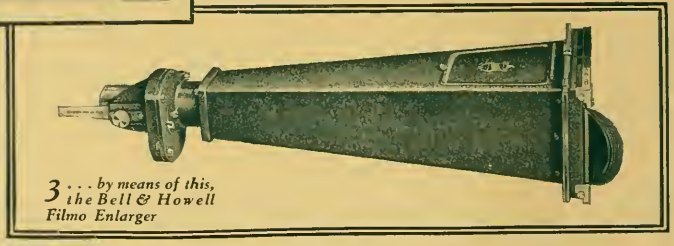
Now! You Can Make Enlargements *With the*

How many times have you found, in your personal movies, a mannerism, a fleeting expression, so good, so true to life, so utterly characteristic that you'd give almost anything to have an enlargement made of that particular scene?

Now, with the Bell & Howell Filmo Enlarger, operated in conjunction with Filmo Projector, such enlargements can be secured quickly—easily—expertly. With this simple, new device, backed by Bell & Howell's 22 years of

2 . . . to this beautiful clear 2¼ x 3¼ enlargement

1 From this . . .



3 . . . by means of this, the Bell & Howell Filmo Enlarger

B. & H. Bead Screen, Type CX, erected, ready for use

Self-erecting Bell & Howell Crystal Bead Screen

Here is the popular B. & H. Crystal Bead Screen now improved by the addition of a self-erecting feature. Two hinged side supports automatically snap into place and pull the screen taut when it is drawn from the spring roller in the carrying case. No vertical supports. Put up and taken down in a jiffy.

Type CX Screen, partially open

In two types: Type AX in durable black leatheroid covered, nickel trimmed case with suitcase style hand grip. Type CX—in wood case, of similar construction but lacquered in walnut brown, rubbed finish.

Both types have superior projection surface. Millions of tiny frosted crystal beads embedded in a pure white field result in projected pictures which are brilliant in the extreme, yet pleasing to the eye. Price range $20 to $40. Mark coupon for details.

Type AX closed for carrying

Dremophot Exposure Meter

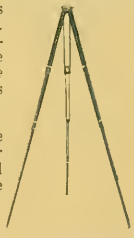
The Dremophot gives direct, accurate exposure readings for either FILMO 70 or 75. The finest picture quality insurance you can buy. Price $12.50. Check the coupon.

Turret Head for the Eyemo Camera

A Three-lens Turret Head, very similar to the FILMO 70 Turret, is now available for the EYEMO camera. Any three EYEMO lenses may be mounted upon this Turret, and any desired lens of the three is instantly available, as it takes but a split-second to swing from one lens to another. For commercial news-reel and exploration use this equipment is ideal. Check coupon for details.

New Type K Tripod

The new Type K Tripod is exceptionally strong and sturdy, and has a maximum extension of 56 inches. Legs are of well seasoned wood. They fold and unfold quickly, and are locked in place by snap catches at the joints. The lower sections are adjustable.



This new tripod is fine for telephoto and other work which calls for rigid camera support. Price $8.50. Check the coupon.

Geared Correctoscope for Filmo 70

The Correctoscope, an efficient device for focusing and determining correct lens diaphragm settings, has now been improved by the addition of a train of gears, as illustrated. These gears focus the camera lens automatically as the Correctoscope lens is focused. Gears may be had alone for application to Correctoscopes previously purchased. Price $10.00. Check coupon.

Combination Case and Screen for Continuous Business Projector

Illustrated below is a complete continuous projector equipment for window, counter display and salesmen's use. The case contains The FILMO Projector with the B. & H continuous attachment. Extension screen folds back to close the case. Door on side gives access to projector. Lightness, neatness, and compactness recommend this outfit for commercial use. Price $30. Check coupon.

Direct From Your 16 mm. Films
Bell & Howell Filmo Enlarger

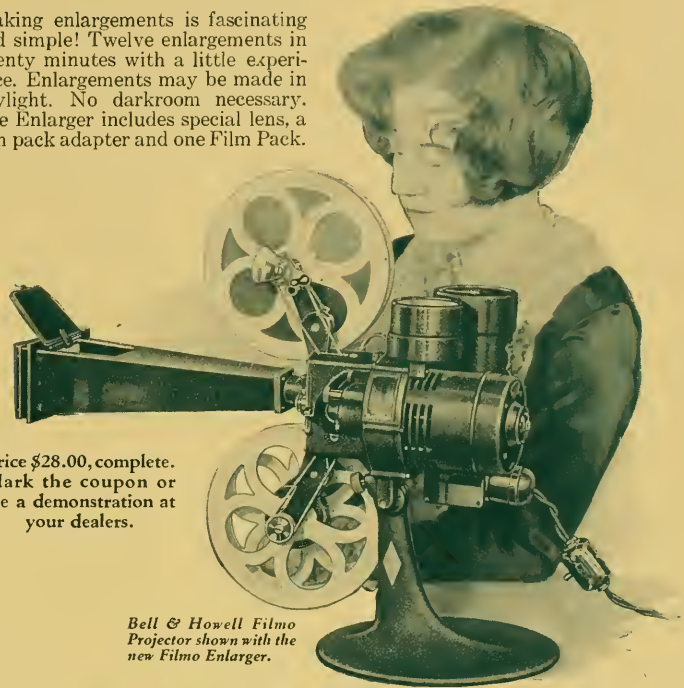
experience in the manufacture of movie cameras and accessories, any frame in a 16 mm. film can be enlarged to a 2¼ x 3¼ negative of fine quality—ready for regular developing and printing.

This new accessory, now available at your Filmo dealers, is a neat, compact device consisting of a tapered box, the small end of which is attached to the Filmo Projector, the large end having a special adapter which provides for a regular film pack.

The small end contains a special enlarging lens. The bayonet-like shaft shown in illustration Number 3 is a *gauge* which automatically brings the lens to a sharp focus on the film at the end of the box.

To make your enlargement, it is only necessary to remove the regular lens from Filmo Projector, slide the Enlarger into place and project the scene you want on the film pack adapter slide which may be seen by raising the hinged cover at the top of the box. Then remove the adapter slide and press the shutter of the Enlarger. The result is an instantaneous exposure and a perfect enlarged negative from any correctly exposed frame of reversal or positive film.

Making enlargements is fascinating and simple! Twelve enlargements in twenty minutes with a little experience. Enlargements may be made in daylight. No darkroom necessary. The Enlarger includes special lens, a film pack adapter and one Film Pack.



Price $28.00, complete. Mark the coupon or see a demonstration at your dealers.

Bell & Howell Filmo Projector shown with the new Filmo Enlarger.

Carrying Cases for Filmo 70 Turret Camera

Two beautiful new cases are now available for the FILMO 70 Turret Camera. The open case above is for a Turret Camera on which a lens of four inch focal length is the longest used. The closed case accommodates the Turret Camera with six inch maximum length lens. Both cases are of smooth black *genuine* cowhide and provide space for camera, film, and many accessories. Price $24.00 and $30. Check the coupon.

Circular Exposure Chart for Filmo 70

Illustrated above is the new circular exposure chart for the FILMO 70 camera. It gives correct exposures instantly for all classes of outdoor subjects, including consideration of light intensity, time of day, and season. No subsequent mental modifications are necessary. Fits the smallest pocket. Available from your FILMO dealer at 25c or use coupon.

Taylor-Hobson Cook Fast Lenses for Filmo 75

For indoor work and adaptation to Kodacolor filters for movies in actual colors, there has been an increasing demand for fast lenses for Filmo 75, and here they are—lenses of the famous Taylor-Hobson Cook quality. Both are of one inch focal length with maximum apertures of F 1.5 and F 1.8. Entirely new in design, extremely compact and distinguished by optical quality, the prices are $63.00 and $51.00. Mark the coupon.

BELL & HOWELL

Filmo

BELL & HOWELL CO., 1828 Larchmont Ave., Dept. C, Chicago, Ill.
New York, Hollywood, London (B. & H. Co., Ltd.)
Established 1907

BELL & HOWELL CO., Dept. C.,
1828 Larchmont Ave., Chicago, Ill.
Please mail me complete information on ☐ FILMO Cameras ☐ FILMO Projector ☐ FILMO Enlarger ☐ Bead Screens ☐ EYEMO Turret ☐ Type K Tripod ☐ Geared Correctoscope ☐ Continuous Projector Case. ☐ FILMO Turret Cases ☐ FILMO 70 Exposure Chart ☐ FILMO 75 Speed Lenses. ☐ Dremophot.

Name ....

Address ....

City *State* ....

EDUCATIONAL FILMS

News of Visual Education in Schools and Homes

Edited by Louis M. Bailey

Vocal Analysis

IN an attempt to discover the secret of beautiful voices, the action of singers' vocal chords will be recorded on the new sound films in a novel educational experiment planned by Professor G. Oscar Russell, director of the Ohio State University phonetics laboratories, Columbus, Ohio. Through talking films, it is believed that the unusual development of opera singers' vocal systems in action may be brought under scientific observation. It is hoped thus to determine just what accounts for increased vocal performance, and that a more effective course of study, based on the information so gathered, may be developed to supplement the present methods of voice training. Professor Russell is making the tests at the request of the Academy of Teachers of Singing. The Carnegie Foundation is cooperating in the research and it is expected to take about two years to completely gather and organize the information desired, so that it may be put to constructive educational use.

Bridge Test Films

A 35mm. film showing how an abandoned, modern, concrete bridge over the Yadkin River in North Carolina was tested, to determine the maximum strength of this type of structure, has just been released by the United States Department of Agriculture. Tests of the bridge, which was no longer needed because of a dam built in the river, were made by the engineers of the North Carolina State Highway Department under whose direction officers from the film bureau of the same department produced the pictures.

The bridge was about a quarter of a mile long. There were seventeen spans, three of which were 146 feet in length, the others being concrete girder approaches. Under the arch of one of the middle spans a scaffolding was erected on which the engineers, with their instruments, took measurements as loads were imposed in different positions upon the structure. Although the bridge did not collapse under even the heaviest load, it did develop some serious cracks which would have made it dangerous for traffic had its use been continued.

Recorded on film, these tests determine for future reference the amount of weight this type of bridge can safely carry. They also show points of possible defect in bridge construction which will be generally helpful to engineers working on other similar building projects.

About twenty minutes are required to run the film. Requests for it should be addressed to the Office of Motion Pictures, United States Department of Agriculture, Washington, D. C. Transportation costs are to be paid by the borrower.

Good Will Film

FOLLOWING closely President-elect Hoover's good-will visit to South America, motion pictures of student life at Wesleyan University will soon be shown in colleges throughout Brazil, under the auspices of the "Committee on Friendly Relations Among Foreign Students." These films were taken by the Alumni Council of Wesleyan to acquaint students in other universities with the activities of that college. Shots include campus scenes, fraternity houses, the teaching and student bodies, class reunions, commencement, football games and various other facets of college life.

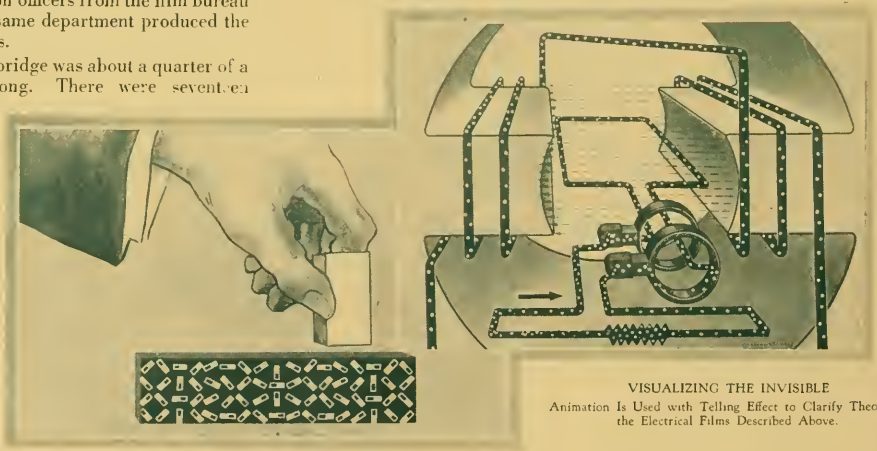
This sort of film is expected to do much to promote friendliness among foreigners toward our educational institutions and the American people in general. The power to break down prejudice is one of the fundamental values of motion pictures. Understanding is the basis of appreciation and good-will and the universal language of the film is the perfect medium for bringing about this feeling between nations.

Electrons as Film Stars

REALIZING early the tremendous value of motion pictures as an educational medium, the Training Division of the Bureau of Navigation of the United States Navy has for several years employed films in its educational work, according to F. Lyle Goldman of the Carpenter Goldman Laboratories, Inc.

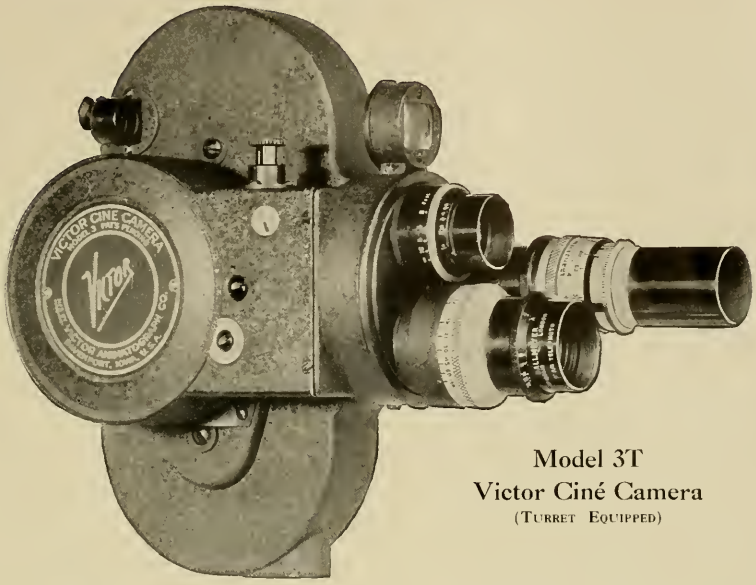
A characteristic use of the motion picture by the Navy, he points out, was that of a series of films on oil-burning marine boilers. The Navy found itself confronted with a great problem when most of the ships were being converted from coal-burners to oil-burners. The theory and use of

(*Continued on page* 181)



VISUALIZING THE INVISIBLE
Animation Is Used with Telling Effect to Clarify Theory in the Electrical Films Described Above.

VICTOR



Model 3T
Victor Ciné Camera
(Turret Equipped)

For Quick Action---
3 Lenses Instead of One!

Equipped with a battery of three lenses mounted on a revolving turret, the Model 3-T Victor Cine-Camera is always ready for quick action.

—ready at a moment's notice to "shoot" a distant scene or a close-up, whatever the existing conditions may demand.

Just a slight turn of the turret and the right lens snaps into place.

No time lost changing lenses. No lost scenes with this Camera. It is instantly ready for every emergency.

Then, too, if you would wish to take SLOW-motion and normal speed scenes on the same film under the same light conditions—you may do so.

The three lens turret of the Model 3-T Victor Cine-Camera is more than just a feature. It is a utility first fully appreciated after you have experienced the joy of taking pictures with it.

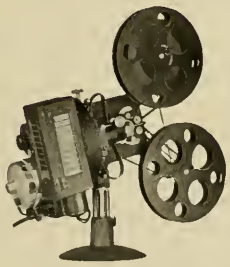
TRY ONE—*then you'll understand.*

Victor Animatograph Company

MAIN OFFICE AND FACTORY

DAVENPORT, IOWA, U.S.A.

Branch Sales Office: 242 W. 55th St., New York



Possessing every attribute of the highest grade professional projectors, the Model 3 Victor Cine-Projector brings an entirely new high standard of screen quality to the user of 16 mm. motion picture film.

Superior illumination, forward and reverse action, hand and motor driven rewind, over-size universal motor, interchangeable pedestal base, and tripod stand, high-grade projection lenses of several focal lengths, quick-set framer.

—features comparable to no other projector. Radically new, radically different—in a class by itself! The highest type motion picture projector that skilled workmanship, combined with the best of materials, can produce. Ask your dealer for a demonstration.

"The Victor Cine-Projector permits the showing of one film hundreds of times without the slightest damage."

ART FOR A TITLE

On the Facing Page Is an Exquisite Camera Study for which We Are Indebted to Dr. K. Koike of Seattle. It Has Been Exhibited in Seventeen International Exhibitions and Now You May Incorporate It in Your Films. Suggested Title by Ralph R. Eno.

EDUCATIONAL FILMS

(*Continued from page* 178)

the new equipment had to be taught the firemen as soon as possible and a series of motion pictures on various phases of the work was determined upon as one method of attacking the problem. The experiment proved quite successful, as reports from the officers of the fleet soon showed.

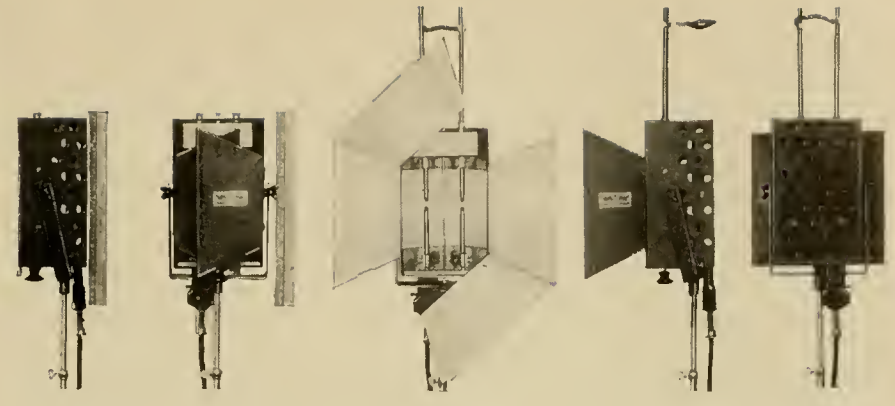
Motion pictures were found to produce the desired results. They secured the closest attention from the men and thus solved at once the greatest problem of the average instructor. The impressions received were lasting, and were made in the smallest possible time.

As a result of the success with this series, the motion picture presentation of a complete course in the principles of electricity was determined upon.

These films were made by the Carpenter-Goldman Laboratories, Inc., in co-operation with and under the supervision of the Navy Department. The electrical manufacturing industries also rendered valuable co-operation. The efforts of all concerned, however, were to produce a series of films dealing with essentials and having no bias of any kind. The Navy is not specifically mentioned in the treatment of the subject so that the films have proved quite adaptable for use by civilian high schools and colleges.

This series includes the subjects of Magnetism, Electrostatics, Current Electricity, Electromagnetism, Current Generation and Electrical Measurement. According to present plans, the series will include Electric Motors, Electro-Chemistry, Gaseous Induction, Electrical Communication, Radio Transmission and Reception, Electrical Control Devices and possibly other subjects.

Theory is strongly stressed throughout. The electron theory is presented in detail and electric currents are represented in terms of electron move-



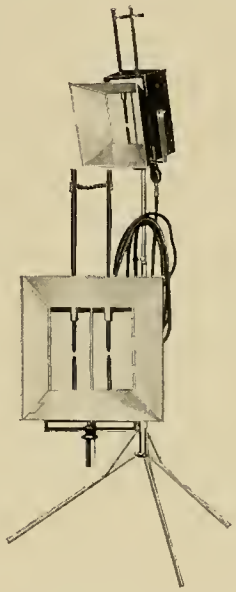
LITTLE SUNNY TWIN

means sunlight indoors any time

One lamp will make movies 16 per second at f3.5 at 8 to 10 feet from subjects; at f1.5 to f1.9 at 15 to 20 feet. Stills at f4.5 at 8 to 10 feet 1/10th to 1/15 second.

Scientific design enables Little Sunny Twin using only 15 amperes to give as much light as a 20 ampere twin arc and much more than incandescent lamps of the same current consumption, and this volume of light with only one-half the size, weight and price.

Compare Little Sunny with any lamp or series of lamps on the market for quality and performance. The low price attracts; the quality and performance surprise and satisfy.



Little Sunny Twin is of the semi-automatic type and uses full size carbons 5/16 x 12 in. Pulling the knob at bottom of lamp down and releasing it lights the arcs which burn steadily for about four minutes. For long continued burning it is only necessary to pull the knob once every four minutes.

The illustrations show its construction in detail. Use the 12 in. ruler shown to judge its compactness. Note how neatly the reflector (perfectly rigid when set up) folds over the front of the lamp. The lamp housing, etc., are made of steel finished in black crystal, the four-sided reflector aluminum finish inside. All other metal parts are brass excepting the curved satin finished aluminum reflector in back of the carbons.

The center illustration shows the various working parts and how the four-sided reflector is hinged to the lamp with no loose parts to get lost. Note the sturdy construction throughout. The last three show Little Sunny Twin ready for action with reflector locked in position. Note the perfectly ventilated lamp housing and pleasing appearance. Little Sunny Twin is a thing of beauty and strength and with ordinary care should last a lifetime. Can be used on any 100 to 120-volt circuit either D.C. or A.C

"Little Sunny Twin eminently fills a need in amateur cinematography."
JAMES IVERS, Salt Lake City.

"O. K. in every respect. It is a good job both electrically and mechanically and I believe that you are giving more lamp and light for the price than anyone."
E. W. PORTER, JR., New York City.

$25.00 COMPLETE

postpaid from maker to user (no sales through dealers at this price) with heavy folding nickel-plated stand 6 feet tall, 15 feet of cord, 3 White Flame carbons, 3 Panchromatic. Extra carbons $2.00 per dozen, $15.00 per hundred. Also supplied on special order to use only 10 amperes giving enough light for movies at *f*3.5 at 6 feet; at *f*2 or faster, 10 to 12 feet from subjects, at the same price.

LEONARD WESTPHALEN

438 RUSH STREET ❦ CHICAGO

LITTLE SUNNY IS TRUE TO HIS NAME. WE'RE PROUD OF HIM.

Felix Tries to Rest

100 feet $5.00

For sale outright at this special low price—a short time only! The most popular of cartoon characters—always a hit with children—always amusing to adults.

Felix Puts it Over

300 feet $22.50

Here's a Felix cartoon regular theatre length for sale at a most attractive price. What a welcome addition to your home library this picture would be—always laughable, ever a hit, never tiring.

Felix Doubles for Darwin

300 feet $22.50

Here again—Felix the uproarious—at his best. These films are ready for you at any of the dealers below.

DEALERS*

BOSTON
Eastman Kodak Stores Solatia M. Taylor
EASTERN MASSACHUSETTS
Alves Photo Shop, Braintree
CLEVELAND WORCESTER
Home Movies, Inc. J. C. Freeman & Co.
FALL RIVER
Smith Office Equipment Co.
DETROIT
Detroit Camera Shop
PROVIDENCE
Starkweather & Williams
NEW HAVEN, BRIDGEPORT, HARTFORD, SPRINGFIELD
The Harvey & Lewis Company
WATERBURY ALBANY
Curtis Art Company E. S. Baldwin
OSSINING
Hudson Radio Laboratories
LONG ISLAND GREAT NECK
B. Gertz, Inc., Jamaica Lovett Cine Studio
NEW YORK CITY
Wm. C. Cullen Gillette Camera Stores
Eastman Kodak Stores, Inc.
BROOKLYN NEWARK
Fred'k. Loeser & Co. Schaeffer Company
PHILADELPHIA
Williams, Brown & Earle
PLAINFIELD WHEELING
Mortimer's Twelfth Street Garage
PITTSBURG
United Projector & Film Corp.
UTICA SYRACUSE
Cunningham's Lindemer's
BUFFALO
Buffalo Photo Material Co.
ROCHESTER ERIE
A. H. Mogeosen Kelly & Green
FLORIDA
Tampa Photo & Art Supply Co.
TOLEDO
Franklin Printing & Engraving Co.
HOUSTON
Star Electric & Engineering Co.
CHICAGO ST. LOUIS
Almer Coe & Co. A. S. Aloe Co.
ATLANTA MINNEAPOLIS
Visualizit, Inc. Ideal Film Corporation
LOS ANGELES SAN FRANCISCO
Leavitt Cine Picture Co.
CANADA
Photographic Stores Ltd., Ottawa
Regina Films Ltd., Regina
MEXICO CITY
American Photo Supply Co., S. A.
JAPAN
Honjo & Co., Kobe
NEW ZEALAND
Frank Wiseman Co., Aukland

HOME FILM LIBRARIES

100 East 42nd St., New York City

These dealers are also rental stations for Home Film Libraries, including the new series of 1929 Features.

ment. A major portion of each subject is made up of animated drawings and very realistic combinations of animation and actual photography.

Method and clarity of presentation have been carefully worked out, as well as the technique of pictorial expression. Every scene was photographed for an especial purpose, making possible a continuity not achieved in subjects edited from already existing material. Giving a clear visual concept of basic electrical theory, these films are particularly suited for high school and college physics courses. But while the information level of the high school physics student has been used as the starting point, the films are still of great value to the more advanced student, for they visualize the previously invisible, theoretic electrical phenomena and furnish a better foundation upon which the student may build.

In addition to being used by the Navy Department, these films are available to the public on either 16 or 35 mm. stock through the DeVry School Films, Inc., 1111 Centre Street, Chicago, Illinois, and 141 West 42nd Street, New York, N. Y.

HOLLYWOOD 1929

(Continued from page 167)

tice of them any more. Such trick effects are no longer novelties to the sophisticated movie fan but, nevertheless, camera men are ever trying to devise new trick effects or to dress the old ones in new clothes.

The Hollywood studios welcome the wide spread popularity of amateur movie making. Camera men say that, as a result, their own work is more appreciated. They confess that it has made them more careful and more exacting, as they wish to hold themselves as models for the amateur to follow. As the amateurs become more expert the camera men of Hollywood will try to blaze new trails in their effort to maintain a lead in the race. With the unlimited resources of the studios at their command the race is hardly an even one, but, if the amateur in his experimentation will take advantage of the progress already made by the professionals there is greater hope that his work may help to elevate the art of movie making to the high plane that it deserves.

THE W. B. & E.
"PILOTLIGHT"

A convenient light on your Filmo Projector that enables you to operate and change your reels with plenty of illumination that does not attract the attention of or annoy your audience.

Makes operating your projector a pleasure.
No extra wires needed.
Just pull the switch and the Light is there—*When* and *Where* you need it.
Easily attached to your machine in a few minutes and projector can be packed away in case without detaching.

Price $6.00

From your Dealer or Direct

WILLIAMS, BROWN & EARLE, Inc.
"The Home of Motion Picture Equipment"
Filmo Motion Picture Cameras and Projectors
918 CHESTNUT ST., PHILADELPHIA, PA.

FISCHER'S CAMERA SERVICE, INC.

"Everything Known in Motion Pictures"

154 EAST ERIE STREET CHICAGO

PROMPT SERVICE—BEST QUALITY OF PRINTS NOW AVAILABLE FROM CHICAGO

We specialize in the developing and printing of 16 mm. negative and use the late type positive contact HUTTON 16 mm. Printers. A trial will convince you on your own screen as to our quality.

We make prompt shipment of raw negative

CHICAGO COMMERCIAL PHOTOGRAPHIC COMPANY
108 N. Dearborn St. Chicago, Ill

TITLES

HERE'S YESTERDAY!

Complete editing and titling service. (16 mm. or standard.) Cinematography.

CLARK CINE-SERVICE

2540 Park Ave. CAdillac 5260
DETROIT, MICH.

Scheibe's

SINCE 1916
Photo-Filter Specialties

My Filters are used by all Hollywood Studios produce Fog Scenes—Moonlight and Night Effects—*Anywhere*—Anytime. Also Soft Focus and various other effects, just like they make 'em in Hollywood It's easy—you make 'em too. I'll tell you how.

Endorsed by AMERICAN SOCIETY OF CINEMATOGRAPHERS
Ask your dealer, or write to
GEORGE H. SCHEIBE
PHOTO-FILTER SPECIALIST
1927 W. 78th St. Los Angeles, Calif.

WHY A CONTINUITY?

(*Continued from page* 165)

the other servant; whispers a joke to him. Servant laughs. Uncle Pio points with his thumb over his shoulder to the food in the dining room; then pitifully lays his hand on his stomach. His face takes on a pained and contorted expression, registering hunger. Servant at first indignant; then, looking into dining room, servant catches sight of . . .

SCENE 4. CLOSE UP of an unfinished glass of wine.

SCENE 5. RETURN TO SCENE. Servant winks at Uncle Pio, takes him in. Both exit through doorway.

Action showing any deference to Uncle Pio, such as waiting on him. Conversation.

SCENE 6. LONG SHOT. Dining Room. Uncle Pio and servant enter. Servant walks toward table, quaffs unfinished glass of wine. Uncle Pio sits down and begins to eat ravenously.

SCENE 7. CLOSE UP. Uncle Pio eating, grabbing food right and left. As he still has his mouth full, he hears something on his right and turns. Look of surprise.

Dramatic entry by the Governor (This would make him too little of a human being and of a politician. He must be planted as presenting a poker face).

SCENE 8. MEDIUM SHOT or LONG SHOT of other doorway at end of dining room. The Governor has just pushed open a portiere and is standing looking at the two men.

SCENE 9. MEDIUM SHOT. Uncle Pio jumps to his feet, wipes his mouth, takes on a very humble attitude. The servant bows and pretends to command Uncle Pio to behave himself.

SCENE 10. LONG SHOT. The Governor advances toward Uncle Pio, looks him over, asks a question. Uncle Pio nods assent. Governor dismisses servant.

Carry the whole action in a long shot or in a big close up (Uncle Pio's bodily attitudes tell the story as well as his face, and enough of his body should be included).

SCENE 11. MEDIUM SHOT. Uncle Pio very polite but looking astutely out of the corner of his eye, when he notices the Governor turning around to see whether the servants have departed as ordered. Governor briefly demands what it is all about. Uncle Pio whispers close to his ear about the plot.

Subtitle saying. There is a plot against your life (too obvious).

TITLE (SPOKEN). And they plan to carry away Your Excellency under a load of hay!

CARL ZEISS CINE LENSES

For standard and 16 mm movie cameras.
Zeiss Tessar f2.7 and f3.5 Tele-Tessar f6.3
Finders Filters Sun-shades

CARL ZEISS, INC.
485 Fifth Ave., New York
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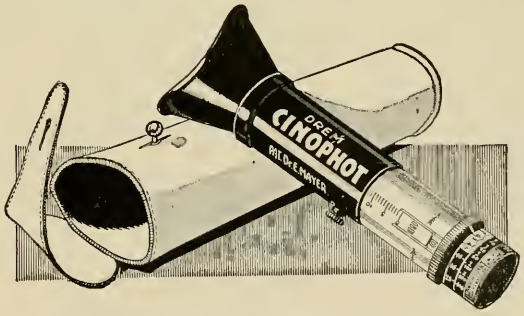

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Theatrical action by the governor, such as pacing agitatedly up and down (out of character).

SCENE 12. RETURN TO SCENE 11. Governor half-amused, half-serious, asks a few rapid questions, which Uncle Pio answers rapidly.

SCENE 13. CLOSE UP. Governor thinking to himself, about his own safety. Then he thinks of Uncle Pio and turns his face toward him.

SCENE 14. CLOSE UP. Uncle Pio, expectant. Perhaps a little comedy touch, as if he were to wink at the Governor, then catch himself up.

(Note: Two separate close ups show better the individual thoughts of the two characters.)

SCENE 15. MEDIUM SHOT (Note: A long shot might be more direct, but it is not desirable to jump from a big close up to a long shot). Governor thanks Uncle Pio, pulls out a purse and gives him some money, which Uncle Pio accepts avidly, then speaks.

TITLE 2. You shall be given a room in the servants' quarters, and your meals. I want you to report to me twice a day.

SCENE 16. RETURN TO SCENE. Uncle Pio overwhelmed with gratitude.

SCENE 17. LONG SHOT. Governor calls servant, who enters, takes Uncle Pio in tow. Uncle Pio bows his way out. Governor stands looking back at him, and looks well pleased with himself. Calls a military-looking man and gives orders. Cut.

Many corridor scenes on the way to servants' quarters (unnecessary and costly; save entrances and exits whenever possible).

SCENE 18. LONG SHOT. Tortuous corridor at foot of winding stairway. Servant is escorting Uncle Pio. They are in friendly conversation. They enter one way and exit the opposite way, coming toward the camera.

SCENE 19. LONG SHOT. Doorway of servant's room, from corridor side. Door is ajar disclosing plain bedding. Servant and Uncle Pio enter scene coming toward camera, enter room. Servant gives Uncle Pio possession, exits same way as he came.

Writing a letter to the Governor.

SCENE 20. LONG SHOT. Interior room. Uncle Pio closes the door, looks around, dismally. Then sits on bed, counts his money. Gets up and looks out of window; sits on window ledge.

SCENE 21. CLOSE UP. Uncle Pio looking bored. Slowly turns head right and left, examining walls. Yawns. Turns head toward window.

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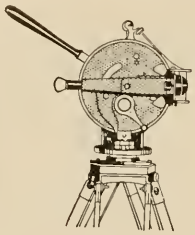

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Then, exasperated, starts to get up.

SCENE 22. LONG SHOT. Uncle Pio gets up, opens window, looks out, take bedsheet, makes rope, slides down.

SCENE 23. LONG SHOT. Exterior, foot of house wall. Uncle Pio lands, looks back and up.

Several shots of streets, etc. Details.

SCENE 24. CLOSE UP. Uncle Pio breathes a sigh of relief, sticks his hands in his pockets, whistles and exits. Fade out.

TITLE 3. Having narrowly escaped landing a safe job, Uncle Pio returned to his old haunts to spend his money.

SCENE 25. MEDIUM SHOT. Exterior (or Interior) Cafe. Uncle Pio drinking and playing cards. Fade out.

SCENE 26. MEDIUM SHOT. Interior Palace dining room. Fade in. Servant is telling Governor, seated at his meal, that Uncle Pio has gone. Governor puzzled. Fade out.

As one can see, it takes much more time to write a continuity than a skeleton story, but then one is able to visualize every detail in advance, instead of having to go back when one has forgotten an important point. Notice particularly the progression in the character development. As this sequence is written, it is entirely about Uncle Pio. The other characters are secondary, and act merely as foils to bring out what we are to know of the old man. We might analyze the psychology of the sequence as follows:

1. Uncle Pio is a somewhat disreputable character (shown by the fact that the guard brings him cautiously). 2. He has a good idea of his importance, and likes to play politics (as shown by his whispering). 3. He is desperately poor and hungry (as shown by his looking at the food). 4. He knows how to use his wits (as shown by his persuasiveness). 5. He knows how to behave toward his betters (as shown by his attitude toward the Governor when the latter enters). 6. He wants money and knows how to get it: he has ability (as shown by the way he accepts the gift). 7. He hates solitude and confinement (as shown by his behavior after reaching his room). 8. He would rather lose everything than be a servant or an employee (as shown by his departure and return to his old haunts).

Note also that there is not, in the whole sequence, anything but that necessary to establish the character, and particularly that there is nothing in any way conflicting with it. Now go back to the synopsis of the story, and see how completely the author's intention has been carried out. Any director, any actor, would know how to get the desired result—which is the object of a continuity.

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PHOTOPLAYFARE

(*Continued from page* 152)

technique of still photography, with its painstaking effort to reproduce famous religious paintings; in it Mr. De Mille could not resist the temptation to be "grand" in his scenes of luxury round Mary Magdalene; finally, Mr. Warner, in an effort to be deeply reverent with the central character, succeeded in being stupid and uninspired. *Sadie Thompson*, a difficult tale to handle, what with the "morals of the movies" and the censors, was caricatured so broadly—in order to leave no mistake about the fact that the producers deprecated both the "reformer" and the "lost lady"—that it became essentially farce.

With due respect to the vote of the critics we stand by our guns and repeat that the exclusion of these four photoplays from our recommendations has—if we are permitted to hope that our reviews serve as genuine guides to our readers—saved intelligent movie-goers from irritation.

Of the forty-nine runners-up, we recommended nine. We would admit that ten others might have been recommended had we been able to devote the space necessary to review them. Our reviews included several pictures still being shown which dated back to 1926 and 1927 and which, naturally, were not covered in the critics' vote, as well as a number of shorter subjects. We also reviewed *Four Walls*, *Mother Machree*, and *Ten Days that Shook the World*, three pictures that did not make the critics' list at all. Again we believe that the cintelligenzia will see these without writhing.

Out of the ten best pictures of the year, according to the vote of the critics, a majority—almost a plurality—are of the type the intelligent person will enjoy for one reason or another. This indicates that commercial movie offerings in the silent drama were on the way to becoming art before the silent drama was submerged in sound waves. Not one "talkie" was included among the best ten by the critics. The two "talkies" that we recommended, *Lights of New York*, because of its historical significance as the first full-length talking picture, and *Interference*, which we discussed as revealing a gift from the movie to the legitimate stage, will be on the 1929 list of pictures to be voted on.

Lest MOVIE MAKERS be considered "up-stage" or "high-brow" because of our frank evaluation of photoplays as fare for the intelligent, we offer these comparisons to show that we agree, in the majority, with the best critics of the daily and fan press and that we have been not unreceptive to the new Cinderella of the screen—the "talkie".

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CUTTING THE HIGH SPOTS

(*Continued from page* 150)

N. Y.—He has a lot to learn." This was a close up of my grandson, aged thirteen months, trying to climb up onto a sofa. It proved to be a knock-out. He realized I was looking at him, and he couldn't understand why I didn't give him a lift. It was so good that I took an extra long shot of it, and now my audiences eat it up.

I went on in this fashion with shots from all over this country and Europe, taken on journeys, yachting cruises, fishing and canoeing trips and what not. I ended up with something I have never seen anywhere else, a dandy picture of a sunset over the water. There is a rocky beach, with sleepy breakers gently rolling in and breaking, sending the fading light shimmering, as the sun actually goes down and sinks below the horizon. It is a beauty, even if it was an accidental shot, just to see how it would turn out.

This *News Reel* goes over bigger than any film I ever made. It gets by the hyper-critical family and it has tamed the caustic friends. I have frequently been requested to bring it along when we have been invited to dinner, and by people who have all seen it more than once before.

I do not pretend, therefore, to say that I have solved the problem of what makes a film interesting, but I do claim that I have subdued a family, which is of the earth earthy, as well as that bunch of very hard boiled friends.

▲▼▲

THE MOVIES WIN FOR WELDING

(*Continued from page* 160)

gram. As previously stated, the problem of introducing any new method, regardless of its points of superiority, is here encountered. However, many recruits to welding are being brought in by these same films, as a result of showings to this group in factories, mines and manufacturing plants of every description, and at meetings of the various engineering and scientific societies.

A further use of this motion picture material which, however, is customary with other big companies, lies in bringing new technical developments to the attention of the sales personnel.

The films themselves are produced by the company's Technical Publicity Department, under the direction of an engineer who is well informed on welding and is, in addition, an expert cameraman. Sometimes they are sent on tour with a lecturer who presents them to the various groups. In other instances they are sent on request for local showings. A special trunk has been devised for their transportation in which is contained the projector and the particular reels desired. Thus a complete equipment may be sent on application to any point and utilized with the greatest ease. The projection is usually supervised by the district representative of the company who also delivers the explanatory lectures and answers any questions which may arise.

A typical film, *Oxy-Acetylene Welding and Cutting*, consists of four reels covering a wide range of welding and cutting operations. There are at present more than a dozen films on various allied subjects in the collection. Concerning recent exhibitions of this and others of the films, *The Inner Cone*, house organ of the company, states:

"Showings have been made to almost every conceivable kind of gathering and under widely varying conditions. In Boston a group of men stood in the machine shop of a shipyard with their overcoats on after quitting time and watched every reel of the picture thrown on a bare brick wall. At a steel plant in Canton, Ohio, all of the officials from the vice-president down, turned out and displayed keen interest. Out in Pocatello, Idaho, three shows were given and men came from all the surrounding country just to attend, some even coming specially from Boise, 250 miles away.

"Besides these, there have been many other parallel instance of strong interest in the pictures. Many times after the showing men have stayed for an hour or more to ask questions about the process. Entire assemblies of large high schools have seen the films; engineering societies, chambers of commerce, purchasing agents and similar associations, as well as classes in many of the large colleges and universities, have had showings and a majority of them have asked for a return engagement, oftimes in cases where initially they were unwilling to have the pictures shown at all. The general opinion is that these pictures are much more worthy of attention than most of the industrial films seen heretofore, since they are not at all a commercialized affair, lacking all elements of boasting and hornblowing for the industry that sponsors them."

The company, it is declared, considers this educational program one of the most important phases of its entire promotion work and the part which film is playing in it will have special significance to all who are interested in this use of the motion picture.

VARIETY IN LIGHTING

(*Continued from page* 155)

the background, being slightly out of focus, emphasizes the sharpness of the figures.

Now, here are principles that any amateur can grasp. It is evident that he should work for depth in his pictures to overcome the effect of the flat projection screen. It is clear that the impression is produced by contrasting light and shade in almost every case, and that this impression is improved and heightened by other devices, such as sharply defining the subject against a neutral background (*Figures 1 and 2*), by use of shadows (*Figure 5*), by perspective (*Figure 6*), or by many other methods which he may observe or which his own ingenuity will suggest. But the results he achieves are the product of one thing only—thinking in terms of the requirements of the screen picture. If he does this, every fine professional effect, every beautiful scene or picture will translate itself automatically into his own requirements.

MAKING "TALKIES" AT HOME

(*Continued from page* 151)

to mark the beginning of the sound recording. In this type of marking, the film is threaded in the projector so that the first frame following these marked with the cross is in the aperture, and the needle is set upon the record at the scratch.

Now we come to the most satisfactory system of them all.

A radio loud speaker unit is again mounted upon the recorder of a dictating machine. This is then coupled with the transmitter button and the amplifier as has been described. A QRS combination camera, since it is designed so it can easily be electrically driven, is set upon its projection base, and the motor attached, but the lamp house is, of course, omitted. The connecting cords from the motors of the recording machine and the camera are brought to a common plug and this plug connected with the electrical outlet. When the switch is thrown, both motors start immediately, providing approximate synchronization.

Due to the fact that the camera motor is identical with the projecting motor and due to the fact that the recording motor is the reproducing motor, you will automatically secure synchronization which will be quite satisfactory. It is only necessary to provide the starting points, and synchronization will present little difficulty.

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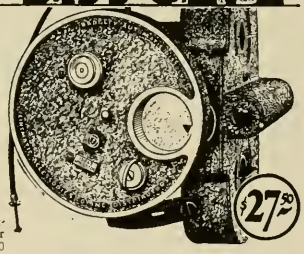

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In reproducing this type of recording, it is necessary to provide an electrical pickup for the record. Such pickups can be secured for use on these dictating machines. However, it is also possible for an experienced radio experimenter to adapt one of the usual pickups to be found in radio stores. These are made for "lateral" cut records, that is the needle vibrates from side to side of the groove. The dictating records are "hill and dale," the movement being in a vertical plane. Therefore, to provide for this action in the usual pickup, a small "L" shaped rod of pointed steel is inserted into the pickup chuck instead of the ordinary needle, and soldered there. After this, the pickup must be supported on its side in the position which will provide a lateral swing to the vibrating member, since the pickup in this position will receive an impulse equivalent to the vertical vibration. It must also be placed at such a height that the needle will bear upon the record with just the right amount of tension.

Last but not least, the dictating machine record lasts for about six minutes. As you may start and stop camera and recorder at will without losing synchronization, it is possible by this method to make complete synchronizations for 100-foot spools of film.

The experiments leading up to this development were conducted by Jackson O. Kleber and James Frank, acoustic engineers actively engaged in professional sound reproduction and theatrical sound reproduction installations, Karl A. Barleben, Jr., A.R.P.S, of the staff of *American Photography* and the writer.

AMATEUR CLUBS

(*Continued from page* 159)

Production Records

AT the annual business meeting of the Portland Cine Club. Portland, Oregon, funds were set aside for the production of a 400 ft., 16 mm., film story that will be filmed this month. The primary aim of the first production, the story of which will be announced later, will be to give the members experience in this type of movie making. A carefully planned production schedule will be followed in detail and a complete production history will be filed for future reference. Questionnaires have been sent members to discover what phase of production most interests each.

On the board of directors for this year are: C. K. Warrens, Dr. John H. Fitzgibbons, Merriman H. Holtz, R. W. Johnson and Ray La Fever.

Texas Club

A MEETING of amateurs of Amarillo, Texas, recently initiated the Movie Makers Club of Amarillo. A constitution has been adopted and plans for this year outlined. Photoplay production is contemplated and committees have been appointed to work out local possibilities for scenario material and locations. Officers selected were: W. B. Stevenson, president: T. M. Caldwell, vice-president and Clyde Allard, secretary-treasurer.

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This Street Banner Was One of the Publicity Stunts which Brought Success to a Public Showing of *The Fast Male*, Produced by Stanford Studios, Stanford University, California.

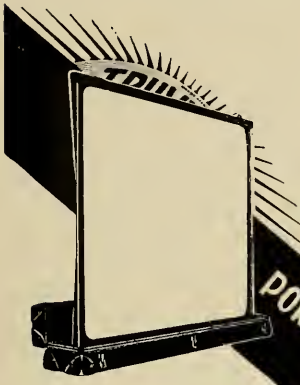
Stanford Box Office

OVER a thousand students packed the Stanford University auditorium at the premiere of *The Fast Male,* production of the Stanford Studios, amateur movie club of Stanford University. It was necessary to screen the film a second night in order to accomodate the students turned away. Gate receipts cleared all production expenses and enabled the club to donate a large amount to the Stanford student theater project. The advertising campaign for the premiere was carefully planned and included press announcements, posters, street banners and hand bills. Although most amateur premieres are well publicized, often the amount spent in this effort is entirely out of proportion to the returns and the amateur exhibitor finds that his gate does not defray more than the expense of the showing. By carefully watching the actual money spent in publicity, the Stanford Studios have been enabled to cover production expenses and to contribute to a worthwhile student cause.

Movie Division

FROM J. S. Franks, secretary of the Hawthorne Photographic Club, subsidiary of the Hawthorne Club of the Western Electric Company in Chicago, comes the report that this organization of still camerists is planning to include the amateur movie field in its activities. Plans are under way to have 16 mm., natural color and talking films demonstrated for the club.

There are many TRUVISION screen models



A TRUVISION surface is available to everyone . . . . whatever the requirements . . . . whatever the taste . . . . whatever the purse may dictate . . . . the choicest surface in the widest scope of choice.

TYPE C PORTABLE

Representing the Deluxe of screens. Designed to meet ultra-fastidious requirements as well as to stand hard usage. ITS COMPACTNESS is an innovation—snugly rolling up into a self-contained fibre case; ITS LIGHTNESS is an achievement—being made of specially designed and selected parts to eliminate bulk and weight; ITS APPEARANCE speaks for itself—being when closed, contained in a small, trim, black fibre case with snap and key locks, all exposed metal parts being gun-metaled, and when open a surface of windowpane smoothness, with rigid, neat lines; ITS SWIFT-SET OPERATION is the personification of simplicity—only requiring a quick pull upwards with one hand to snap it into position, ready for use;—spring tension acts for both opening and closing, and requires but the force of one finger; ITS PERFORMANCE is second to none—having a special opaque backing of DuPont waterproof material which allows no loss of light.

1-C—22″ x 30″—(7½ lbs.)	$17.50
2-C—30″ x 40″—(10½ lbs.)	25.00
3-C—39″ x 52″—(13½ lbs.)	35.00

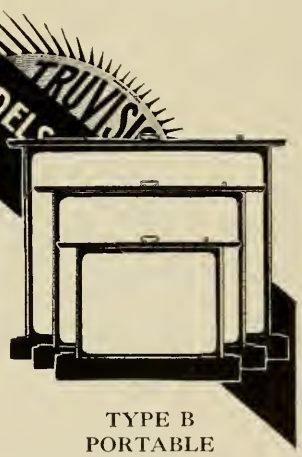
WALL SCREEN TYPE H

Representing the least bulk of any portable screen. A neat cylindrical fibre case, (only five pounds complete) hooked or hung to the wall, the screen surface pulling out and down like a window shade. Action is smooth, screen surface hangs absolutely flat—no "cupping" at edges, no wrinkles, no bulges, no creases. Special DuPont opaque backing. Specially designed transportation-proof roller mounting which cannot dislodge.

22″ x 30″	17.50
30″ x 40″	25.00
39″ x 52″	$12.50

OTHER MODELS

The Truvision Surface is made in standard sizes in permanent standing frame. Special sizes for home, church, school and club are made on order, in frames or permanently hung or on rollers up to the largest theater sizes.



TYPE B PORTABLE

Representing rugged all-metal construction, the same Truvision surface, *at prices lower than other beaded screens.* The transportation-proof roller mounting is also built into the Type B. Likewise the special patented snap lock and release that makes the B and C the quickest and easiest "lifting" screens to operate. Cases now finished only in black crystalline, metal parts black lacquered. Oversize roller spring for easy and sure operation.

1-B—22″ x 30″	$15.00
2-B—30″ x 40″	20.00
3-B—39″ x 52″	30.00

TRUVISION portable models are constructed and finished with the same exacting specifications of engineering, design, efficiency and materials as your camera and projector . . . .

TRUVISION PROJECTION SCREEN CORP., 11 EAST 44th ST., NEW YORK

but only one TRUVISION screen surface

PROFESSIONAL FINISH

YOUR films may be tastefully planned, and beautifully photographed. Yet still they may lack *professional finish*. Perhaps one vital element is being slighted —your *titles*. HANDLETTERED TITLES that are in tempo with the latest trends in professional pictures—HANDLETTERED TITLES that are distinctive and above the commonplace—will make an almost immeasurable difference. Such titles I can give to all of your films—yet at no higher cost. Art titles, comic sketches, too. And an editing service that you will find exceptional.

Write Today for Samples and Prices

P. Ingemann Sekaer
1472 Broadway, New York

News Reel Laboratory
1707 Sansom St., Phila., Pa.
Exclusively 16 mm. Developing, Printing, Titling, Editing, Rush Service.
Cameramen Available for All Occasions—Industrial and Medical Production

A 16 MM. FILM OF
The PASSION PLAY
OR
LIFE OF CHRIST
Is Now Available For Amateurs!

THIS stupendous and soul-thrilling spectacle of religious beauty has been made into a picture for the home—to be used on any 16 mm. projector. It is truly a wonderful piece of work—a filmization as near an exact reproduction of the original Oberammergau play as possible.

Interesting, inspiring, educational. Especially appropriate for Lenten activities.

3 reels—approx. 1300 ft.
$75 (*complete*)

If your dealer cannot furnish this exclusive film, order direct from . . . .

PARAMOUNT MANUFACTURING CO.
5 Isabella Street, Boston, Mass.

A MONOGRAM BORDER FREE
ON YOUR TITLE ORDERS OF
$2.00 OR OVER
Send us a trial order—you will be delighted
Titles 3c per word; minimum 24c each.
AMATEUR MOVIE SERVICE
853 N. Eutaw St. Baltimore, Md.

1929 TOURNAMENT OF ROSES
Pasadena's world famous parade of flowers passes before the camera.
100 ft. 16 mm. *Price* $6.00
HEART *of the* ADIRONDACKS
The Big Woods, Long Lake and a ride on Lake George.
100 ft. 16 mm. *Price* $6.00
THROUGH THE 1000 ISLANDS
A cruise through Nature's most alluring waterways.
100 ft. 16 mm. *Price* $6.00
FADE-IN; FADE-OUT
SIMPLEX FADING GLASS
Contained in attractive case, *Price* $2.00.
Produced by
ERNEST M. REYNOLDS
165 E. 191st Street Cleveland, Ohio

Program Stunts

FIFTY members attended the last meeting of the Satellites, amateur movie club in Brooklyn, N. Y. Included in the program was the screening of various trick films prepared in advance of the meeting. For example, fast laboratory processing was imitated when Murray London, the first speaker on the program, was filmed with a camera in reality empty, and five minutes later the film of the event, supposedly developed and printed in the meantime, was screened. Projection of *The Soul Thief* concluded the program. The Satellites announce that no change in officers will be made this year and that several scenarios are under consideration for their next production.

High School Plans

STUDENTS of the High School in Upper Montclair, N. J., have made plans for the production of a photoplay to run 800 ft., 16mm., depicting student life. The plot of the story to be placed in production this month is built about the rivalry of two high school students and various high school activities are woven in as a background. Melvin Crook is president of the new organization and will act as cameraman for the first picture. Other production committee heads are: Walter Gallup, scenario; Geoffrey Berrien, casting; Paul Tucker, lights and William Wallace, properties. Harold Augustine, dramatic instructor, will have charge of direction.

Crook Film

CAMERA work on *At Your Service*, current production of the Flower City Amateur Movie Club in Rochester N. Y., is progressing, reports Frank J. Buehlman. The picture, running 400 ft., 16 mm., tells an ingenious crook tale and includes special lighting effects and experimental camera work.

A short comedy has been filmed to be screened with *Freshman Days*, the club's last production which will have its first showing early this month.

City Producers

A LATE meeting of a group of amateurs in New York City has brought the Amateur Screen Players Guild into being. Screen tests of makeup and lighting effects have already been made and the new group plans to continue such experimental filming until every phase of production has been covered. Officers of the new club are: Saul Lasky, president; Julian Wolfenstein, vice-president; Mrs. Maurice Bretsfield, secretary and Stewart Arnold, treasurer. Production officers will be selected at the next meeting. New members, interested in any department of amateur photoplay production, will be welcome and anyone interested in joining the club can get in touch with it through the League's Club Consultant.

Rushes

AND HOW was screened at a recent meeting of the Birmingham Amateur Movie Association in Birmingham, Alabama. Cameraman and director have finished work on the club's current production, *The World, the Flesh and Mercedes* and titles are now being made.

¶ An article featuring the production of *Trobriana*, filmed by the Fineart Films, amateur group in Sydney, Australia, appeared in a recent issue of *The Sydney Mail*, an important Australian weekly.

¶ Projection of *The Norfolk Case* was on a recent program of Foto-Cine Productions in Stockton, Calif. Alice Arbuckle, secretary of the club, writes that a prologue is being prepared for the premiere of *Three Episodes*, the club's current effort.

¶ In Lansdowne, Pa., The Lansdowne High School Amateur Movie Club lately screened *The Norfolk Case* and now plans to view other amateur productions before undertaking its first film story.

¶ Amateur movie club formation is being undertaken in Detroit by James M. Constable; in Portland, Maine, by P. I. Milliken; in Spokane, Wash., by John W. Cadigan and in Ridgewood, N. J., Norman V. Merrill has held a meeting, preliminary to the formation of an amateur production unit.

Address Needed

THE League's Photoplay consultant is in receipt of a request blank calling for information on the production of a scenario film descriptive of "Ranch Camp in B. C.—Trail Trips—Other Camp Activities." Other information is also requested in this blank. Unfortunately, the member concerned did not give his name or address and used one of the League's self addressed envelopes, making tracing at headquarters impossible. This member is requested to send his name to the Photoplay Consultant of the Amateur Cinema League in order that he may receive the information desired.

BRITISH AMATEURS

London Film Guild

PROJECTION, production and experiment are announced as the purposes of the Film Guild of London, founded by H. P. J. Marshall, who is now the Hon. Secretary of the association. Fortnightly meetings are held at which amateur and professional experimental films are screened. The Guild's first production will be titled *Panic* and will be taken on 35 mm. film. Peter Godfrey will direct; the scenario will be written by the scenario section of the Guild and settings will be designed by the art section. Aid is extended by the Guild to other London amateur production groups.

Among the films recently screened by the Guild are: *The Wizard of Alderly Edge*, produced by the Manchester Film Society; *La Petite Lili*, shot by Alberto Cavalcanti; *The Experiment*, A. C. A. production, and *People of the Axe*, filmed by Ronald Gow.

New A. C. A. Films

THE Amateur Cinematographers Association announces through its publication, *Amateur Films*, four recent productions: *Sally Sallies Forth*, directed by Miss F. Lascot and filmed by Mrs. I. Low; *The Sack*, production of T. J. Wilson, secretary of the A. C. A.; *The Last Refrain*, directed by F. N. Andrews and filmed by H. C. Reigate, and *Forty-nine*, directed by G. H. Sewell and filmed by R. B. Miller. *Sally Sallies Forth* has the unusual distinction of being the product of ladies from start to finish. *Amateur Films* reports that "idea, story, scenario, shooting, titling and editing have all been accomplished without even the shadow of a male falling across the set. We can't find that even America has done this before." Right!

Late programs of the Sheffield Branch of the A. C. A. were devoted to screening members' films, demonstrations of new amateur equipment and screen tests of members who will take part in the club's forthcoming production.

On a Large Scale

PLANS for the 1929 production of the Manchester Film Society, the title of which is not yet announced, call for the use of Belle Vue Gardens, a large amusement park in Manchester, as the setting. The crowds, the moving equipment of the park and the fireworks will be used as a background for a melodrama dealing with the rivalry of two keepers in the park zoo.

HUGO MEYER PRODUCTS

for AMATEUR CINEMATOGRAPHY

KINO-PLASMAT F:1.5

THE "UNIVERSAL LENS"
Formula of Dr. Rudolph

The lens for all around work—for high speeds, for low speeds, for use at full opening, for use at smallest stops. And it is a PLASMAT—which means—fuller corrections for color for all photography. A great co-worker for Panchromatic, and *its fuller correction for the colors of the spectrum are utilized entirely* with

KODACOLOR

CORRECTO-SCOPE FOCUSING AND EXPOSURE METER

CINE-KODAK VICTOR B&H FILMO

Correctoscope fits into place right on your camera. For *CORRECT FOCUS*—no more scales and measurements: for *CORRECT EXPOSURE*—no more guess work.

Price: Complete with special F:1.9 focusing CORRECTOSCOPE lens $37.50.

F:4.5 PLASMAT 3 FOCUS LENS SET

For telephoto effects this complete range of 3 focal lengths meets all your requirements at little more than the price of one single lens. The set consists of: Complete lens 3½" focus; Rear element 4¾" focus; Front element 6" focus. Price: Complete $125.00.

for FILMO, VICTOR DE VRY

HUGO MEYER & CO.
105 WEST 40TH ST., NEW YORK
Works: Goerlitz, Germany

An Evening with

Pathex

Motion-Picture Films

for home entertainment

SPECIAL OFFER
until March 31st

You may select any 10 Reels of 60 ft. each from the latest list of Pathex 9 mm. Library Films for

$15.00

We will ship these 10 Reels prepaid to any part of the United States.

Pathex Camera and Projector Outfit specially priced—

$33.00

PATHEX SUPER-REEL ATTACHMENT

Equal to six ordinary Pathex reels of 60 ft. length. Easy to attach—no tools required. Price

$18.50

TWO-WAY SWITCH

Controls motor and lamp which prevents warping of films. Price (with lamp)

$3.00

Write for latest list of Pathex Films and accessories.

PARKER & BATTERBY

146 West 42nd Street, New York

Tel. Wisconsin 1345

Have Your

CRUISE PICTURES

Edited by Experts

YOUR motion pictures are a living record of your winter travels. In years to come they will recall the interesting places visited, the friendships made, the good times enjoyed.

Careful editing and appropriate titling of these pictures will make them more enjoyable now, and doubly appreciated as time goes on. With a properly titled picture there will be no striving to remember places or persons; you and your friends can watch the whole trip unfold without the necessity of distracting explanations or descriptions.

The cost of editing and titling is reasonable. We will gladly give you an estimate.

Kodascope

Editing and Titling Service, Inc.

Room 917 350 Madison Ave., New York

NEWS *of the* INDUSTRY

For Amateurs and Dealers

Library Progress

THE very recent appearance on the amateur market of low-priced projectors has brought the cost of purchase and rental library films much to the fore. Within the last half year, various libraries have been making new arrangements to offer their products to the ultimate consumer at the lowest price possible, considering the existing cost of raw film, processing and royalties.

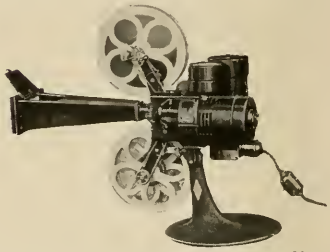
Number 7, Volume III, of the *Willoughby Rental Library Bulletin*, lists a sizeable addition to the previous Willoughby offerings

The Willoughby Rental Library operates on the coupon book basis, with the 400 foot reel as the price unit. Offerings run from one to eight reels, the average being over two reels. Coupon books run from five to fifty-two coupons, each coupon being good for three reels, with another coupon system covering the super-features. Different prices prevail for week nights and for holiday and week-end nights. Patrons must call for and deliver their own films and must return their withdrawals by noon of the day following the rental. Films are not rented without coupons. Price variations are from fifty-eight cents for one 400 ft. reel on the fifty-two coupon, non-feature, week-day, rate-book basis to $5.00 for one super-feature, eight-reel subject on the five-coupon feature, week-end rate-book basis. Translated into terms of entertainment hours this means that a patron can, on week-nights, secure two hours of continuous projection for $4.64, using none of the super-feature offerings, and for $1.73, by using super-features. These figures are based on the fifty-two coupon book. It is possibly to vary the program with features and one and two reelers combined at a price between the two quoted.

Libraries eager to capture the new low-priced projector market for prints will be on the alert to invent new merchandizing methods. Until basic raw stock and processing costs are reduced —and there seems no present indication of such reductions—little can be expected in the way of cheaper print production. The answer must come from merchandising methods of which the Willoughby plan is a type. MOVIE MAKERS believes that amateur response to library inventiveness in this direction will be immediate and generous.

New Enlarger

IN response to a growing demand for a convenient means of enlarging single frames of 16 mm., the Bell and Howell Co. now offers a device for this purpose which may be used in conjunction with its Filmo projector. The enlarger consists of a tapered box at the small end of which is a fixed-focus enlarging lens. This takes the place of the regular projection lens which is removed when the enlarging device is attached. A film pack adapter is supplied, which is



loaded with a 2¼-in. x 3¼-in. film pack, and slipped into place in the device. By raising a hinged cover on the top of the box, the picture may be viewed as projected on the white slide of the film pack. When a scene appears from which an enlargement is desired, the projector is stopped so that the required frame appears on the slide. The shutter provided with the device is then closed, the cover replaced, the film pack slide removed, and a correctly timed exposure made by pressing the shutter release. The enlarged negative is developed in the usual way, and prints made. If a larger picture is desired, the negative itself may be re-enlarged.

The adaptation of Kodacolor to the Bell and Howell camera and projector has proven extremely popular, it is reported. In fact, the new 250 watt projector has been praised for its projection of Kodacolor to such an extent that some of its other features have been less emphatically noticed. For instance, the optical efficiency which gives good color projection also helps greatly in the projection of dense films. Workers in Kodacolor with the Filmo camera and the *f* 1.9 or *f* 1.5 lens are also said to find it thoroughly satisfactory. In order to eliminate the possibility of failure through incorrect exposure in connection with color work, the Bell and Howell Company is now recommending the Dremophot, an exposure meter made by the Drem Products Corpn.

Movies and Insurance

A NEW YORK insurance broker was having difficulty in persuading underwriters to insure railroad properties in Central America. These underwriters, never having been in Central America, were loath to subscribe to the risks without seeing the properties. The broker invested in a Cine Kodak movie outfit and within a short time was reproducing the properties on film. Returning to New York he set up a screen in the insurance office and the result justified his enterprise, as he was able to insure the railroad.—*Wall Street Journal.*

Simplified Projector

PUBLIC interest in the 16 mm. field will no doubt be extended by the introduction of lower priced hand-driven projectors such as the Q. R. S. Co. has now placed on the market and for which it claims ease of operation, good projection, the reliability of simplicity and compactness. A practical demonstration of this projector substantiates these claims. The machine is easily set up and the difficulties of threading are reduced to a minimum. The light-and-lens system is very efficient, a special condenser being used which concentrates all the available light at the aperture through a 45-degree mirror, leaving the threading mechanism clear. The complete projector comes in a small, compact carrying case and is provided with two 400-foot reels, attachment cord and switch. This projector is not only a logical addition to the Q. R. S. line, for which a low-priced "still" projector was also recently announced. but shows a definite desire on the part of the manufacturer to popularize the use of 16 mm. library films.

Portable Bead Screen

THERE is announced this month the opening of the New York branch office of the Arrow Screen Company, manufacturers of the well-known Arrow Bead Screen. These screens possess a brilliant glass bead reflecting surface, are portable, and may be had in a wide range of sizes. The New York office is located at 311 Fifth Avenue, New York City, and is in charge of Mr. H. S. Millar.

Correction

IN the December issue of MOVIE MAKERS, a Pathegram, *The War Machine* was, through error, advertised at $6, whereas the correct price for this 200 foot reel is $12. Correction is hereby made and notice given by Pathegrams, 35 West 45th Street, New York, N. Y., that, after March 1, 1929, this Pathegram cannot be furnished at the price of $6.

NEW *Reflector Finish* in FOTOLITE

adds almost 40% more
LIGHT POWER

Fotolite's steady, powerful light enables you to take perfect pictures right in your own home—*even on dark, winter days and at night.* The scenes you have longed to take—the children at play, parties, dances, family events—can be stored away in films that you will want to look at over and over again; films, too, that you will prize for their sheer beauty.

Fotolites have no equal for compactness, *simplicity* and light power. They eliminate sputterings, sparks and "light fright." Fotolites give all the brilliance of an arc lamp and also the convenience of the incandescent Fotolite. There are models for every need.

No. 10—Complete

Because of the exceptional brilliance and clarity of its light, No. 10 has no equal as a source of interior lighting for movie making. It can be folded into a 24-inch space, can be carried anywhere in a room and plugged in on any electric light socket — ready for use in an instant.

No. 5B—Double

Experts acclaim this amazing new 1,000-watt Fotolite as the most powerful lamp of its type ever produced.

No. 10 Fotolite with auxiliary single or double set of No. 5 Fotolite is ideal for every home movie shot.

No. 10 Fotolite, complete, no bulb	$22.00
No. 5B Fotolite, single, complete, no bulb	12.00
No. 5B Fotolite, double, complete, no bulb	20.00

Ask Your Dealer for Demonstration of

FOTOLITE

Most Light for Correct Expeoded

Manufactured and Guaranteed by

TESTRITE INSTRUMENT CO., NEW YORK

SPEED

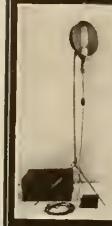
The ultra rapid speed Cine-Velostigmat *f*1.5 permits pictures to be made in the woods, evening scenes, or the interior of a hall, hospital, theatre, banquet hall .... anywhere. Also, in making double and super-speed exposures, this lens is needed if properly timed negatives are desired. The Cine-Velostigmat is made in mountings to fit Filmo 70 and 75, Victor, Eyemo, Cine-Kodak Model B *f*.9 and other 16 mm. and 35 mm. movie cameras. *Corrected for Kodacolor.*

For fitting to Filmo Cameras for Kodacolor write direct to Bell & Howell Co., Chicago.

WOLLENSAK OPTICAL CO.

982 Hudson Ave.
Rochester, N.Y.

The Northeast
1000 WATT
MOVIELITE



Sufficient power, without glare for Close-ups with 3.5f, or Groups with 1.9f lens.

Use Movielite for uniform, good results.

Hand Model with 12 foot cord and case.....$12.50

Nickel Stand, $2.50; 1000 watt G. E. Lamp.....$6.50

At your dealers or postpaid.

Northeast Products Company
Tewksbury, Massachusetts

Exchange Your 16 MM. Library Films
400 ft. of Film for $2.50

Send any good usable film to us and receive an equally good or better one of the same length in exchange. Include a list of all your pictures so you will not receive a duplicate. Indicate your preference: Comedy, Drama, or Educational. Enclose $2.50 check or money order for each 400 ft. reel plus 25 cents for postage. The usual charge of one dollar is still being made for 100 ft. lengths.

HATTSTROM & SANDERS
702 *Church St.*, *Evanston, Ill.*

FILMS DETERIORATE
The Teitel New Life Patented Process Will Save Them
ALBERT TEITEL, *Film Expert*
105 West 40th St. New York City

DUOGRAPH
16 MM. PROJECTOR
A Miniature Professional Machine

See Advertisement on pages 142 and 143

$35.00 $45.00
Complete with carrying case

HIGHEST QUALITY
LOWEST PRICE

FULLY GUARANTEED

Complimentary Membership in Gillette Film Rental Library with each machine.

Demonstrated and sold by
Gillette Camera Stores, Inc.
117 PARK AVE., NEW YORK CITY
Write for Descriptive Circular

CORRECTION ON TRUVISION SCREENS

Attention of our readers is called to the fact that in the first copies printed of this issue of MOVIE MAKERS an error occurred in the advertised price list of Type H Truvision Screens on page 191. The correct prices are: 22" x 30"—$12.50; 30" x 40"—$17.50; 39" x 52"—$25.00. Notice is hereby given by the Truvision Projection Screen Corp. that these screens can only be furnished at the correct prices.

The New Color Process

A NUMBER of inquiries having reached this department concerning Vitacolor, which is announced as ready in this issue of MOVIE MAKERS, our readers may be interested in a recent communication on this subject from a prominent motion picture technician of Hollywood.

This expert, having attended a recent demonstration of Vitacolor, said in part, "I do not hesitate to state that Mr. Du Pont has realized a remarkable achievement. First of all, the extreme simplicity of the process is of great importance to the amateur, who will have no difficulty in obtaining most gratifying results. This is simple, even for one who has used a motion picture camera only a short time. As to these results, I observed remarkable shading and truthfulness of coloring even when back or side lighting was used to give depth to the scene.

"Although I did not see any of the subjects while being photographed, I felt constantly that the color renditions were truthful. For instance, some very subtle gradations in flesh tints, such as the difference between a sunburned and naturally tinted portion of the skin of an arm, convinced me that the color reproduction was remarkable. Shades of hair, as black, brown, auburn or blonde, were clearly established, as well as the delicate tints of flowers."

Walter Jay Lynch

WORD has come to this department that Mr. Walter Jay Lynch, Middle Western Sales Representative of the Victor Animatograph Company, has temporarily suspended work in the cinematic field, on account of illness suffered during the recent influenza epidemic, and is now resting until fully restored to health before resuming activity in the industry.

For Indoor Movies

THIS department has recently had the opportunity of testing the new Northeast Movielite, which consists of a collapsible stand, 12-foot cord, switch and aluminum reflector with mogul socket for 1000 watt incandescent lamp. The reflector is provided with a handle by means of which it may be held by hand, or attached to the stand and made to assume a straight or tilted position by virtue of a ball-and-socket joint. This lamp is made by the Northwest Products Co., Tewkesbury, Mass., and is sold for $15.00 complete, including reflector, stand and carrying case, but not the lamp. A deduction of $2.50 is made if the stand is not wanted. The unit is rugged and very compact.

Anniversary

DR. Paul Rudolph, of Gros-Biesnitz, Germany, world famous inventor of lenses, celebrated his seventieth birthday on November 14th, last, and MOVIE MAKERS joins in the international felicitations which have marked this anniversary. Among Dr. Rudolph's recent developments are the remarkable Plasmat Lenses, distributed in America by Hugo Meyer & Co., latest of the series being the *f* 1.5, a scientific achievement. In spite of his three score and ten years this pioneer is still active in his laboratory every day and judging from his erect bearing and tireless energy many more discoveries may be expected from his remarkable brain.

New Reflector

ILLUSTRATIVE of the constant trend of the amateur towards professional results is the development of a new swivel and telescopic mirror and reflector. The device consists of a substantial nickeled frame holding a glass mirror on one side and an aluminum reflector on the other. These are supported by a heavy stand, which permits tilting and swivelling the reflecting surfaces in various directions, the height being variable from thirty inches to over fifty inches. This device is called the Sawco Swivel and Telescopic Mirror and Reflector, and is marketed by the Stumpp and Walter Co., 30 Barclay St., New York City.

Broadening Out

PRODUCTION of *Lost and Found*, a unique novelty film, has just been completed by Travel Movie Films, Inc., for theatrical release, marking a new activity for this company, the major nature of whose work is suggested by its name. This story centers about the adventures of a diamond ring and is told entirely in closeups, a distinctly cinematic treatment.

Jean A. Le Roy

INTEREST in the tribute paid to Jean A. Le Roy, inventor of the motion picture projector, in February MOVIE MAKERS has occasioned many letters of inquiry and sympathy for this invalided veteran. We have also received a letter from Mr. Le Roy in which he pointed out that the date of the first motion picture projection, February 4th, 1894, should have been recorded as February 5th, 1894, and he added that this day was also his birthday, and that the anniversary is therefore a dual one, the thirty-fifth for projection and his own seventy-fifth.

Oswald With Q. R. S.

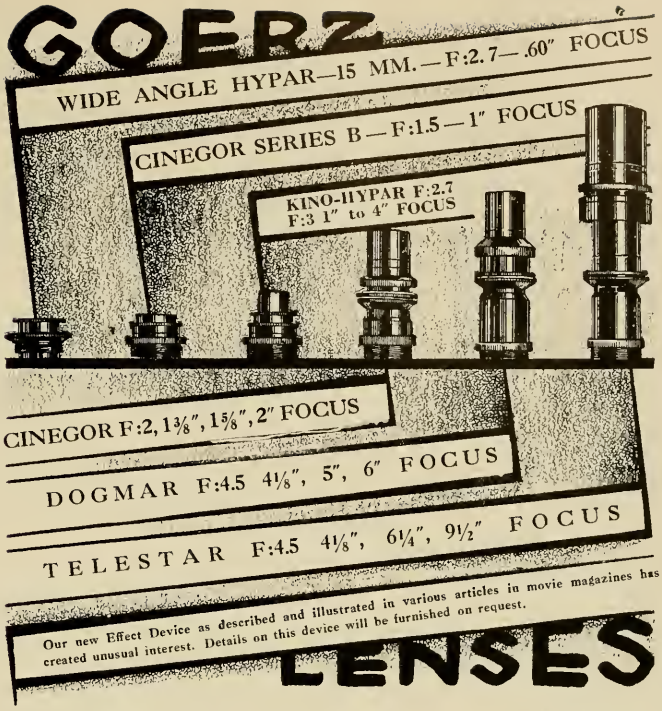
JOINING the Q. R. S. Company as Eastern Sales Representative on Feb. 1st, Carl L. Oswald takes with him to his new association a wide friendship in the photographic industry. MOVIE MAKERS is glad of the opportunity to extend its congratulations both to Mr. Oswald and the Q. R. S. Company. Mr. Oswald's career has, from its inception, been closely related to photography. He was the first student of the late Professor E. J. Wall when he took charge of the School of Photography presented to Syracuse University by Mr. Marion of the Vitagraph Co. Later he became associated with Bausch & Lomb Optical Co. as its Washington representative. During the War Mr. Oswald served as an officer in the Naval Reserve Flying Corps, his photographic knowledge being utilized in this service. Following the War he returned to the Bausch & Lomb Optical Company, with headquarters in New York. Later he entered motion picture production independently making and distributing educational and industrial pictures. Mr. Oswald was then for two years head of the technical department and of technical sales promotion of Agfa Products, Inc. His new offices will be with the Q. R. S. Company at Walnut Avenue and 135th St., New York, N. Y.

Automatic Dissolve Ready

DELIVERY of the new automatic dissolve is announced by Cinematic Accessories Co. The device may now be procured from dealers, or by addressing the above firm at 106 West 46th Street, New York City.

Compact Telephoto

THE latest product of Jos. Schneider & Co. is the 4-inch Tele Xenar *f* 3.8 telephoto lens for 16 mm. movie cameras. This lens is the product of the noted scientist A. W. Tronnier, of the Schneider organization, and it is claimed that it retains all the definition and brilliancy of the original Tele Xenar, long popular for use on Graflex cameras. The construction of this lens is described as unsymmetrical, half cemented, and anastigmatic, consisting of five lenses, three in the front and two in the rear, giving remarkable freedom from reflexes. The bulk of this lens is unusually small for a telephoto, the diameter being about that of the 25 mm. Xenon *f* 2 lens, making it particularly desirable to users of turret lens mounts. This lens is distributed by Burleigh Brooks, 136 Liberty Street, New York City, who states that its principal advantages are small bulk, distortionless qualities, and exceptional speed.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WIDE ANGLE HYPAR—15 MM.—F:2.7—.60" FOCUS
CINEGOR SERIES B—F:1.5—1" FOCUS
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F:3 1" to 4" FOCUS
CINEGOR F:2, 1⅜", 1⅝", 2" FOCUS
DOGMAR F:4.5 4⅛", 5", 6" FOCUS
TELESTAR F:4.5 4⅛", 6¼", 9½" FOCUS
Our new Effect Device as described and illustrated in various articles in movie magazines has created unusual interest. Details on this device will be furnished on request.
LENSES

C. P. GOERZ AMERICAN OPTICAL CO., 319A E. 34th St., N. Y.

ARROW SCREEN COMPANY

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Hollywood Music Co., Camera Dept., 6019 Hollywood Blvd.
LONG BEACH: Winstead Bros., Inc., 244 Pine St.
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John R. Gordon, 1129 S. Mariposa Ave.
T. Iwata Art Store, 256 E. First St.
Leavitt Cine Picture Co., 3150 Wilshire Blvd.
Earl V. Lewis Co., 226 W. 4th St.
Marshutz Optical Co., 518 W. 6th St.
B. B. Nichols, 731 S. Hope St.
Schwabacher-Frey Stationery Co., 734 S. Bdwy.
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F. W. Reed Co., 176 E. Colorado St.
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Eastman Kodak Stores, Inc., 419 Broadway
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Kahn & Co., 34 Geary St.
Leavitt Cine Picture Co., 564 Market St.
San Francisco Camera Exchange, 88 Third St.
Schwabacher-Frey Stationery Co., 735 Market St.
Trainer-Parsons Optical Co., 228 Post St.
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SANTA ANA: Forman-Gilbert Pictures Co., 1428 W. Fifth St.
SANTA BARBARA: J. Walter Collinge, 8 E. Carrillo.
SANTA MONICA: Bertholf Photo Finishing, 1456 Third St.
SIERRA MADRE: F. H. Hartman & Son, 25 N. Baldwin.
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YOSEMITE NATIONAL PARK: Best's Studio.

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Ford Optical Co., 1029-16 St.
Haanstad's Camera Shop, 404-16 St.

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Harvey & Lewis Co., 1148 Main St.
GREENWICH: Gayle A. Foster, 9 Perryridge Rd.
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Harvey & Lewis Co., 852 Main St.
D. G. Stoughton Co., 255 S. Whitney St.
Watkins Bros., Inc., 241 Asylum St.
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NEW BRITAIN: Harvey & Lewis Co., 85 W. Main St.
NEW HAVEN: Fritz & Hawley, Inc., 816 Chapel St.
Harvey & Lewis Co., 849 Chapel St.
Reed Film Corp., 326 Meadow St.
STAMFORD: Thamer, Inc., 87 Atlantic St.
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WILMINGTON: Butler's, Inc., 415 Market St.
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FLORIDA

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LAKE WALES: Morse's Photo Service, Rhodesbilt Arcade.
MIAMI: Miami Photo Supply Co., 36 W. Flagler St.
Red Cross Pharmacy, 51 E. Flagler St.
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Robison's Camera Shop, 115-3rd St., N.
Strand Camera Shop, 9-2nd St., N.
TAMPA: Tampa Photo & Art Supply Co., 709-11 Twiggs St.

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Visualizit, Inc., 21 Peachtree Arcade.
ROME: Macon A. Brock, 231 Broad St.

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BOISE: Ballou-Latimer Co., Idaho at 9th St.

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*CHICAGO: Bass Camera Co., 179 W. Madison St.
Camera Exchange, 26 Quincy St.
Almer Coe & Co., 78 E. Jackson Blvd.
Almer Coe & Co., 18 S. LaSalle St.
Almer Coe & Co., 105 N. Wabash Ave.
Central Camera Co., 112 S. Wabash Ave.
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H. Lieber Co., 24 W. Washington St.
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Ault Camera Shop, 309 S. Michigan St.

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Lynn's Photo Finishing, Inc., 3717 Orleans Ave.

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Andrew J. Lloyd Co., 300 Washington St.
Montgomery-Frost Co., 40 Bromfield St.
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Pinkham & Smith Co., 15 Bromfield St.
Solatia M. Taylor Co., 56 Bromfield St.
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BROCKTON: Raymond C. Lake, 218 Main St.
LOWELL: Donaldson's, 77 Merrimack St.
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SALEM: Robb Motion Picture Service, 214½ Essex St.
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*DETROIT: Clark Cine-Service, 2540 Park Ave.
Detroit Camera Shop, 424 Grand River, W.
Eastman Kodak Stores, Inc., 1235 Washington Blvd.
Fowler & Slater Co., 156 Larned St.
J. L. Hudson Co., Dept., 290.
Metropolitan Motion Picture Co., 2310 Cass Ave.
E. B. Meyrowitz, Inc., 1516 Washington Blvd.
United Camera Stores, Inc., 14324 Jefferson Ave., E.
GRAND RAPIDS: Camera Shop, Inc., 16 Monroe Ave., N.W.
JACKSON: Royal Film Service, 178 Michigan Ave., W.
LANSING: Linn Camera Shop, 109 S. Washington Ave.
Vans Cine Service, 201 American State Bank Bldg.

(*Continued on page* 200)

Classified Advertising

EQUIPMENT FOR SALE

PRINT your own movie titles, stationery, bookplates, Christmas cards, pamphlets, linoleum blocks, etc. Complete outfits, $8.85; larger, $11-$29; rotary, $149; print for others; easy and interesting; rules sent. Write for catalogue presses, type, paper, etc. Kelsey Company, X-50, Meriden, Conn.

FOR SALE BARGAIN—De Vry 35 mm. Motion Picture Camera; good condition; $55. F. V. Lindsey, Morris Plains, N. J.

MODEL A KODASCOPE. Recently reconditioned by E. K. Company, $60.00. "Filmo" 1 in. *f*-3.5. T. H. C. lens in focusing mount, $5.00. Fritz and Hawley, 1030 Main St., Bridgeport, Conn.

BARGAINS in slightly used equipment. Bell & Howell Projector; Victor Automatic Camera; De Vry Projector. These instruments in perfect mechanical condition. Home Movie Service Co., 2128 Cathedral Ave., Norwood, Ohio.

FOR SALE—Kodascope Model A—200 watt Projector; perfect condition; $100.00. Eugene W. Ragsdale, 95 Lenox Ave., East Orange, N. J.

USED EYEMO CAMERA; condition like new; $180.00 with case. Slightly used De Vry 16 mm. projector; $80.00 with carrying case. Herbert & Huesgen Co., 18 East 42nd St., New York.

FOR SALE—Model A Kodascope in perfect used condition. A rare buy at $120.00. Money back in ten days if not entirely satisfactory. Hickok Music Company, Poughkeepsie, N. Y.

FOR SALE—50-foot model, Ica Kinamo standard 35 mm. motion picture camera with Carl Zeiss lens. Camera and extra magazine for $45.00. Outfit guaranteed to be in perfect condition. Irl Gordon, 104 Bittman Street, Akron, Ohio.

MODEL B KODASCOPE, only used a few hours, $200.00; *f*-1.9 Dallmeyer lens, new, $35.00; 4″ Dallmeyer Telephoto, $58.00; 6″ Cook Telephoto with Goerz Reflex finder, never used, $110.00; special Laced Screen, 54″ x 72″, $25.00; few reels of film, 25% to 50% discount. J. B. Hadaway, Swampscott, Mass.

USED BARGAINS—1 Model 75 Filmo and case, $80.00; 1 Model 70 Filmo and case, $97.50; 1 Kodascope B, black finish, $200.00; 1 Filmo Projector, regular model, $105.00; 1 1″ *f*-1.5 Wollensak for Filmo, $37.50; 1 Pathex 9 mm. hand-driven camera and projector, $20.00; 1 Sept 35 mm. automatic movie and still camera, $15.00. Willoughbys, 110 West 32nd St., New York.

TRADING OFFERS

CASH for amateur or professional cine apparatus. Send full description. Old apparatus taken in exchange. Bass Camera Company, 179 W. Madison St., Chicago.

WISH TO exchange 800 ft. of Library Film for copy of Alaskan Adventures or any other good two-reel picture. B. E. Christensen, 702 Church St., Evanston, Ill.

EQUIPMENT WANTED

WANTED—One or two Eyemo Cameras in good condition. J. B. Hadaway, Swampscott, Mass.

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SPECIAL FOR MARCH

A 100-foot subject showing complete scenes with titles of the inauguration of Herbert Hoover (ready March 6th), $6.00. *Every good American should have this film in his library.*

The Buchheister Studios have supplied titles for several of Mr. Hoover's films.

WHERE IS IT?

At the bottom of one of the pages of this magazine is the explanation of the blank below. A careful reader will connect the two and will act.

▼

To the Date.....

AMATEUR CINEMA LEAGUE, Inc.,
105 West 40th Street, New York City.

I accept the invitation of the Amateur Cinema League, Inc., to become an annual League member. My check for Five Dollars payable to Amateur Cinema League, Inc., is enclosed in payment for the dues, $2.00 of which is the special membership rate for a year's subscription to MOVIE MAKERS (Non-member rate $3.00; Canadian $3.25; Foreign $3.50.)

It is understood that immediately upon my election I am to become entitled to all the privileges of the League. It is also understood that there are no duties or obligations connected with this membership other than those which I may voluntarily assume from time to time.

Name.....

Street ..... *City*..... *State*.....

(*Continued from page* 198)

MUSKEGON: Beckquist Photo Supply House, 885 First St.
Radium Photo Service, 320 W. Western Ave.
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DULUTH: Eastman Kodak Stores Co., 330 W. Superior St.
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CAMDEN: Parrish & Read, Inc., 308 Market St.
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Fireman's Drug Store, Market and Broad.
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United Projector & Film Corp., 228 Franklin St.
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City Radio, 42 Cortlandt St.
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* Cullen, 12 Maiden Lane.
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Davega, Inc., 152 W. 42nd St.
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Gillette Camera Stores, Inc., 16 Maiden Lane.
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Pickup & Brown, 41 E. 41st St.
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C. F. Ray, 296 Fifth Ave.
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SYRACUSE: Clark Music Co., 416-420 So. Salina St.
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AKRON: Dutt Drug Co., 7 E. Exchange St.
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CANTON: Ralph W. Young, 139 S. Cleveland Ave.
CINCINNATI: Ferd Wagner Co., 113 E. 5th St.
Fountain News Co., 426 Walnut St.
Huber Art Co., 124-7th St., W.
John L. Huber Camera Shop, 144 E. 4th St.
Movie Makers, Inc., 110 W. 8th St.
L. M. Prince Co., 108 W. 4th St.
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Eastman Kodak Stores, Inc., 1126 Euclid Ave.
Escar Motion Picture Service, Inc., 10008 Carnegie Ave.
Fowler & Slater Co., 806 Huron Rd.
Fowler & Slater Co., 347 Euclid Ave.
Fowler & Slater Co., 1915 E. 9th St.
Halle Bros. Co., 1228 Euclid Ave.
Home Movies Co., 1501-7 Superior Ave.
Lyon & Healy, Inc., 1226 Huron Rd. at Euclid Ave.
Solomonson Optical Co., 735 Euclid Ave.
Stone Film Laboratory, 8807 Hough Ave.
COLUMBUS: Capitol Camera Co., 7 E. Gay St.
Columbus Photo Supply, 62 E. Gay St.
DAYTON: Dayton Camera Shop, 1 Third St., Arcade.
*NORWOOD: Home Movie Service Co., 2128 Cathedral Ave.
SALEM: Butcher's Studio, 178 Jennings Ave.
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Gross Photo Supply Co., 325 Superior St.
Lawrence's, 1604 Sylvania Ave.
Leo MacDonough, 1103 Detroit Ave.
YOUNGSTOWN: Fowler & Slater Co., 7 Wick Ave.

OKLAHOMA

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Alvin C. Krupnick, 9 E. 6th St.

OREGON

PENDLETON: Floyd A. Dennis.
PORTLAND: Eastman Kodak Stores, Inc., 345 Washington St.
J. K. Gill Co., 5th & Stark Sts.
Lipman Wolfe & Co., Kodak Dept., Fifth, Washington & Adler Sts.

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Eastman Kodak Stores, Inc., 1020 Chestnut St.
Jos. C. Ferguson, Jr., 1804 Chestnut St.
Strawbridge & Clothier, Market, Eighth & Filbert Sts.
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CHATTANOOGA: Englerth Photo Supply Co., 722 Cherry St.
MEMPHIS: Memphis Photo Supply Co., Hotel Peabody, 86 S. 2nd St.
NASHVILLE: G. C. Dury & Co., 420 Union St.

TEXAS

BEAUMONT: Thames Magnolia Store, 2599 Magnolia St.
DALLAS: Jamieson Film Laboratories, 2212 Live Oak St.
EL PASO: Schuhmann Photo Shop, P. O. Box 861
FORT WORTH: Hodges & Co., 806 Main St.
FT. WORTH: Chas. G. Lord Optical Co., 704 Main
HOUSTON: Miller Studio, 1321 Capitol Ave.
Star Elec. & Eng. Co., Inc., 613 Fannin St.
PARIS: R. J. Murphy, So. Side Square
SAN ANTONIO: Fox Co., 209 Alamo Plaza.
E. Hertzberg Jewelry Co., Houston at St. Mary's Sts.

UTAH

SALT LAKE CITY: Salt Lake Photo Supply Co., 271 Main St.
Shiplers, 144 S. Main St.

VERMONT

BURLINGTON: Robert T. Platka, 231 S. Prospect St.
RUTLAND: Geo. E. Chalmers Co., Inc.

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NORFOLK: S. Galeski Optical Co., 209 Granby St.
G. L. Hall Optical Co., 257 Granby St.
RICHMOND: S. Galeski Optical Co., 737 E. Main St.
G. L. Hall Optical Co., 418 E. Grace St.

WASHINGTON

SEATTLE: Anderson Supply Co., 111 Cherry St.
Eastman Kodak Stores, Inc., 1415-4th Ave.
Lowman & Hanford Co., 1514-3rd Ave.
Motion Picture Service, 903 Lloyd Bldg., Sixth Ave. and Stewart St.
SPOKANE: Joyner Drug Co., Howard & Riverside Ave.
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EAU CLAIRE: Davis Photo Art Co.
FOND DU LAC: Huber Bros., 36 S. Main St.
GREEN BAY: Bethe Photo Service, 125 Main St.
MADISON: Photoart House, 212 State St.
MILWAUKEE: Boston Store, Wisconsin Ave. & 4th St.
Eastman Kodak Stores, Inc., 427 Milwaukee St.
Gimbel Bros., Kodak Dept., Wisconsin Ave. & W. Water St.
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HOBART: Kodak (Australasia) Pty. Ltd., 45 Elizabeth St.

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AMSTERDAM: Capi, 115 Kalverstraat.
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NIJMEGEN: Capi, 13-17 van Berchenstraat.
Capi, Broerstraat 48.
ROTTERDAM: Bollemeijer & Brans, Korte Hoogstraat 25.

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BUDAPEST, IV: Pejtsik Karoly, Varoshaz U. 4.

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BOMBAY: Continental Photo Stores, 253 Hornby Rd.
Hamilton Studios, Ltd., Hamilton House, Graham Rd., Ballard Estate.
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MILAN 29: Kodak Societa Anonima, Via Vittor Pisani N. 6.

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KYOTO: J. Osawa & Co., Ltd., Sanjo Kobashi.
OSAKA: Fukada & Co., 218 Dojima Bldg.
T. Uyeda, No. 4 Junkeimachi Shinsaibashi-suji, Minami-ku.
TOKYO: Home Movies Library, 515 Marunouchi Bldg.
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Kodak Mexicana, Ltd., Independencia 37.
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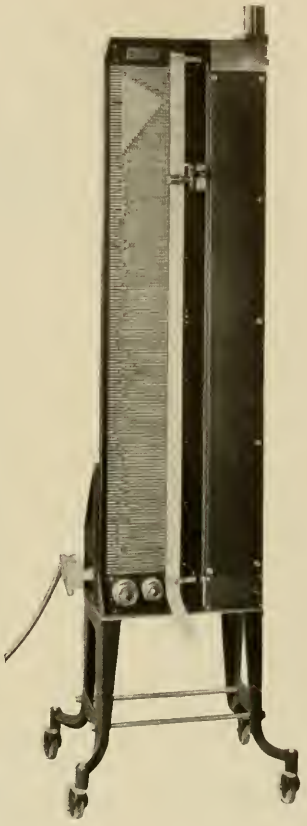

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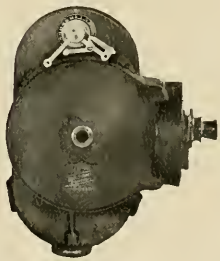

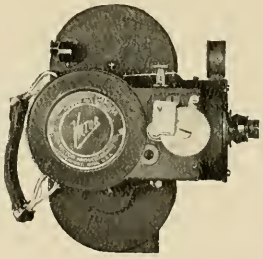

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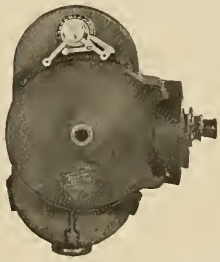

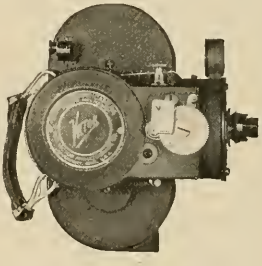

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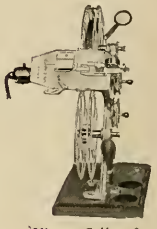

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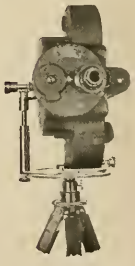

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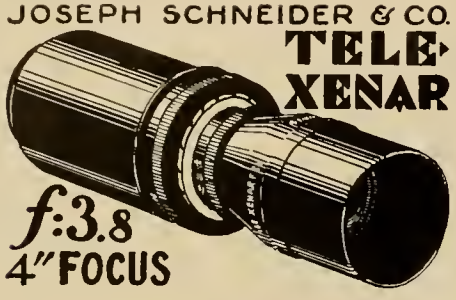

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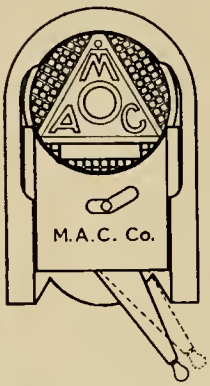

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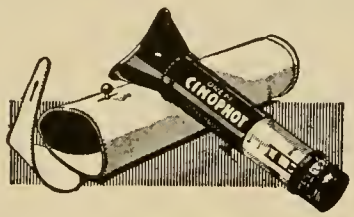

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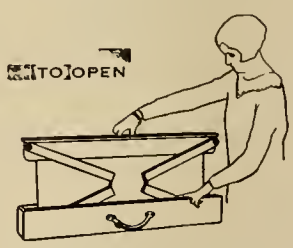

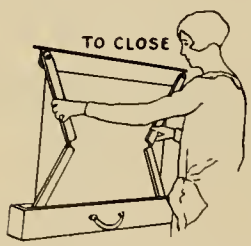

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VOLUME IV | APRIL, 1929 | NUMBER 4

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MOVIE MAKERS is published monthly in New York, N. Y., by the Amateur Cinema League, Inc.

Subscription Rate $3.00 a year, postpaid (Canada $3.25, Foreign $3.50); to members of the Amateur Cinema League, Inc. $2.00 a year, postpaid; single copies, 25c.
On sale at photographic dealers everywhere.

Entered as second-class matter August 3, 1927, at the Post Office at New York, N. Y., under the Act of March 3, 1879.

Copyright, 1929, by the Amateur Cinema League, Inc. Title registered at United States Patent Office.

Editorial and Publication Office: 105 West 40th Street, New York, N. Y. Telephone, Pennsylvania 3715.

Advertising rates on application. Forms close on 5th of preceding month.

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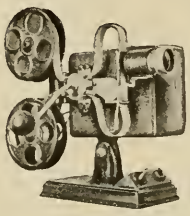

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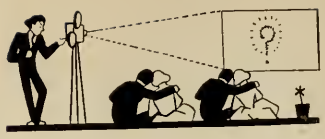

FEATURED RELEASES

For Home Projectors

Bell & Howell Co., Chicago, Ill. Drama, comedy and travel elbow each other in the Filmo Library but American history has the call this month with *The Inauguration of Herbert Hoover*, 100 ft. of films to be taken out of the "archives" one day or other for comparison with the inauguration of somebody or other in Nineteen Eighty Something or Other. Then there is the Circus-Canadian North Woods-Thomas H. Ince feature, *Soul of the Beast*, in which one must count four stars, for Madge Bellamy, Cullen Landis and Noah Beery share honors with Oscar, the elephant, in five 400 ft. reels. *Drama de Luxe* is a two-reel comedy which stars Lupino Lane. The month's list shows one Cameo Comedy, *Mr. Chump*, a 400 ft. reel, and of course two Felix the Cat Cartoons, *Felix Helps the Hunter* and *Felix and Mammy's Flapjacks*, both 100 footers. Three Grand Canyon films conclude the program for April: *Along the North Rim of the Grand Canyon*, *Up the Kaibab Trail to the North Rim of the Grand Canyon* and *Down the Bright Angel Trail into the Grand Canyon*, all 100 ft.

Eastman Kodak Co., Rochester, N. Y. Snap the Gingerbread Man in *Climbing the Alps*. That should be enough for the moment but here come the Doodlebug Volunteers in *The Fire Brigade*. So much for the Fairyland Cinegraphs. More serious are the *Ancient Temples of Athens*, 100 ft., and *Tombs and Temples of the Pharaohs*, 200 ft. of beautiful photography in Cleopatra's country.

Empire Prints, New York, N. Y. Each 100 ft. and a complete catalogue may be had for the asking. Lindy's Historic Reels, the Bremen Flight, the well-known Zobelogs, taking one on personally conducted tours to out of the way spots, travel pictures of Switzerland, Palestine . . . and then on to the comedies . . . "Specials for Everyone," as the slogan goes.

The Burton Holmes Lectures, Inc., Chicago, Ill. This month these famous travelers would take you with them on a trip to the Indian Southwest and you have the privilege of visiting with them *Santa Fe—a City Different* and from there dropping over to *Torrid Tampico*. You may visit the metropolis of the Mexican oil fields where some years ago the "Bad Boy" broke loose, and go further south to find yourself *Under Cuban Skies* or in *Beautiful Bermuda*, incidentally getting some splendid glimpses of that lovely spot from the air. Why travel alone when you can go with Burton Holmes?

Home Film Libraries, Inc., New York, N. Y. The announcement seems brimful of novelty, for here come four 100-ft. reels, *Hindu Life and Sacrifice*, giving a complete 400-ft. unit of Hindu life. There are scenes of striking interest, including actual sacrificial ceremonies and the cremation of a dead Indian girl at a burning ghat, pictures that are said to be startling in their vividness.

Kodascope Libraries, Inc. Here may be secured a picture of extreme and timely interest, *Flying Cadets*, produced under the auspices of the Government. By means of two reels, 400 ft., it shows the entire training course of two novices in flying and brings them to the point where the roads branch into commercial, air mail or military flying. These reels may be had for purchase or rental.

Pathegrams, New York and Jersey City, N. J. Amateurs should secure for themselves the 1929 *Pathegrams Spring Catalogue*, which may be had from dealers or direct from the company. However, specifically mentioned in the April announcement are: Our Gang in *Fast Company*, the Smith Family in *The Bargain Hunt*, in which Mary Ann Jackson stars, both 400 ft. films, and *Mr. and Mrs.*, a novelty in 100 ft. without human actors in which Pathe traces by suggestion a marriage, a honeymoon and the aftermath—just what the aftermath may be is not explained. The program continues with a 400-ft. Western, *The Devil's Twin*, in which Leo Maloney stars, and ends with Billy Bevan in *Divorce Dodgers*, 200 ft. of "matrimonial foolishness."

Ernest M. Reynolds, Cleveland, Ohio. A new catalogue of Mr. Reynolds' Gold Seal Pictures has been issued, listing twenty-five subjects, which include a considerable number of attractive scenics.

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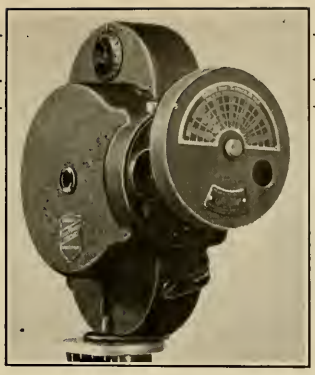
Attachments for Bell & Howell, "70," and Victor 16 mm. cameras, $75 complete. Other models in preparation.



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Praise *vs.* Flattery

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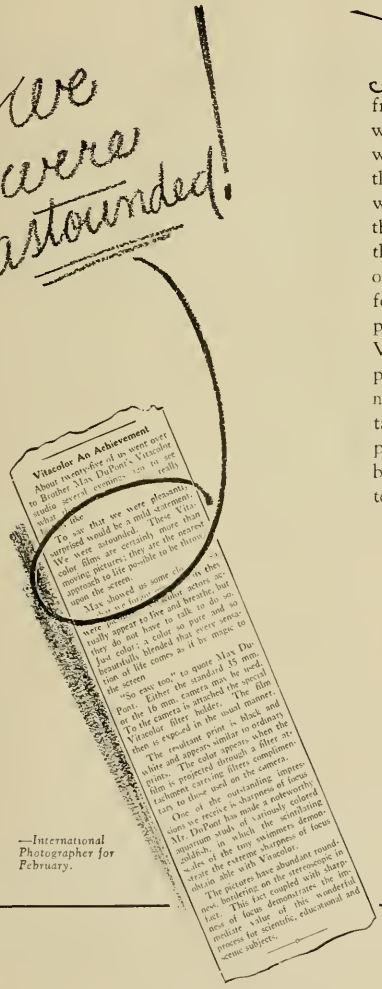
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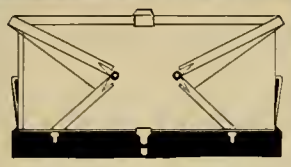

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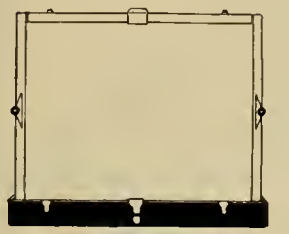

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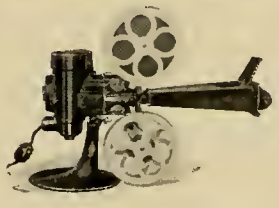

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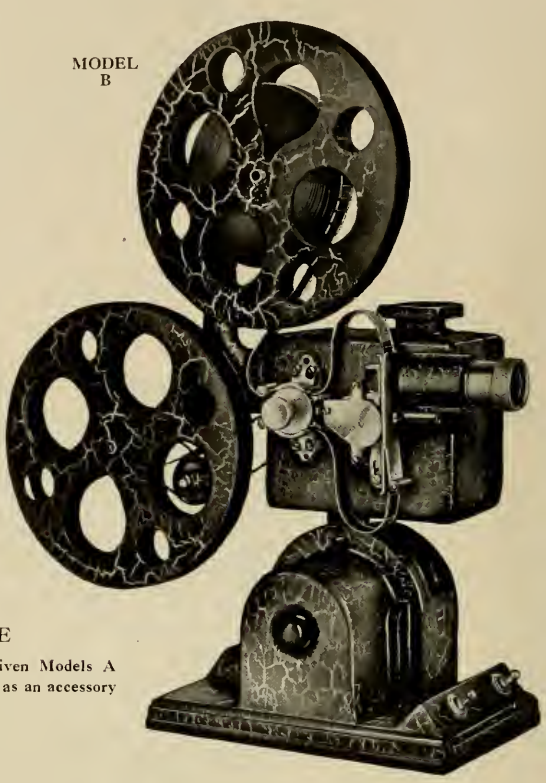

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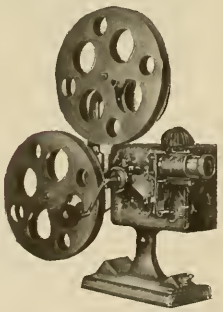

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EDITORIAL

IF one of your friends said to you, "I have written a very beautiful sentence and I want you to hear it," and then read aloud to you these words:

"Tropical iridescent a were brilliant made thousands sun blossoms blazing by riotous colors the from",

you would conclude either that he had started to burn offerings at the shrine of crazy poetry or that he had indigestion from swallowing a dictionary. If he then presented an argument which said that, since each individual word of his sentence is a beautiful word or conjures up a beautiful idea, the sentence is beautiful of itself without regard to its word order, you would probably develop a sudden engagement elsewhere and telephone to his family that friend Bill had gone out of his mind.

¶ But if friend Bill read to you:

"Riotous colors from a thousand brilliant blossoms were made irridescent by the blazing tropical sun",

you would know what he was driving at, although you might think he was ranting in a day-dream. If he asked you if his was not a beautiful sentence, filled with beautiful words and evoking beautiful pictures you would probably grant his point readily enough.

¶ How many times do you present films to your friends in the same formless and disorderly condition as the first of these sentences? How many times do you do your day's shooting completely hap-hazardly, trusting to edit it later? How many times do you ignore CONTINUITY which is nothing more or less than putting two and two together to make a cinematographic four? It is planning your filming—whether it is fifty feet or 500 feet—in such a way that the day's result will either tell a connected story itself or will provide definite pieces for a longer connected story of which the day's filming is an arranged and planned part.

¶ Delightful words collected at random from a dictionary or a book of poems have absolutely no usable value unless they are connected into sentences that start somewhere, move in that direction and get somewhere. Delightful ten-foot shots of film are as valueless as disconnected words until they are brought into a whole. Just as we plan our sentences before we write or speak them, so must we plan our films before we shoot them.

¶ Too many amateurs shrug their shoulders at the word, "continuity", and dismiss it as one of those frilly things that come from Hollywood and are unnecessary for a filmer who wants just straight pictures with "no photoplay nonsense." But continuity goes right on being a necessity for everything in film shooting that runs for more than ten feet. Amateurs may take it or leave it but they cannot ignore it.

¶ Carlyle's comment on Margaret Fuller's melodramatic statement, "At last I am willing to accept the world," is not malapropos. The Chelsea dyspeptic growled out, "Gad, she'd better."

A Word About the Amateur Cinema League

THE Amateur Cinema League is the international organization of movie amateurs founded, in 1926, to serve the amateurs of the world and to render effective the amateurs' contribution to cinematography as an art and as a human recreation. The League spreads over fifty countries of the world. It offers a technical consulting service; it offers a photoplay consulting service; it offers a club consulting and organizing service; it conducts a film exchange for amateur clubs. MOVIE MAKERS is its official publication and is owned by the League. The directors listed below are a sufficient warrant of the high type of our association. Your membership is invited.

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Photograph by Ralph Young.

HUENEKER WOULD HAVE CALLED THIS "A PICTURE."

"A Photograph," He Said, "Is a Picture When It Combines Significant Subject Matter, Composition and Atmosphere."

MOVIE MAKERS

APRIL, 1929

PICTURES *Versus* PHOTOGRAPHS

Practical Methods for Achieving the Essentials of Significant Subject Matter, Composition and Atmosphere

By Epes W. Sargent

MANY years ago I was showing a stack of my photographs to the late James Huneker. Still shots, of course, for the pioneers were yet working on the motion picture idea in their laboratories and had not even begun to think about production.

Huneker, with more patience than he probably would have shown in later life, looked them over and handed back the pack. "Well, Sargent," he said briskly, "you've got about a dozen photographs there and one picture." There was a caustic accent to that "picture." Huneker was still five years from fame, but an unsparing critic, even then.

In view of the fact that there were about forty shots in the collection, his remark about a dozen photographs was not so encouraging, either. But it started me making more "photographs" and a few more "pictures."

Up to then I had been better satisfied with some of the others, but Huneker pointed out that his choice was the only shot combining significant subject matter, composition and atmosphere. It was the atmosphere, or lack of it, in the others, to which he chiefly objected, for I had a good lens and rather prided myself on the sharpness of my pictures. That was in the days when a brother amateur praised a picture he had taken of Niagara Falls, not because it was a good picture of the Falls, but because on the Canadian side, nearly a mile away, three telephone wires cut the skyline.

Some months later I was again criticized, this time because most of the recent shots had too much atmosphere. My critic inferred that lack of definition was not, in itself, atmosphere. The fuzzy-wuzzies were worse than the airless pictures. Between the two extremes I managed eventually to hit an average in which there was neither microscopic detail nor yet myopic dimness.

Composition was something else. Most amateurs can learn not to focus too sharply, but composition is a little harder. The old style amateurs who worked with tripod and ground glass were better able to study composition values than the cine amateur of today. The Kodak was just making its way as a novelty and was classed, with similar types, as a "detective" camera, though no detective could have lugged around some of the miniature soap boxes that masqueraded under that title. One detective camera was fourteen inches long and you focused on the ground glass before slipping in the plate.

Standard view-cameras were things of beauty with rich mahogany and lacquered brass instead of leather or leatherette and it was possible to study a scene before shooting. This made for better placement and a real amateur might examine the subject from a dozen viewpoints before finally taking it. In my mind, a course in view-camera work would be of greatest benefit to the cine shooter of today.

And it's that to which I've been leading up. Put yourself through a course in composition as preparation for the work of making motion pictures.

The average cinematographic beginner wants to start shooting immediately. He shoots everything. If the pictures are not good he shoots some more. Now and then he happens to get a good shot but this is far more often by accident than design. Many amateurs have found it most helpful to practice composition with a still camera, studying their results in the finished prints and then applying whatever was learned to the making of pictures in motion. The compact and economical still cameras which use rolls of motion picture film have proven a popular type for this study.

Another plan is to work with some form of camera obscura. You can make one for yourself very simply. Get one of those dollar cameras sold in drug and cigar stores. Cut a trap in the top for the ground glass, insert a mirror at an angle of forty-five degrees, so that the centre of the tilted mirror cuts the focal point, and you'll have a dandy camera obscura that is not too heavy to carry around. If you are not handy with tools, a carpenter can do the work for you.

Then master the elemental rules of composition. If possible, get a good book on the subject, though the articles on composition in back numbers of this magazine contain all you really need to know. Most of the books are too highly technical. They cover the ground so thoroughly as to be confusing. You do not have to work for all the fine points. Get the general rules.

You know, for example, that it is bad to have a road or river running straight up the centre of a picture. Instead you know one should angle to get a slanting line. You probably know that it is seldom wise to put the central object exactly in the middle of the field. You may also have found that too much fore or background is not conducive to the best results.

So get all of the main rules of composition in your head. Have a clear knowledge of what each rule means. Then write down the last and greatest

"BETWEEN THE TWO EXTREMES I MANAGED EVENTUALLY TO HIT AN AVERAGE IN WHICH THERE WAS NEITHER MICROSCOPIC DETAIL NOR YET MYOPIC DARKNESS."

of the rules, and that is: "There are times when every rule may be broken to the betterment of results." That's the most important rule of all, but until you learn how and when to break the *fixed* laws, stick to them.

One of the first things the novice is told is not to shoot into the sun and yet breaking this rule will sometimes give a beautiful shot. More often it will merely spoil film or plate. By knowing just when, one can disregard the rule. Until then, however, go by the book.

Now take your camera obscura and go out and put the rules into practice. Select a subject and aim head on and then from both sides. Start in the middle and work both ways, stopping every few feet to note how the scene changes as you move around. Come closer in. Go further back. Take a hundred mental shots at the same subject and figure out which are best and why. That's the important part, the why.

All this may sound tedious and uninteresting, but if you really want to make pictures and not photographs, you'll not find it so. It will be fun if you have a genuine desire for the best results possible.

Taking an entire day, it is a good plan to start and work out and back. Then you will find what a difference a change in lighting makes. The flat scene of the morning may be better when observed in the afternoon sun. Sometimes the reverse is true. Keep studying until you can sense what is lacking in a lighting and tell approximately when the object will be best lighted.

For black and white work it will help materially if you use a monotone filter, blue for ordinary film and the new filter for panchromatic. They will help more than a little to reduce color to actinic values in making your studies. That's where the amateur so often goes wrong. A colored scene is often pretty for the sole reason that it has color. Done in black and white, the composition may be poor and the general effect bad.

Supplement your study with the camera by noting other pictures, both still and motion. Motion pictures are particularly helpful, for you'll see many clever camera tricks, providing you watch the photography rather than the story. But the main point is to study composition and you can get this from any print. Look for the good and bad alike, for often more can be learned from a poor picture than a good one.

In the course of time you will arrive at the stage where the sense of composition is instinctive. At any rate you will not have to figure it out by rule. Almost without conscious effort you'll see the photographic possibilities of the scene and sense the best angles from which to shoot it.

After that you won't need books on composition. You can be your own authority. Then, having mastered atmosphere and composition, you are at last equipped for the making of photographs. Let us go on to making pictures.

This is going to be harder and will perhaps take longer, but it is going to be even more worth while. In the beginning the amateur is content with mere motion. If the picture shows people moving around, that's enough. But the man who is forever content to make merely photographs is not going to get much out of his camera. The real reward comes in making pictures; in putting soul into one's photographs.

Perhaps you read, some time ago, the story of the negro butler in Chicago who was eager to get a picture of the Twentieth Century Limited coming into the station. He had only one day off a week but each holiday found him at the station waiting for the train. At last he got just what he wanted. The two sections of the crack flyer came rolling in, almost together. He pressed the button and secured what had been in his mind's eye for months. His long hours of waiting had been rewarded with a picture as artistic as anything an artist could conceive. He *was* an artist, else he could not have achieved that composition. He was willing to wait until his camera could register precisely what was in his mind's eye.

Last summer a man went on his vacation with all the film he could carry and came back with every inch of it ready to go to the laboratory. He had indulged in a regular cinematic orgy. Yet he had only a few photographs and no pictures.

One of his shots was a long covered bridge, the old-fashioned bridge that is so rapidly disappearing. He

got a very good reproduction of the bridge. Then he got a friend to take him through it in an auto. He had seen the same thing done in the movies when a train goes through the tunnel. That shot of the old Haverstraw Tunnel, by the way, was one of the earliest Biograph hits, along with *The Twentieth Century Limited at Sixty Miles an Hour* and *The Fire Engines at Atlantic City*.

Probably a lot of his friends are going to rave over the shot as the car enters the bridge and the spot of light at the far end gradually enlarges until the car is again in the open. It's a fair photograph but it isn't a picture.

The second week of his stay another camerist came along and number one generously proceeded to give the newcomer the benefit of his experience. Of course the bridge was one of the first spots to which he was taken. The new man took a look at one end, went through and regarded the other. Then he turned to his companion.

"The west end is better," he said. "I think I'll shoot it about half past eleven tomorrow."

"Aren't you going to do it now?" was the amazed question.

The other shook his head. "Light's not right," and with that he retraced his steps over a dusty mile and a half without having shot an inch of film.

The next forenoon he was back. The sun was far enough over head to give illumination without shining directly on the weather beaten boards of the entrance. It glanced along the roof and side and threw only a slight shadow. Then a passing small boy was hailed with an inquiry as to whether he wanted to pose. Of course he did. Another ten minute wait resulted in an old-fashioned buggy coming along. Briefly the farmer was told what was wanted and he turned his rig and backed into the bridge.

For about four seconds the camera ground on the bridge, giving the eye time to get the details, then the small boy came down the road, carefully ignoring the camera. The buggy followed and the farmer paused, apparently offering the boy a lift. The lad climed into the empty seat and they drove into the dim obscurity of the bridge. It was less than thirty seconds, but it was a miniature story and it meant something.

Of course you can't stop to stage a play for every shot but almost always you can put some story element into your composition.

Suppose you want to take a picture of the family dog and also want to add the dog house because you made it. You can put the dog in the door of his house, shoot head on and get a nice view of the house and a couple of square yards of the concrete garage on the back lot. On the other hand, you can move around until a background of lilacs is secured in exchange for the concrete blocks, by selecting the time of day when the lighting is just right. Compose the dog in the doorway, start the camera and suddenly produce a cat, making sure, however, that the dog is on a short chain.

First your picture will show the pup peacefully dozing, then suddenly he sees something and lunges violently at the camera. If it were not your dog, which of the two shots would you rather look at? Of course! The second shot is a picture. If it is your own cat, you can shoot at a different angle and have her come in and steal the dog's bone, which unfortunately is just out of his reach. Perhaps the cat won't care for the bone but if you let her see that there is some cream in the bottom of the dish, you'll have no trouble with stage directions.

One father makes a picture of his very new baby every week. Instead of just running off a few feet of film, he tricks the pose. One week to the infant's amazement he burst a paper bag back of the camera. Another time he caught a pigeon and let it fly up from behind the camera. Again, a jumping jack produced a pleased smile. A bottle taken away and restored just after the picture started was a delight.

The result is that each section of the growing film offers diversity instead of presenting succeeding shots of a rather dumb looking infant. They interest others, as well as the proud parents, because they are more than merely photographs.

The real cinematographer gets his enjoyment out of making pictures, not from merely taking photographs. Get into the top class and be a picture maker through study and practice!

"ONE OF THE FIRST THINGS THE NOVICE IS TOLD IS NOT TO SHOOT INTO THE SUN AND YET BREAKING THIS RULE WILL SOMETIMES GIVE A BEAUTIFUL SHOT."

Photograph by Paramount-Famous-Lasky.

"TO IMPROVE OUTDOOR PORTRAITS, REFLECTORS SHOULD BE USED."

MAKING *Your* MOVIES BETTER

Advice for Beginners on Exposure, Focus, Reflectors and Tripods

By H. Syril Dusenbery

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IT is surprising how easy it is to improve your movies if you are willing to give the subject a little time and serious thought. If you want pictures to be above the average run of movies you must do more than average work when taking them. The movie camera has been carefully designed so that practically no technical knowledge of photography is necessary to get results. Doubtlessly you were surprised on projecting your first reel. You hadn't realized how easy it was to make movies! However, once the novelty wears off, you begin to wonder if it isn't possible to make your pictures better, not only dramatically but also photographically. No matter how elaborate or refined, a camera cannot give exceptional results unless it is used intelligently.

The first essential in motion picture photography is an understanding of the proper lens setting to give the film the correct exposure and the subject of exposure seems to give the most trouble. Unless you are an experienced photographer and a good judge of light conditions you should own some sort of exposure meter or chart. Select any make that appeals to you and then stick to it. By doing a little systematic testing you will quickly learn any variations in the reading of your particular meter. The matter of the personal equation enters into the use of any exposure meter, as no two people see things exactly the same way. It is, therefore, recommended that your meter be tested against such results.

To test an exposure meter take an average scene, such as a street, and determine the lens setting with it under the given light condition. Jot this down in your note book for reference. Now shoot a few feet of film with this recommended exposure. Change your lens setting to the next larger opening and shoot a few more feet. Finally, close your lens to the next smaller setting below that suggested by the meter and again shoot a few more feet. Make notes of exactly what you have done. When the film is projected on the screen you can quickly decide which of these three shots appears best and, by referring to your notes, you can see how the setting of the camera compared with that recommended by the meter. It may be that you are in the habit of reading your meter too high or too low. This test will show you at once. It is well to repeat it under different light conditions and with several different types of subjects. While reversible film has very great latitude, a little careful testing will demonstrate that there is a very definite lens setting that gives the best screen results. In this way you will quickly master the subject and your exposure troubles will vanish.

Unless your lens is of the fixed focus type, the matter of correct focus is the next factor that should be given careful attention. Needle sharp pictures can only be obtained by accurate focusing. While errors in exposure can often be corrected by chemical treatment of the film, there is no way, as yet, to correct the focus if it is not properly set at the start. All focusing lenses have a definite setting for "universal focus" that is excellent for rough, quick work, but if you envy the clearness of the professional picture you should take the time to focus each scene carefully. With subjects near the camera and with closeups it is best to actually measure the distance with a tape line. In the studios of Hollywood all the camera men do this unless they are able to focus directly on a ground glass through the lens of their camera. A tape measure is a very useful accessory. A fifty foot tape should be part of every movie maker's equipment. As a convenient substitute for the tape line, a range finder or focusing device may be employed. If you are anxious to improve the clearness of your pictures it would be well to learn how to estimate short distances by eye. This is not nearly so difficult as it might appear. In fact, with a little practice, it becomes quite easy. Measure off on the ground such distances as eight, ten and twenty-five feet and get to know just how these distances appear to the eye. Make a mental picture of them in your mind. Practice guessing a few distances and check them up with your tape measure. If you do this a few times you will soon become able to estimate distances quite accurately.

The finder on your camera will also help you to establish distance. You will discover that when a person of average height just fills the finder he is a very definite number of feet away. By measurement, learn how far this is with your particular camera. You can also standardize on other objects such as lamp posts, telegraph or trolley poles and the like. If you jot down these various distances in your note book or memorize them, you will find them a great aid in setting the focus of your camera. With the ordinary lens it is not necessary to focus on objects beyond one hundred feet. On the other hand it is of utmost importance that all closeups be focused accurately. A slight error in a closeup will throw it completely out of focus, whereas a similar error in a long shot will pass unnoticed. Take time to focus every scene and you will have nothing to regret.

To improve outdoor portraits, reflectors should be used. Their purpose is to direct the light into the shadows which would otherwise photograph so dark that the details would hardly be discernible. Reflectors are considered indispensable in all professional work. No producing company would think of leaving its reflectors behind when it went out on location. Reflectors are so simple to make and so easy to use. They improve the photography to such a marked degree that every movie maker should provide himself with several. The best material to use is wall board. A sheet about two by four feet should be mounted on a light but well braced wood frame to insure rigidity. Two such frames may be hinged together so that when opened out flat a reflecting surface four feet square is exposed. This surface should be given several coats of a good grade of white paint. To reflect a soft diffused light

Photograph by Fox.

"THE SECRET OF ROCK STEADY PICTURES IS USE OF A TRIPOD."

a flat, dull finish paint is recommended. For a harsher and more brilliant reflected light, the final coat should be a glossy white enamel. Tin foil is also sometimes used to give a very strong reflected light.

When using reflectors remember that it is their purpose to illuminate the detail in the shadows. It is neither necessary nor desirable to attempt to eliminate the shadows entirely. Reflectors should be used to lessen the strong contrasts between the highlights and the shadows. The more intense is the direct light on one side of the subject, the more necessary it is to use reflectors to illuminate the other side. They are especially useful when making a closeup of a person wearing a large hat or standing in a shaded doorway. A little light reflected into the shaded face will bring out the features to a surprising degree. The untrained eye may not detect the difference brought about by the use of reflectors, but the sensitive film in the camera will. The only reason that reflectors have not become more popular with the amateur is because they are not always easy to transport, due to their size. However, if you seriously want to improve your pictures, you will make use of reflectors wherever possible.

While the modern amateur camera is particularly designed to eliminate the tripod, nevertheless, the secret of rock-steady pictures is to use one. If your pictures vibrate or sway when projected, by all means get a good tripod. This has been emphasized many times already. All serious workers use tripods.

Of course, if you are satisfied with your present results, the suggestions offered here will seem irrelevant. The professionals and painstaking amateurs realize their importance and will vouch for them. You will make no mistake in giving them a trial. You will immediately see how they improve your results.

"WITH SUBJECTS NEAR THE CAMERA IT IS BEST TO ACTUALLY MEASURE THE DISTANCE WITH A TAPE LINE."

Photograph by Metro-Goldwyn-Mayer

THE CLINIC

Edited by Russell C. Holslag

System in Editing

THE amateur film editor approaches his task for the first time fired with optimism. He projects his film just as it came from the finishing station, then he proceeds carefully to cut it into its component parts. Each of these parts he winds into a tight little roll around which he attempts to snap a heavy rubber band. In the ensuing struggle, the film usually wins. Then it occurs to him to wind each strip into a looser roll and fasten the ends with a paper clip.

This he finds a distinct improvement but by this time all the rolls are nicely mixed up and he discovers he must spend much valuable time peering at the little pictures in order to re-identify his scenes. Much of his optimism has now waned.

The moral is: save your energy for the actual editing, in itself a most fascinating task. Identify your sequences beforehand, either by placing small gummed stickers on the film itself. directly it has passed through the projector, or by clipping some sort of descriptive tag on the small roll as soon as it is cut off. A tentative arrangement of sequences may then be made; the mind will grasp the continuity as a whole, and a logical and more actually creative editing of the film is likely to result.

Members of the League have from time to time contributed valuable suggestions from their experiences along this line. Mr. A. K. Coomeraswamy, of the Museum of Fine Arts, Boston, Mass., finds his editing problems solved by the use of small circular pill boxes into which the coiled-up films are slipped. The title of each is written on the outside of the box in pencil. When the films are spliced the pencil titles are erased and the boxes used over again.

"I use egg boxes for holding the footage to be edited," writes Mr. O. D. Ingall of Nantucket, Mass. "I wind the strips of film, slip them in the little divisions and drop in a small piece of paper describing the scene. Each full box contains a major division, for example: 'Family,' 'Around Town.'"

Mr. R. P. Barrows of the Barrows Radio Laboratories, Portland, Me., adds the following idea, which is useful as a finishing touch to the edited reel: "I splice a white leader strip at the beginning of each reel and a black trailer strip at the end. In this way the operator can tell at a glance whether his film has been rewound. The black trailer also allows the projector to be stopped or another projector started without that disconcerting white flash which spoils the effect if allowed to occur at the end of the film."

Ideas like these are the unseen factors which contribute to the interest and merit of your work. By all means adopt the attitude of mind which prompted these ideas, which recognized the value of *system*. At the very least you will save yourself much irritation.

Two C's in Season

WHY not let your handling of borrowed films be governed by the two C's—Caution and Courtesy? We say this with reference to films loaned by one amateur to another as well as to those of the Club Film Library, which usually receive excellent treatment. However, from time to time a film is returned to it in two or more pieces when it was originally sent out in one. Sometimes even the simple courtesy of re-winding is overlooked. May we therefore urge caution in handling and projecting borrowed film and courtesy in returning it in its original shape? If a splice accidentally does pull apart while projecting, and the borrower is unable to re-splice, he should enclose with the returned film a short note indicating the nature and extent of the damage. Please do not return film joined together with paper clips, hairpins, or bent pins. We already have ninety-eight per cent cooperation in this matter. May we ask for the other two per cent?

Tariff Appeal

THE president of the Amateur Cinema League and the managing director recently appeared before the Ways and Means Committee of the House of Representatives, which is

now engaged in drafting new tariff legislation for the coming special session of Congress. They presented a brief to the Committee on behalf of the League and of amateur movie makers in general, asking that the existing tariff assessed on amateur motion picture films made abroad on American raw stock be removed. This brief is designed to request Congress to give amateur movie photographers the same privileges now enjoyed by amateur still photographers. The brief contemplates that this remission of tariff shall apply only to those motion pictures which are brought into this country, made on American film and not intended for commercial exhibition or for sale. The request is simple, the situation is one that manifestly calls for relief, the representatives of the League were extended a most courteous hearing and there is every reason to believe that Congress, in its wisdom, will grant this request.

Extending the Field

THE ever- widening variety of uses to which the amateur cinematographer may put his hobby is well illustrated by the activities of Mr. Ernest G. Clark, President and Treasurer of the Clark Orchestra Roll Co. of De

(*Continued on page* 252)

FILM *and the* FLEETING ART

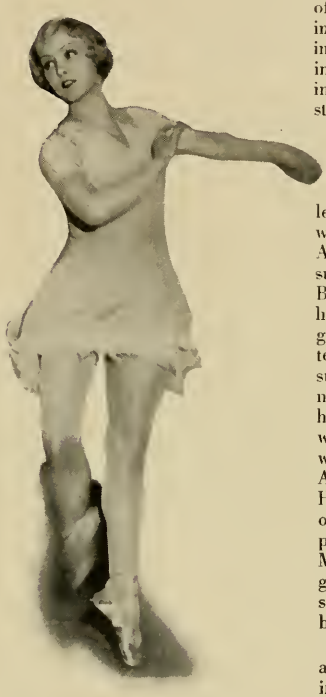
How a Great Ballet Master Relies on the Cine Camera to Teach and Preserve His Art

By Louis M. Bailey

IN this mechanistic age when the precision of the machine and the high standard of efficiency and economy resulting therefrom influences practically all forms of human endeavor and particularly art, that most perfect form of human accomplishment, it is not surprising that a machine, the camera, should be employed effectively in capturing and holding for analyzation the most fleeting of art forms, the dance.

This highly practical use of slow motion film is the method employed by Ivan Tarasoff, internationally famous ballet master, in teaching technique to the members of the National Dancing Masters' Association, themselves experts in the intricacies of Terpsichorean requirements. For, as Mr. Tarasoff explains, when a dancer on exhibition executes the routine of a ballet, the rapid expansion and contraction of muscles in movement is too fast for the human eye to follow. This same routine, however, photographed in slow motion by means of the motion picture camera, becomes, on projection, a series of separate and distinct movements, rising and falling, a revelation of balance, poise and all the various rhythms that go into the creation of the dance. Seen as such, they may be dissected and discussed, the knowledge thus gained to be imparted later to students beginning the study of muscular control and the other technical problems of their art.

To Mr. Tarasoff must go the credit of discovering this latest possibility of the camera. A Russian by birth and former instructor of the Diaghiliev Company, he has also always been an ardent amateur photographer. As member of the Moscow Photographique Societe he was frequently prize winner in European exhibitions. Stereoscopic cameras, Lumiere color plate, each new development in the photographic field found him interested and enthusiastic.



Photographs by Victor Ammatograph Company.

A DANCE MOVEMENT TOO FAST FOR THE EYE BUT NOT FOR THE CINE CAMERA, IS ILLUSTRATED BY THIS SPECIAL STILL.

MR. TARASOFF FILMING MARY EATON WITH HIS ULTRA SPEED VICTOR.

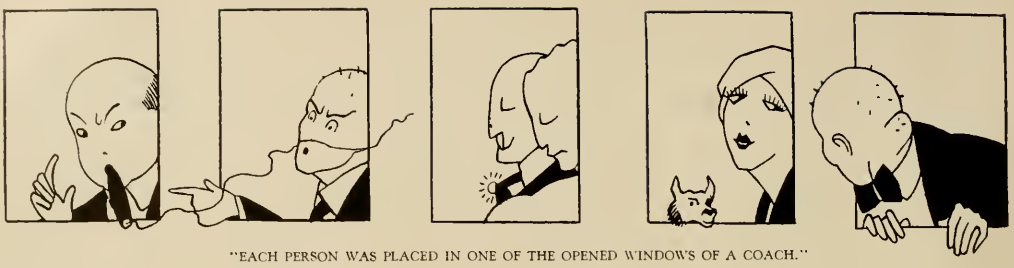
Quite naturally, then, the introduction of amateur cinema equipment was of immediate importance to this versatile artist as it brought within the realm of the experimenter all the alluring beauties of motion pictures, as well as technical possibilities which previously called for the more complicated and expensive professional equipment.

In discussing the technique of any art there arises that age old platitude, form versus the idea to be expressed. But without technique, or a pattern of expression, the idea never becomes intelligible, and to become intelligible in his conception of beauty, projecting it so that others may share his insight, is precisely what the artist strives to achieve. In dancing, as in every medium of expression, whether it be literature, painting or photography, the rules must be mastered first. Once learned, they may be disregarded at will in creating the greatest effect. And very often the most perfect result is secured by breaking the rule. But only from the artist, fortified in his ability to surpass the rules, can great art arise, for he has learned that technique is very important—to be surmounted. It is in teaching the technique of the dance that Mr. Tarasoff has employed the amateur camera with such effect, as a list of his pupils will readily support. Mary Eaton, Ada May, Louise Brown, Harriet Hoctor, Barbara Newberry and a host of other Broadway favorites are the product of his methods. Wherever Mr. Tarasoff's films are shown, a group of fascinated spectators learns something of the art which has made both teacher and pupils famous.

Another use of the camera encouraged by this famous master is recording on film for posterity the fugitive and transitory beauty of the dance as executed by Pavlowa, for example,

(*Continued on page* 265)

THE CINE CAMERA HAS BEEN MARY EATON'S "BEST FRIEND AND SEVEREST CRITIC."



"EACH PERSON WAS PLACED IN ONE OF THE OPENED WINDOWS OF A COACH."

WHOLESALE PORTRAITURE

Ten Suggestions for Making Group Pictures that Are Screenable

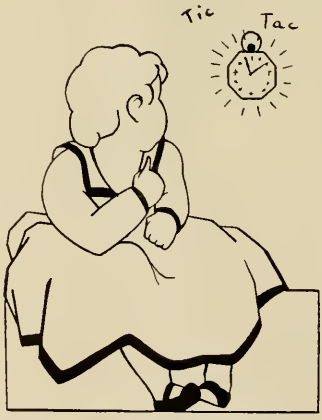
By Epes W. Sargent

SOMETIMES the ownership of a movie camera brings its responsibilities. It's fun to be able to go around shooting everything you want, but now and then you have to shoot something you don't want. If you've never had to make "duty" pictures, you are fortunate. And the hardest to shoot are the groups. If you have any artistic feeling you hate to line up the graduating class of the high school, the dramatic society, the volunteer fire department, shoot a few feet of each and get precisely what any still photographer would have obtained. You feel that there should be more motion. That's what motion pictures are for. It can be done, with a little thought.

For example, one ingenious artist was asked to take a picture of the high school graduating class. He had a daughter in that class and a son in the juniors. He didn't like to refuse. Instead of a set group, he marched them, spaced about six feet apart, across the field of the camera and at the centre of the optical stage each made a bow to the lens. That took the curse off the stiffly posed line and the following year, when the boy graduated, he was able to further improve on this plan.

He spent a couple of evenings with his son and on the fatal day he was ready. Using a little more film gave each member of the class a solo. The captain of the baseball nine was in uniform and paused to swat a home run, the ball being thrown in from outside the camera lines. The girls of the basketball team came on as a group and tossed the ball, while the star of the track team breasted an imaginary tape.

Where there was no other distinction some personal touch was given. A decidedly plump girl who blamed the confectioner for her troubles crossed the stage with a five pound box of candy which she proffered the imaginary audience, and a boy whose first adventure in smoking had been almost a class scandal in his freshman year puffed on the biggest cigar to be obtained. A girl who was notoriously proud of her ankles paused to hitch up her rolled stockings, and the class bookworm stumbled across engrossed in a volume until someone apparently yelled at him to take a bow.



"INTRIGUED BY THE TICKING."

When shown to the class, the production was voted "a riot."

Another camera worker with a similar problem was more ambitious. He planned to make the picture indoors and fitted up an easel on which he placed a "canvas" about three by four and a half feet. This was made of one by two-inch lath on which a sheet of white paper had been tightly pasted. In order to secure paper without a seam or crease, he got the local newspaper to let him have a piece from the end of one of the big rolls used in a web press. This was thoroughly and evenly dampened before being placed on the frame. In drying it shrank tightly. A drapery on either side was used to conceal the background.

An irregular opening was made in this "canvas" behind which the class members were posed, one by one. Two lights were used on one side of the sitter and one on the other while the backing was lighted by two 100-watt lamps to kill the shadows.

Each pose was properly lighted for that particular sitter and two feet of fully exposed negative were made with another foot on either end faded in and out by passing a graduated strip of glass in front of the lens. There were forty in the class and each posed by appointment, the work stretching over five nights. In assembling, the individual poses were joined and on projection the faces seemed to fade in and out of the canvas, the change-over having been made as soon as the fade was properly indistinct, but not entirely black. Carefully made, the effect was very good.

It worked so well that the artist is planning a variant. He is going to make his canvas of builder's board, to stand harder usage, painting the surface dark and cutting an oval hole large enough for the average face. An artistic friend is going to make characteristic bodies for the faces of the members of his club, changing the body for each face, a device similar to that used in post card galleries. He plans to use only a foot and a half for each subject, with no fades.

One unfortunate camerist was coerced by his wife into taking an entire baby show, staged by a better babies club. There were thirty-nine babies in the group, each under two years of age. He had seen the news reels and decided that he would not

simply pass "down the line." His young son frequently acted as his aid and he was pressed into service.

Standing in front of the first baby, his son blew up a paper bag and burst it. The look of surprise that was one second ahead of the yell was filmed. A two-year-old was handed a watch (a dollar one) and intrigued by the ticking. Another child was offered a bit of candy and shot just as his baby hands reached out for the coveted morsel. One young man of nine months got his bottle, while another had his taken away just before he had his moment before the lens. A ten cent "cat cry" proved worth more than the dime, and a balloon dangled just behind the camera won a picture in which the child followed the weaving gas bag with fascinated gaze. Later it was given another baby to clasp in her pudgy arms. There were thirty-nine pictures to be proud of when the job was done, but the thing which brought the most joy to this cinemaker's heart was the fact that not a single child was shown in a bathtub!

A fancy dress ball, an annual event at a country club, had always been interrupted by a professional photographer who made the usual stilted poses. Last year the professional was displaced by a capable amateur, who was on the entertainment committee. He borrowed several lights to supplement his own and in an ante-room staged a series of tiny dramas. A monk gave a most un-monkly kiss to a pert milkmaid; a pirate wrote his name on Columbine's dance program; two ladies of the Empire discussed Napoleon behind their fans and a clown laughingly parted Romeo and Juliet.

The reel not only gave distinction to the next monthly entertainment, but enlargements, made by a professional, yielded a profit which was turned over for tournament prizes.

The same man, when asked to make a group photograph of the club, split the group into units. He made something more than a picture, with a notorious duffer laboriously excavating himself from a sand trap, a foursome, famous as "The Noisy Four," in a heated argument on one of the greens (snapped without their knowledge), Jimmy Howell driving up in his sporty-looking roadster followed by a motorcycle cop with a summons, the tennis courts in use, the swimming pool, a couple of porch parties, the big fireplace in the lounge with a

"FOLLOWED THE WEAVING GAS BAG WITH FASCINATED GAZE."

group of "winter golfers" re-living their summer triumphs, the official "kabitzer" superintending a pinochle fight, and similar characteristic shots. It showed every phase of club life, which was what the Board of Governors had asked for, but it broke up the monotony of straight scenic shots.

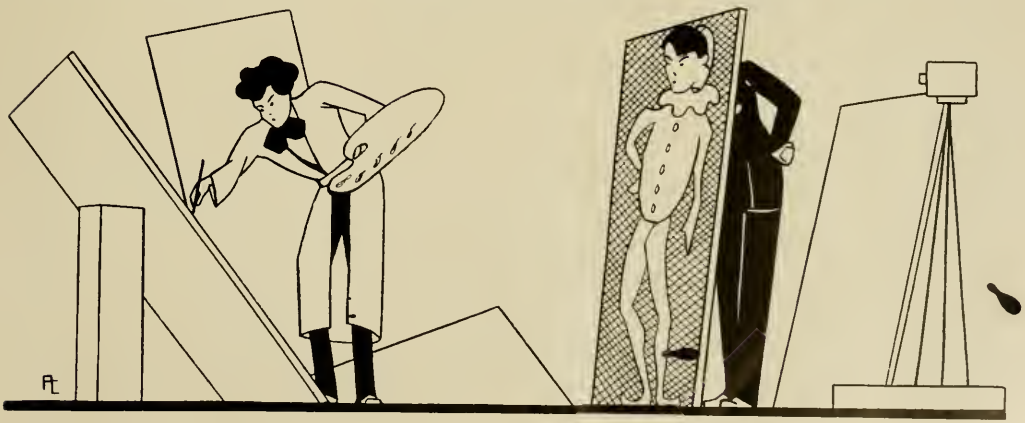
"AN ARTISTIC FRIEND IS GOING TO MAKE CHARACTERISTIC BODIES FOR THE FACES OF THE MEMBERS OF HIS CLUB."

Much the same thing was done by another man at a picnic. He filmed all the joys of picnicing from the ants in the butter to the man who sat in the pie. The pie was a plate filled with paperhanger's paste and the predestined victim carried along an old pair of white ducks. For camera use, a huckleberry pie probably would have been even more effective. It could have been made out of sponge or cotton soaked in purple dye. An extra suit was also carried for the small boy who fell in the brook.

Another and smaller group was made into a hall of fame by moulding a pedestal on a board and letting the various subjects pose head and shoulders above the base. A black backing was used and black cloth over the bare shoulders brought the subject squarely onto the pedestal. Faces and hair were made up in white and the lighting was largely from overhead to bring out the details. It was a lot of trouble but a novelty. In trying it, be careful to powder heavily to kill the greasiness of the cold cream foundation or there will be halation.

Another novel idea was used to film a dozen people starting on a railroad trip. Instead of posing them on the observation platform or in front of a car, each person was placed in one of the opened windows of a day coach and a continuous shot made as the train slowly pulled out, the camerist swinging aboard the rear platform. It made a surprisingly good effect and required no more effort than borrowing the car windows from the day coach passengers, since the double Pullman windows were too awkard.

All of these stunts require more or less ingenuity. However, if it is only necessary to satisfy a crowd you do not care about, just mass the group, shoot and forget it.



MOVIE MAKING *in* MEXICO

A Delightful Tale of Cine Conquests in the Land of Revolutions

By Emma Lindsay Squier
Author of "Bride of the Sacred Well"

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MEXICO rates ace-high with me as being most colorful of all the countries between the United States and Panama. It was my first love, so to speak, and therein was gained my first experience with a motion-picture camera.

I suppose, obviously, the first rule for any amateur photographer is that he must learn what to take and what not to take. It sounds simple, but in a country like Mexico it has its complications. I was fascinated by the picturesque harbors of such places as Manzanillo, Guaymas and Mazatlan, and ground out a large amount of footage of them—only to find, of course, that shots taken at long distance and from the undulating deck of a ship merely gave, when projected, a vague seasickish view of a dim, uninteresting shore line.

And how intriguing were the jungles and the dense green groves of banana plants and cocoanut palms! Perfectly gorgeous to the eye—but I found to my dismay that the projector announced "no sale" when I got them home. There was not enough contrast.

Mexico being the most fascinating country in the world because nothing ever happens in the expected way except the unexpected, the amateur photographer may even have the experience of facing a jail sentence from behind the finder of the camera. No one will tell you on getting your passport vised that cameras are not supposed to be permitted in some parts of the country—though in most places, of course, they are. However, at Manzanillo, one of the ports of debarkation for the west coast, they are positively prohibited. Personally I can't blame the authorities there for the ban, for of all the filthy holes in the wide world, Manzanillo certainly takes first prize. But it is hard to be faced with such a prohibition when one is merely passing through the town as quickly as possible to get into other parts of Mexico where a camera, far from being "prohibido," is welcomed.

I still don't know how I got my camera through the customs at Manzanillo. Perhaps my supreme innocence and ignorance of the ruling put a spiritual camouflage around the instrument. At any rate, I went brightly around the town shooting scenes of the Indian market and of the "mariache" singers, those wandering minstrels of Mexico who, with their primitive harps, guitars and violins, keep alive the lovely unpublished music of that southern land.

MAKING THE MOVIES PAY

This Little Pirate Does His Camera Stuff Only for a Fee.

But imagine my horror, several months later when I heard the rumor that a law had been recently adopted forbidding undeveloped films to go *out* of the country! The penalty for any evasion of this law was said to be confiscation of films and camera, the imposition of a fine, and, very probably, a sentence in a not overly-clean Mexican jail! I was in a terrible state of mind for I had paid for the development of my films in the States, and the only place in Mexico equipped to do this kind of work was in the capital, at which I touched only briefly in my wanderings, preferring to spend my time in the less tourist-infested parts of the country.

Naturally, I was in a ferment and so were all my friends. We considered one idea after another, discarding each in turn. I got letters from the Gobernadores of various states, expatiating in detail on the cultural advantages of the films I had taken and how they were intended for use in the schools of Los Estados Unidos. But I knew—and so did everyone else—that no letters from any Gobernador whomsoever would get by an underpaid customs officer, whose deficit in salary is rumored to be made up in graft from the "turistas."

Finally in desperation I simply packed my camera and films in the trunk, making no attempt to hide them—although of course they *were* covered with a certain amount of clothing. I came out of Mexico just a half jump ahead of the worst floods they have had there in years, with the train crawling along for miles on rails that were under water, expecting at any moment to be bumped off into a ditch, and going at a sick snail's pace across bridges that were known to be unsafe but wouldn't be condemned until they had crashed with a train on top of them.

So, what with the floods, and wondering what a Mexican jail would feel like from the inside looking out, I don't think I took a really good breath until a most affable young Mexican at the Jaurez border opened my trunk, slammed it shut, and affixing the custom seal bowed me out of the office. All my worrying for nothing! But then, that is Mexico. What you expect never happens.

I should explain in passing that the Mexican authorities in this country, on inquiry, report that there is no such ruling at this time. On the occasion of my visit it was rumored to have been enacted because of the use our film companies once made of

Mexicans for heavy villainy and the dirty work of western pictures.

Such a retaliation would, of course, have fallen most heavily on the innocent by-stander, who has no intention of filming anything underhand. It is ever thus: the Caballeros shooting at each other in an election brawl usually manage to wing a couple of passing pedestrians, a dog and a buzzard. I once saw a "cargador" (a baggage porter), get eleven shots in the chest by carelessly taking refuge in a doorway near which two political opponents were having an argument with bullets.

The Mexican people, for the most part, are naively delighted by any kind of a camera, and will pose or go through any action that the amateur photographer directs. My chief difficulty was in explaining to them that they could *move* while I was taking the picture. When I was filming the henequen industry in Yucatan—henequen being a variety of the century plant, from which we make practically all of our binder twine—the natives would stop beside the huge jagged-leafed plants, their machetes upraised for the cut, and then would hold the pose, turning to me a rigid "camera-smile." In Colima, where I was photographing the cutting of pineapples, it was the same. It took all of my limited Spanish persuasion, plus the expert direction of a sophisticated Mexican, to make the peon in his picturesque sombrero and serape go ahead with his work. The man was entirely willing to pose for his picture, but according to his simple standards it was impossible that one could have a picture taken and move at the same time. He kept saying plaintively, in Spanish, of course, "But if I walk, the picture will not serve!" ("No sirve el ratrato!").

I think the most beautiful "shots" I got in Mexico were those of the floating gardens at Xochimilco, near Mexico City, those wonderful ancient areas of "hand-made ground" anchored by tree roots and cables, and planted with everything from cabbages to carnations. The pictorial qualities of this place are most alluring. You embark in a long native flat-bottomed boat, garlanded with spicy carnations and jasmine and gardenias, and are poled by a smiling boatman down long, fragrant lagoons of verdure. He will stop the canoe so that you can take pictures of the passing Indian dug-out "canoas" with their picturesque

AMONG THE FLOATING GARDENS OF XOCHIMILCO
The Author Is "Floating Down Their Long Fragrant Lagoons of Verdure."

families, or at the flower boats where you can buy an arm-load of most gorgeous blossoms for ten centavos—five cents, American money—or to hail passing musicians who, for a few cents, will trail along beside your boat, playing and singing any number of songs for your delight.

Having an eye to the educational features of the camera, I made a point of shooting as many industries as possible, so that I came back with the workings of a panocha factory on the celluloid strips (panocha is the unrefined brown sugar made from cane, used by confectioners), the henequen industry of Yucatan, and varied glimpses of Mexico's exports, such as cocoanuts, pineapples, bananas, green tomatoes, pottery and glassware.

The most interesting pictures from my own angle were the ones I took of the ruins of the sacred city of the Mayas, Chichen-Itza, in Yucatan. Although here, as in most tropical countries, I was distressed by the sudden changes of light, the blinding white of the sun, the impenetrable shadow of the jungle, and the atmospheric uncertainties of the rainy season when the light can change sixty times to the hour.

My most thrilling experience in amateur photography was in a snake pit at Tela, Spanish Honduras. I went down into the inclosure where there must have been two hundred or more of the most poisonous serpents of the tropics: the Central American rattler, the fer de lance and the deadly scarlet corali. I was terribly afraid—not of the snakes—but that the light in the roofed pit would not be sufficient for my filming. It was, however, and I brought home a nice shuddery reel of squirming reptiles, and of me poking at them with a stick to make them perform a little better for the camera. The reptiles are collected at Tela for the purpose of making an anti-toxin for snake bite from the poison in their fangs.

The picture that was most troublesome to take was that of the Huichol Indians. These savage, Mongolian-looking aborigines were never conquered by the Spaniards. So there is a four hundred year old treaty that provides for them as "guests of the government" when they come into Guadalajara once a year. Only one of them spoke Spanish, the others using their own gutteral jargon. It was very difficult for me to explain that I wanted them to *move:* to dance, and to play the instrument indigenous to their tribe—which, curiously enough, is a small, crude fiddle with wire

(*Continued on page* 249)

AMATEUR CLUBS

News of Group Filming

Edited by Arthur L. Gale

New England Challenge

AS per schedule, the inevitable has happened. The spirit of competition has entered amateur cinematography.

At a recent meeting of the Hartford Amateur Movie Club it was evident that some of the members harbored, more or less secretly, an idea that they could make pretty good motion pictures. Through the columns of MOVIE MAKERS they had been noting for some time that amateurs in other parts of the country seemed to think that they also could make pretty good motion pictures. Forthwith, the question arose, whose are the best?

Having arrived at this state of things it was but natural for our Club Optimist, a rather rash person, to suggest that the Hartford Club find out. And thus it came to pass that at the next meeting it was voted to conduct a contest to determine the best 16 mm. amateur color picture, the best 16 mm. amateur photoplay and the best 16 mm. amateur general film.

After much discussion, during which the Club Pessimist had a good bit to say, it was decided to proceed with at least a semblance of caution. In order to protect the good name of Hartford, in the event that the Club Optimist was in error as to Hartford's amateurs, it was decided that we fortify ourselves with the best picture that the State of Connecticut could produce. Since it was barely possible, though, in the opinion of our Club Optimist not probable, that there might be other amateurs in New Haven, Bridgeport, Greenwich, or other places in the state, who might know how to take as good pictures as ours, it was decided to hold a Connecticut State Competitive Salon. From this Salon will emerge the three best amateur films that Connecticut can produce.

Arrangements are already well advanced. Hartford has held one qualifying salon at which several films were eliminated and three qualified for the finals. New Haven will have determined its finals by the time this gets into print. Shortly after, the state finals will be held and winners named.

The Executive Committee of the Amateur Cinema League has agreed to bestow its White Ribbon upon the winners. Immediately these three best Connecticut amateur films are decided, a committee representing all the Connecticut clubs competing will challenge the other New England states, with the object of "improving the breed" before we step across the western border and thrown down the cinematic gauntlet to the State of New York. This will certainly be a bitter battle, for the great City of New York, with its thousands of amateurs and its enormous wealth, and the City of Rochester, hub of the photographic universe, are both in New York State.

However, the best films will win, no matter who made them, and these will be used to challenge the rest of the country. All this will take months to work out but it will be worth it. We shall make many valuable friendships that we otherwise should never enjoy, we shall learn a lot, we shall have a lot of good fun and shall probably startle the world with what the amateur can do in motion picture production.

The final national winners will be awarded the Amateur Cinema League Blue Ribbon, which will be something well worth having. With this warning it behooves you amateurs of the other states to tighten your belts and start getting ready.

The rules adopted by the Hartford Amateur Motion Picture Club are as follows: 1. This Salon shall be open only to amateur clubs or individual amateurs; 2. there shall be three classifications of amateur films as follows: a. color film (not less than fifty feet); b. photoplay (not less than three hundred feet); c. general film (not less than two hundred feet); 3. all classifications to be taken on 16 mm. film; 4. the color film to be scored as follows: photography —50%, human interest—50%; 5. photoplays to be scored as follows: photography—35%, continuity—25%, human interest — 15%, titling — 10%, acting ability and makeup —15%; 6. general film to be scored as follows: photography—50%, titling—25%, human interest—25%; 7. there shall be not less than ten judges and they shall elect from their number three tellers who shall determine scores from the cards filled in by the judges; if any judge be a contestant he cannot vote on his own film but should vote on all others; 8. in the event of a contest taking place between clubs there shall be an equal number of judges selected from each club. *Hiram P. Maxim*

EMPHASIZING THE CAMERAMAN

A Production Still from *Picture Puzzles*, Latest Film of the Movie Division of the Cleveland Photographic Society.

New York Organizes

OVER five hundred amateur movie makers were present at the recent organization meeting of the New York City Amateur Motion Picture Club and over one hundred and fifty signed application blanks for membership. The New York City Club has made a flying start and a meeting place and programs will be provided for the thousands of Metropolitan cameramen.

DIRTY WORK?
Somebody Seems to Be Plotting Something in this Still from *At Your Service*, Production of the Flower City Amateur Movie Club of Rochester, N. Y.

Stephen F. Voorhees, Vice-President of the Amateur Cinema League and Chairman of the Sponsoring Committee for the Club, presided at the meeting. The program was opened with a greeting by Hiram Percy Maxim, President of the Amateur Cinema League, followed by Dr. Raymond L. Ditmars, curator of Mammals and Reptiles of the New York Zoological Park, who talked on the value of a club for amateurs. The address of the evening was given by Dr. C. E. K. Mees, Director of Research of the Eastman Kodak Company, on recent advances in amateur cinematography, including a demonstration of Kodacolor. The program concluded with *The Fall of the House of Usher*, production of Dr. J. S. Watson, Jr., and Melville Webber, a portion of *And How* and excerpts from the films of animal life made by Dr. Raymond L. Ditmars.

Dr. Ditmars was chosen president of the new club; Countess de Montagny and James V. Martindale, vice-presidents, and Britten Runyon, secretary-treasurer. With these, the following were chosen to serve on the board of directors: Mrs. William Barclay Parsons, Jr., George Lister Carlisle, Jr., J. Gerry Dobbins, Professor Carl Louis Gregory, Herbert C. McKay, P. G. B. Morriss, and Roy W. Winton, A. C. L. Managing Director.

The New York City Amateur Motion Picture Club will be a city-wide association, open to all amateurs in the Metropolitan area, offering periodical meetings and interesting programs. It is hoped that the club will, as it grows, provide facilities which are not at the present time available for individual amateurs and photoplay producing units. The club will be without social features but it will furnish opportunities and facilities for groups of congenial amateurs to gather, view each other's films and exchange experiences.

WHAT PRICE PEARLS
A Scene from this Current Production of the Birmingham Amateur Motion Picture Association, Birmingham, Alabama.

Club Magazine

IN February the Philadelphia Amateur Motion Picture Club initiated a monthly club publication, *Phillygrams*. The excellently planned four-page magazine includes notices of club programs, personality notes and news of amateur film technique. It would be a creditable journal for a much older and larger organization.

A late program of this leading amateur movie club included a screening of members' films, a talk by J. W. Robbins on new equipment, an open query period, a discussion of aerial photography by Virgil Kauffman, a talk on professional production methods by A. K. Mercbreier and the projection of professional motion pictures. At an earlier meeting, Carl L. Oswald, representing the League, talked on lenses and answered technical questions for members.

Members recently elected are: Henry Breuniger, John J. J. Claby, A. A. Du Bran, Anthony H. Karker, Jr., and Philip H. Seamans. Members of this club are all subscribers to MOVIE MAKERS or League members.

Chicago Meeting

NEW methods of making enlargements from 16 mm. film were demonstrated by Joseph Dubray, secretary of the Society of American Cinematographers, and E. A. Reeve of Bell & Howell related his movie experiences in shooting Colorado scenics, at the last meeting of the Chicago Cinema Club. *Wheels of Progress*, a travel industrial film, was recently screened for the Chicago amateurs.

Before meetings club members gather informally for dinner and to discuss personal filming experiences at a restaurant that has been named the Movie Grill.

(*Continued on page 262*)

CHEMICAL CINEMATICS
Cameramen of Princeton Undergraduate Motion Pictures Invade a Laboratory.

A SIMPLIFIED GUIDE TO CINEMATIC COMPOSITION

Third of a Series of Practical Diagrams

By Walter Martin

Figure 9 illustrates the circle, which is the emblem of continuity and circular observation. *Example a* is a simple type of circular observation in the vertical plane. *Example b* is a similar but more complicated illustration. Observation starts at the lamp, continues down the shirt front, across to the hands of the man on the left, up his sleeves to his face, over to the picture and back to the lamp.

Figure 10 introduces the ellipse, or the circle on the perspective plane. *Example a* uses a lake to form the ellipse. *Example b* combines both vertical plane circle and the perspective ellipse.

Figure 11 shows the line of curvature, which denotes grace, movement and variety. *Example a* employes a woodland sketch to illustrate this principle on the vertical plane. *Example b* emphasizes grace by the use of the vertical line of curvature.

Figure 12 employes the line of curvature on the perspective plane. *Example a* denotes movement in its use of the principle. *Example b* utilizes the perspective curve for variety.

Photograph by Warren Boyer

Circles for the Cinematographer

An Unusual Example of Circular Composition in the Vertical Plane

PHOTOPLAYFARE

Reviews for the Cintelligenzia

Edited by Roy W. Winton

The Passion of Joan of Arc

IN Carl Dreyer's rendition of *The Passion of Joan of Arc*, produced by the Societe Generale de Films, both cinematic form and motion picture pageantry are sacrificed to stark realism and dramatic intensity. The story, dealing only with the trial and death of Joan of Arc, is told almost entirely in closeups. Settings and architectural details are reduced to a minimum and most of the action takes place against neutral gray walls.

The characterizations are all important and are so well handled by the French cast that the audience, completely accepting the period without atmospheric shots, is precipitated into the political and religious conflict of the 15th Century. The actors carry the whole burden and carry it so well that, as the camera searches the faces of Joan, the ecclesiastical judges and the crowd, in turn, this reviewer had the greatest sense of witnessing the scene of actual dramatic conflict that he has ever experienced.

However, the continuous series of closeups, broken only by innumerable titles, tires our eyes and strains our attention, at times. The grim reality with which the story reaches its climax is certainly great art and, equally certainly, will not appeal to every one.

The characters are etched on our memory with clean cut precision. Mlle. Falconetti, who plays the part of Joan, is perhaps the greatest actress that the screen has yet seen. She has been tried by a test that has been given no other player on stage or screen, for she carries the leading role of a great drama while her audience continuously sees her face as if it were only a foot or so away. The slightest movement of her lips or eyes is registered and when the tears well they are actually like torrents.

The Passion of Joan of Arc marks a new technique, for, although the closeup is not new, never before has a story been told solely through the emotions conveyed by closeups of the faces of the actors. Thus use is made of a technique available through the motion picture camera alone. Many subtitles are inevitable because so little of the story is told with motion. Had voice been substituted for subtitles, the production would have been much smoother. The treatment of this film is better suited for talking pictures than any other we have seen. *A. L. G.*

Photographs by Societe Generale de Films

"ETCHED ON OUR MEMORY WITH CLEAN CUT PRECISION"

Using Throughout a More Modified Closeup Technique Than That Illustrated on the Facing Page, *The Passion of Joan of Arc* Has Been Hailed as an Outstanding Artistic Achievement from France.

CRITICAL FOCUSING

Technical Reviews to Aid the Amateur

Edited by Arthur L. Gale

Sins of the Fathers

PARAMOUNT

Directed by .....Ludwig Berger

Photographed by.....
.....Victor Milner, A. S. C.

MOVING CAMERA: This picture is effectively introduced by a receding camera trained on Emil Jannings, cast as Spengler, a waiter who, laden with a tray, comes out of the kitchen of the restaurant and enters the dining room. This technique gives a smooth introduction, at once identifying the leading character and including the atmosphere of the story.

CINEMATICS: In a long sequence devoted to giving the Broadway atmosphere on the last night before prohibition went into effect, use is made of almost all known cinematic devices. Closeups of the drinkers in various parts of the city dissolve into multiple exposures of Broadway revelry. Throughout the whole, closeups of a clock, the hands of which are advancing toward midnight when prohibition becomes a law, appear regularly. These closeups give dramatic meaning to the whole sequence and the treatment is worth amateur attention. As the clock-hands touch twelve a seated policeman rises and stands before the clock as it fades out. The officer is taken with the camera trained almost directly upward, thus causing him to appear as an enormous figure and making him symbolize the fact that the law now dominates the scene. This sequence is then cut into a scene of the police closing Spengler's bar.

In another instance, after Spengler has become connected with a crew of rum-runners and has been shown loading a truck with liquor, the truck backs into a closeup and the legend on the tail-board, "Spengler Fresh Fruits and Vegetables," tells how the liquor is being hidden and effectively closes the sequence.

CUTTING: The whole film is expertly cut and the scenes exquisitely timed. To the amateur who takes great care with the planning and editing of his films, this picture will serve as an outstanding example.

STARRING THE CLOSEUP

Again the Effectiveness of an All Closeup Picture Is Demonstrated in the Novelty, *Lost and Found*, which Has Just Been Produced by Travel Movie Films, Inc., of which Walter D. Kerst, Formerly Technical Editor of MOVIE MAKERS, Is the Executive.

The River

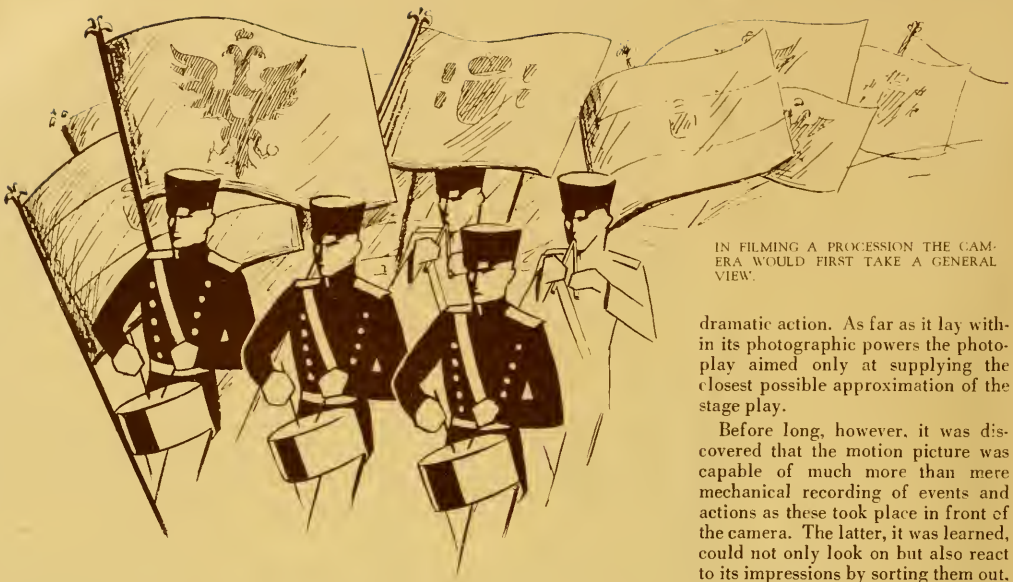
FOX

Directed by.....Frank Borzage

Photographed by.....
.....Ernest S. Palmer. A. S. C.

SYMBOLISM: The absent lover is symbolized by a tamed crow, his gift to his mistress. Throughout the development of the plot the crow stands for the sinister influence of the absent lover. Sometimes the shadow of the crow in his cage is used to recall to the woman her past associations and

(*Continued on page* 253)



IN FILMING A PROCESSION THE CAMERA WOULD FIRST TAKE A GENERAL VIEW.

The ART *of* DIRECTION

As Seen by the Director of "The End of St. Petersburg"

By Alexander Bakshy

THERE is no lack of books explaining the methods of writing scenarios for the movies. One is shown how to prepare a working continuity and how to use such technical devices as fades, dissolves, vignettes, etc. No doubt the information contained in these books is very useful, particularly for an amateur movie maker who is obliged to learn his art from books and his own experience. And yet none of these books is of much help to the amateur when it comes to the actual making of a picture since none of them explains how to translate events as they happen in real life, or are described in imaginative literature, into their equivalent cinematic language.

For this reason special interest attaches to a little volume on cinema direction by Vsevolod Pudovkin, the gifted Russian who directed *The End of St. Petersburg*. The book was originally published in Russia but has since appeared in translation in Germany where it has been acclaimed as one of the most important contributions to the study of the cinematic idiom.

The present article is an attempt to present the salient points of Pudovkin's discussion of the nature of cinematic material and the methods by which this material can most effectively be used.

It will be recalled that in its early stages of development the motion picture was regarded primarily as a means of recording and reproducing

THEN THE CAMERA WOULD LOOK MORE CLOSELY AT THE INSTRUMENTS OF THE BAND.

dramatic action. As far as it lay within its photographic powers the photoplay aimed only at supplying the closest possible approximation of the stage play.

Before long, however, it was discovered that the motion picture was capable of much more than mere mechanical recording of events and actions as these took place in front of the camera. The latter, it was learned, could not only look on but also react to its impressions by sorting them out, analyzing them and building them up again.

In filming a procession, for instance, the camera would photograph first from the roof of a high building, taking the general view of the marching crowd; then, stopping at a window on the second floor, it would look more closely at the instruments of the band, the banners and other outstanding objects; finally, coming down and plunging into the crowd, it would study the processionists, picking out a man here, or a group of men there. The camera, deputizing here for the living observer, would thus view the procession from three different vantage points, by doing which it would obtain not merely a record of the scene but a many-sided picture of it, standing in full relief and reflecting the camera's own contact with the actual event.

This ability of the camera to conduct the spectator through a process of active observation definitely contrasts with the passive contemplation of a set scene as required of the spectator in the theatre. The spectator is no longer confronted with a real event or real objects. Instead, he views a series of aspects of the scene which his imagination welds into a single picture. The realization of this difference marked the parting of ways between the stage and the motion picture and inevitably led to the development of a special technique for presenting events not as they are, but in their cinematic equivalents.

One of the first things the movie director must acknowledge is the fact that the material he has to deal with

consists of segments of film, or scenes, and that it is the assembling of these scenes, the so-called "cutting," that makes the screen picture.

Observe the difference here between stage and movie material. On the stage the material is real with actual objects having their existence in space and time. When an actor is at one end of the stage he cannot reach the other end without taking so many steps, *i.e.*, without moving his body through a certain space within a certain time. The movie actor is not bound by these conditions. He can pass from one point to another both in space and time, completely eliminating all the intervening points and moments. Thus the motion picture achieves concentration of action impossible on the stage. The utmost the latter can do is to eliminate action between acts. The motion picture concentrates even single actions, for instance, the movement of a man.

But if the intervening moments can be eliminated in the screen image they can similarly be eliminated in the action photographed by the camera. To shoot the fall of a man from the roof of a skyscraper one need not make the man fall the whole distance from the roof to the ground. All that is necessary in this case is to let the man fall from the roof into a net only a few feet below him, but invisible to the camera lens, and then fall again onto the ground from a distance only a few feet above. By joining the two scenes the impression of a fall from a great height is created though no such fall ever happened as a real event.

Another way of concentrating action is seen in the following example. In filming a procession it may be desired to show the different groups which take part in it. But instead of showing the whole procession as it files past the camera, a few short scenes of the bandsmen, the civilians, the children, etc., suffice to convey the desired information in a time which is only a fraction of the actual time that is taken by the procession to pass the camera.

Two peculiar effects follow from this power of the motion picture to arrange its scenes in any way that may be desired. First, the screen time becomes quite independent of the real

SCENE 4. A VIEW OF THE CUPID ON THE GATE.

time and is determined only by the number and duration of the individual scenes which have been selected to represent the event filmed. Likewise, the screen space is also only the result of cutting. In 1920 a Russian director, Kuleshev, tried the following experiment. He made a picture in which the treatment is as follows: *Scene* 1. A young man walking from left to right. *Scene* 2. A young woman walking from right to left. *Scene* 3. The two meet and shake hands. The man raises his hand as if pointing at something. *Scene* 4. A large building with wide steps leading up to it. *Scene* 5. The young man and woman are seen walking up the steps.

The story told by this picture is obviously that two young people meet and walk up the steps into the building. In point of fact, however, the first three shots were made in three different places in Moscow, the fourth one represented the White House, Washington, and the fifth shot showed the steps of a church in Moscow. By the magic of the motion picture all these different places were made to merge into one which had its being only on the screen.

One other important characteristic arises from this power of the movie director to arrange his material as he pleases. This power implies selection and emphasis which enable the spectator not only to see the scene as a whole but also to concentrate his attention on a single detail. It is one of the most potent advantages of the cinematic medium that it can conduct its observation from the surface of things right into their very heart, penetrating into their innermost secrets. But again, in revealing the significant detail to our view, the motion picture does not repeat the actual process of

(*Continued on page* 250)

SCENE 7. A STONE LION LYING DOWN.

SCENE 8. THE LION RAISING ITS HEAD.

SCENE 9. THE LION STANDING.

YOUR CITY PARK
Many Locations Will Be Found in Any City for Such a Woodland Scene as This which Happened to Call for a New Zealand Setting.

You'll Find *the* World *on* Main Street

How to Use Local Settings to Solve Your Photoplay Scenic Problems

By Paul D. Hugon

THANKS to the narrow angle of the movie lens, which keeps out of the scene inconvenient means of identification seen by the eye, we can often use in film productions ready-made local settings that do not, at first sight, suggest the location we may be looking for. Substitution of one location for another is the secret of cheap production.

There may not be, in our city, a good-looking five story hospital, complete with its name carved in stone over the front entrance, but it is a safe bet that there is, somewhere, a public institution or a private house which has five or six wide steps leading up to a big front door. Placing the camera so as to shoot the steps, some of the wall, and a very little of the door, we have a perfectly convincing hospital entrance, especially if we are wise enough to precede the scene with a title reading, *At the Hospital*, or if we manufacture a convincing sign, painted on builder's board in imitation brass letters, reading, *Good Samaritan Hospital*, and place it just by the door at the top of the steps.

The psychological principle on which all such substitutions are based is the one of memory itself; given a certain part of a memory pattern, we supply the other parts, and recognize the scene. Having associated the word hospital with broad entrance steps we need only the word and the steps to picture mentally the whole building.

THE OLD COURT HOUSE OR THE COUNTY JAIL
Nearly Every Community Has Some Such Structure, Copied after Medieval Towers, which Will Serve When a Castle Set Is Required.

One such substitution I remember using in a film made in Hartford, Conn., in conjunction with the State's Americanization schools. The first scene of the script called for the landing of an Italian immigrant in New York. To save the trip, we went into a field a mile or two out of the city, away from trees, placed the camera at the foot of a very low embankment, and shot the lens into the sky. The scene, then, was nothing but sky. Using a circle diaphragm, we opened up on the immigrant, his bundle on his shoulder, standing bewildered, turning his head slowly from left to right as if lost in wonderment at the skyscrapers of New York, then, heaving a sigh, walking slowly down the declivity, which looked exactly as if he were starting down a gang plank. Nowhere was anything suggestive of a ship to be seen, except in the title immediately preceding the action; but so powerful was the association of the immigrant's clothes, his make-up, his bundle, his bewilderment, the sky, the going down, with the idea of shipping, that nobody for one moment questioned the location and the scene was referred to as "that ship scene" by everybody at the preview. That is to say, people who saw the sequence could have taken their oaths that they had seen an immigrant land from a ship.

With artificial light, at night, the power of suggestion is immensely enhanced. It is not merely for artistic effect that so many exteriors, such as water fronts and cafe districts, are made in Hollywood at night; it is far more to conceal unpleasant means of identification. A small scene plus endless darkness is as impressive as a large scene. The merest drop of water, with a square mooring post and a coil of rope, becomes, by association, a dock in Havana, Shanghai, San Francisco or Marseilles. Even the tar soaked waste at the foot of an oil well, with its rigging, has been known to suggest a night harbor scene.

One who has to work in a small community should make a list of all the public buildings to which he has access within two hours' drive, and should inspect each of them closely, cupping his hands before his eyes to see the narrowest angle possible and to determine what suggestion value it may have.

Public school buildings will generally supply all the variety required for large institutions of any kind, provided you avoid showing the actual doors. Shooting close to the long, bare, brickwall, you may call it a prison, a government office, a factory, a hospital.

The buttressed walls of a church shown quite close up, will become castles, medieval scenes, foreign prisons. Studded church doors will be the doors of palaces, dungeons, torture chambers.

Is there in your town even one house with a basement and ten or twelve steps up to the front door, with an iron baluster? That is "the Fifties" in New York.

Is there one very narrow street of dingy red brick houses? That is the Bowery, or Chinatown. A little doctoring of the street signs, making them read in Chinese, Yiddish or Mexican, will work wonders.

Is there one stone or marble-fronted building with an iron-railed glassed door? That is Paris.

Is there a park terrace with stone balusters? Placing the camera low enough so as to avoid recognizable scenery, that is Monte Carlo.

Is there a park railing with some heavy foliage behind? That is the palace fence, or the rich girl's home.

THE OLD WATER WORKS
Somewhere Near Every Town Is an Old Reservoir Which Will Suggest a Background of Antiquity Such as Was Called for in this Holy Land Photoplay.

So important is this practice of finding the values of your immediate environment that one well-known school of story-writing demands of its students complete lists of all locations in their neighborhoods, where lovers could meet secretly, where a person could get lost, where murders could be committed, where conspirators could hide from the law, and so forth. A student who was visiting that institution was asked recently to look out of the window and describe what he saw. "Nothing but a flat roof," he said. He was then shown that there was a distance of five feet between that flat roof of the adjoining building and the window at which he stood, a convenient leap for an agile person; that eight feet below was a very wide ledge; that ten feet to the left was a triangular shaft formed by the two buildings, where a person could easily hide; that at the end of the flat roof was a gap four feet wide between the buildings, enough to pass from that roof to the top of a garage, opening on to a parking station, where an empty car (owing to an angle in the layout of the grounds) could be stolen, thereby facilitating a rapid escape; and so on, until the student began to realize that much of the supposed secret of finding dramatic locations consists in accurate observation of one's surroundings.

The producer who starts out looking for a palace may not find one because

(*Continued on page* 260)

THAT LITTLE HOUSE
ON THE COUNTRY CLUB ROAD
There Will Be No Problem in Finding Some Such Charming Cottage to Suggest the English Countryside.

KODACOLOR

(*Home Movies in Full Color*)

Gives NEW BEAUTY *to* CLOSE-UPS

CLOSE-UPS and semi-long-shots in Kodacolor give a remarkable sense of depth and roundness—almost a stereoscopic third dimension—as though, instead of looking at the picture, you are looking into its colorful depth.

Kodacolor, by reproducing flesh tints and subtle modulations of tones in portraits, together with the animation of the motion picture, gives an effect that is indescribably lifelike. The more Kodacolor close-ups you have, the more valuable and interesting your films will be—for the real, underlying, sentimental value of Kodacolor finds its truest expression in the motion picture portrait of a friend or loved one.

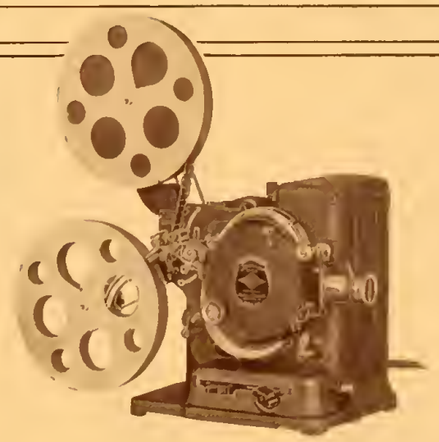
Kodacolor made its public appearance last August. Most amateurs who tried the new film, with no background of experience, obtained excellent results from the very first. Records kept at Rochester, made from inspection of film processed here, indicate clearly that it is just as easy to take good Kodacolor as it is to take good black and white pictures.

Kodacolor is made on Kodacolor film with Ciné-Kodak, Model B, *f*.1.9. You simply use a color filter when taking Kodacolor. Showing the pictures in full color is equally easy—you simply use a Kodacolor filter on Kodascope, Model B, or a special Kodacolor unit on present series of Kodascope, Model A, when projecting Kodacolor.

Ciné-Kodak, Model B, f.1.9; you simply use a color filter when taking Kodacolor.

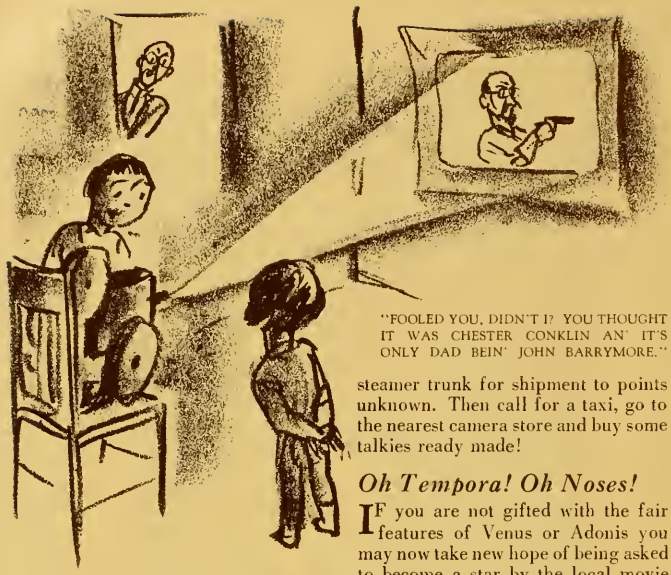
The cost of the Kodacolor filter for Ciné-Kodak, Model B, *f*.1.9, is only $15. The cost of the filter for Kodascope, Model B, is $18; for Kodascope, Model A, present series, $20. Kodacolor film comes in 50-foot rolls, at $6 per roll.

Your Ciné-Kodak dealer carries Kodacolor equipment and Kodacolor film. Ask him to show you Kodacolor on his screen. He will do so gladly.



Kodascope, Model B; you simply use a color filter when projecting Kodacolor.

EASTMAN KODAK COMPANY
ROCHESTER, NEW YORK



"FOOLED YOU, DIDN'T I? YOU THOUGHT IT WAS CHESTER CONKLIN AN' IT'S ONLY DAD BEIN' JOHN BARRYMORE."

FILM FLAM

Edited by Louis M. Bailey

▲▼▲

Hyper-Hypochrondria

NOW that the talkies have starred the beating of a baby's heart in a feature film so that not one beat of its entertainment value was lost in a square mile of movie cathedral, we are made aware of another great possibility of amateur film enjoyment for certain ladies. Next winter Aunt Effie, for example, can take a reel and record of her latest operation to White Sulphur and let the rocking chair brigade revel in it at first hand.

As far as we are concerned, however, both showings would be greatly improved by an accompanying can of ether.

A La Rube Goldberg

TO make home talkies, according to our private recipe, first place the camera on a large piece of oil cloth. Next, secure the rubber tubing from the shower bath. Bring up a steamer trunk from the basement. Attach the rubber tube to a convenient bridge lamp. Take the motor from the phonograph and couple it to the water heater. Make a bundle of this equipment in the oil cloth. Spray with cologne and place the whole in the steamer trunk for shipment to points unknown. Then call for a taxi, go to the nearest camera store and buy some talkies ready made!

Oh Tempora! Oh Noses!

IF you are not gifted with the fair features of Venus or Adonis you may now take new hope of being asked to become a star by the local movie club. It seems the lack of just such attributes is often the open sesame to movie fame, but, should you attain amateur movie stardom by this route, resign yourself to avoiding beauty parlors for the rest of your movie career, as word has just come from Hollywood that Louis Wolheim, the screen player, has been legally restrained from making himself handsome by means of plastic surgery.

This also causes us to pause and contemplate the topsy turviness of these times when a movie hero isn't allowed by law to be beautiful, as of old, but when a prize fighter can bob his nose with narcississtic abandon without losing the adulation of a single hard-boiled fan.

Bigger and Better

TO the amateurs who have a penchant for producing more poor films than they know what to do with (and have not yet begun to read MOVIE MAKERS to correct their errors) we offer the following story from Hollywood as solace. A certain comedy producer and a director who lets very little worry him, are said to have been standing on the sidewalk after a pre-view at which the latter's latest opus had been received with truly terrible silence. "That's another one to go on the shelf" wailed the producer. "What am I to do?"

"Build a bigger shelf," answered the director and passed on into the night.

Page Mr. Maxim

HAVING achieved a silencer for guns and later the noises of many mechanical devices now in public use, H. P. Maxim, the president of the A. C. L., is alone qualified, according to Epes Sargent of Zit's Theatrical Weekly, to supply what he terms the most crying need of the movies, a silencer for the talking picture.

"YOU'LL BE MAD AT ME, WON'T YOU MR. ROGERS? I FORGOT TO BRING THE FILM."

Pictures So Sharp They Enlarge Like This

From about the size of a special delivery postage stamp to the size of a poster. From miniature to mural. Without loss of detail—without slurring a single eyelash—without sacrificing any of its brilliancy.

The Q.R.S. Still Kamra takes 40 Shots with a single loading. Small in size to fit everyone's hand. Low in price to fit everyone's pocketbook. Only $22.50.

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LIVELY TITLING

Its Official Name Is "Simple Repetition Animation"

By Herbert C. McKay, A.R.P.S.

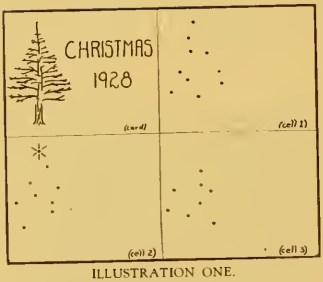

ILLUSTRATION ONE.

MANY amateurs would like to make animated titles for their films but are deterred because of the difficulty in making the necessary drawings and photographing them in register. By adapting the cartoonist's celluloid masks it is possible to make amusing and attractive animated titles with a single drawing and three celluloid masks or "cells," as they are more commonly known.

Professional cartooning requires a very great number of drawings, each of which must be registered in exact position before making the exposure. This necessitates the use of a special cartoon stand and a long, tedious photographic exposure. Even with the drawings and cells done, the amateur would find the preparation of a cartoon an arduous day's work. However, animated titles by the repetition method may be made in a half-hour and photographed in ten to fifteen minutes.

The material required consists of a lettering pen of the round point variety, a bottle of black lettering ink and a supply of white cards cut to the proper size for the title-making equipment used.

It is assumed that direct titles will be made. There are many reasons for this. Positive stock is used in the camera because of the superior contrast thus secured. Its use is still further recommended because of the fact that positive film is considerably cheaper than negative. Finally, instead of reversing or printing, this negative is developed "straight." The advanced amateur can do this at home using a portable tank, while those who do not want to do the developing themselves can have it done by any up-to-date laboratory.

When cut into a printed positive the titles should be reversed; that is, the two celluloid sides should be cemented together. However, when these titles are to be used with reversed film they are cut into the film in the usual manner with the emulsions of both films facing the same way.

If several titles are to be made from one set of cards, a black card is used with white ink. This, when developed, gives a negative. From this negative is printed the requisite number of copies. Of course, the black card and white ink may also be used for making titles directly upon reversal film. As has been said, the positive film is recommended due to the increased contrast obtainable.

The title card bears the lettering and the immovable parts of the design. When the card is drawn, three pieces of thin, transparent celluloid are cut to the exact size of the card. These "cells" are laid over the card and the movable parts of the figure are drawn in the first position. The second position is drawn upon the second cell and the third position upon the third. This set completes the drawing.

ALL SET TO MAKE A PEPPY TITLE
A Card and One "Cell" Are In the Holder and Another Is Resting Against the Support.

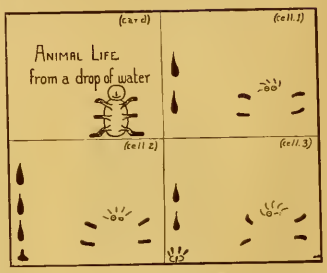

ILLUSTRATION TWO.

Illustration One shows a design used in titling a Christmas film. On the card we have the lettering and the tree. The remaining cells bear the lights.

The card is placed in the title easel and the camera carefully focused upon it. The lights are placed so that the card is evenly illuminated and so that no direct specular reflection or glare is thrown into the lens. A 1000-watt T-20 Mazda in the reflector placed directly beside the camera and behind it will supply sufficient light for title photography at *f* 4.5 to *f* 5.6. Be careful to shield the camera itself from the direct rays of the light.

The camera, loaded with positive film, is set at half speed and an exposure of about two seconds is made. Then cell 1 is placed over the card and the camera release depressed for the shortest possible period. If this touch is made quickly not more than two frames will be exposed. In this work single frame exposure is not desirable as it speeds up the animation too much.

Cell 1 is removed and cell 2 placed over the card and a second short exposure given. Then cell 3 follows. Then back to cell 1 and so forth, the process being repeated until sufficient film is secured. Now let us see what will happen.

The spots on the cells are considerably larger than the branches of the tree so that they will show plainly in any position. Cell 1 causes several white spots to appear in the tree. (As this is a direct positive title, black on the card

(*Continued on page 252*)

VICTOR CINE CAMERA

A Complete Model 3-T Outfit Including Lenses of 3 Different Focal Lengths, Correctoscope and Carrying Case.

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PERFECT MOTION PICTURES *always!*

The pride of every owner of a Victor Cine-Camera—is its brilliant performance!

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In its construction, nothing has been overlooked, nothing forgotten. Half speed—Normal speed—Super-speed for SLOW-MOTION. Every important feature, every possible convenience has been anticipated.

You aren't buying just a camera, when you buy a Victor. You're buying "satisfaction"—the assurance of getting perfect motion pictures.

Try one—then you'll first fully appreciate the sheer joy of owning a Victor Cine-Camera.

(*Complete equipments as low as* $125.00)

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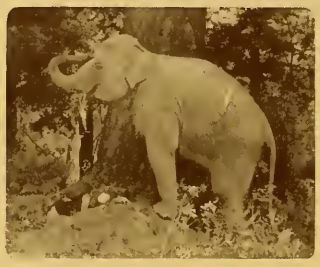
Announcing the new "Special" F1.8 KODA



Scene from the "Soul of the Beast"

April Filmo Library releases

April releases include nine films for home projection. These may be rented or purchased from your Filmo dealer. Check coupon for library bulletin.

"**Soul of the Beast,**" a truly remarkable Thomas H. Ince feature production, with Madge Bellamy, Cullen Landis, Noah Beery and "Oscar," the elephant. 5-400 foot reels.
"**The Inauguration of Herbert Hoover,**" 100 feet; $7.50.
"**Drama De Luxe,**" with Lupino Lane, 2-400 foot reels; $80.00.
"**Mister Chump,**" a Cameo Comedy, 1-400 foot reel; $40.00.
"**Felix Helps the Hunter,**" 100 feet; $7.50.
"**Felix and Mammy's Flapjacks,**" 100 feet; $7.50.
"**Along the North Rim of the Grand Canyon,**" 100 feet; $7.50.
"**Up the Kaibab Trail to the North Rim of the Grand Canyon,**" 100 feet; $7.50.
"**Down the Bright Angel Trail into the Grand Canyon,**" 100 feet; $7.50.

Filmo Enlarger

The Bell & Howell Filmo Enlarger operated with the Filmo Projector, enables you to secure an enlarged 2¼ x 3¼ negative from any frame in a 16 mm. film. Enlargements can be made in daylight without the use of a darkroom. To make enlargements, remove the regular lens from the Filmo projector, slide the enlarger into place and the scene you want is ready to be projected onto the negative in the film pack. Price, including special lens, film pack adapter and one film pack, $28.50. Mark coupon.

Filmo Enlarger shown attached to Filmo Projector.

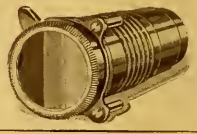
The Dremophot 70-75 Exposure Meter

Correct exposure is most important when taking Kodacolor movies.

The Dremophot gives correct exposure readings for both the Filmo 70 and 75 at a glance. Readings for all speeds at which Filmo 70 operates. Price, with hand sewn case, $12.50. Mark coupon.

Kodacolor Lens for Filmo Projector

For projecting Kodacolor with Filmo Projector, an entirely separate lens unit assembly is used. It is complete in itself with objective lens, Kodacolor filter and compensating lens in non-rotating focusing mount. Price $30.00. Mark coupon.



Kodacolor Lens Unit Assembly for Filmo Projector

"Bub" North Screen for Kodacolor

These screens are especially designed to show Kodacolor pictures with true brilliancy and yet are equally fine for black and white. The rigid frame with 14-gauge aluminum backing covered with metallic aluminum powder lasts a lifetime. Available in four sizes. Screen No. 2 is the most popular size for color work. No. 1, 12x16 in. $11.00; No. 2, 18x24 in. $17.50; No. 3, 24x32 in. $22.50; No. 4, 30x40 in. $32.50. Mark coupon.

4" F. 4.5 T-H.C.Telephoto Lens.

View with 4" Telephoto

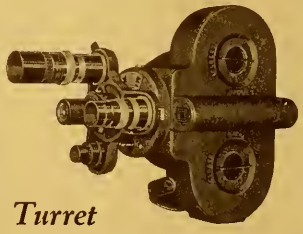
View with 6" Telephoto

6" F 5.5 T-H.C.Telephoto Lens.

Telephoto Lenses

"Close-up" effects of distant subjects add interest to your movies. Taylor-Hobson Cooke long focallength lenses for Filmo 70 give beautifully sharp results and are light and compact for easy handling. Price for 6" F 5.5, $65.00; 4" F 4.5, $60.00. Mark coupon.

Filmo Turret Head on camera with 1", 2" and 4" lenses



Turret Head for Filmo 70

The Filmo 70 Turret Head with regular and Telephoto Lenses gives ideal lens-flexibility. You can shift from one lens to another in a second's time without moving the finder from your eye. Price, equipping your camera with Turret Head at factory, not including lenses, $36.00. Mark coupon for catalog on lenses and prices.

Bell & Howell T-H.C. Speed Lens *for* COLOR

Completely assembled "Special" 1" F1.8 lens with filters, to be used on Filmo 70 and 75 cameras for Kodacolor work.

Left to right Taylor-Hobson Cooke "Special" 1" F 1.8 lens, Filmo Kodacolor filter and Neutral Density Filter.

WITH this remarkable new "Special" 1" F1.8 lens on your Filmo 70 or 75, you can take full advantage of the possibilities of Kodacolor, available to Filmo users under license from the Eastman Kodak Company. After many months of research and development, Bell & Howell engineers, working closely with Taylor-Hobson Cooke master lens designers, have produced this lens with a formula specially corrected for Kodacolor photography. Color results are achieved with this new "Special" 1" F 1.8 lens that never *can* be obtained with lenses designed primarily for black and white work. Yet with the Kodacolor filters removed, this special lens is excellent for black and white photography.

Because of this dual-utility, and the fact that the lens is already adapted for application of the Kodacolor filters, it is not necessary to change lenses when shifting from color to black and white pictures. Simply remove the filters.

Price complete with Kodacolor filters, for Filmo 70, $82.50; for Filmo 75, $85.00. Lens alone for Filmo 70, $60.00; for Filmo 75, $62.50. Mark coupon.

BELL & HOWELL

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New York, Hollywood, London (B. & H. Co., Ltd.)

Established 1907

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Please mail me complete information on ☐ "Special" 1" F 1.8 lens for Kodacolor ☐ Dremophot Exposure Meter ☐ Kodacolor Lens for Filmo Projector ☐ Telephoto Lenses ☐ "Bub" North Screens ☐ Filmo 70 Turret Head ☐ Filmo Enlarger ☐ April Filmo Library Releases.

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EDUCATIONAL FILMS

News of Visual Education in Schools and Homes

Edited by Louis M. Bailey

Nature Gems

RECENTLY released on 16 mm. stock for home and school projectors are four 100 foot films of the Irene and William L. Finley series on wild bird and animal life. motion pictures which are outstanding in their particular field both from a scientific and popular standpoint. They are a valuable addition to the interesting educational features of the Bell & Howell Filmo Library which already includes. among other features. the Pillsbury flower films and the Tolhurst microscopic studies.

The Finleys, well known as naturalists. authors and lecturers, live at Jennings Lodge, Oregon. where they have collected the most complete series of American natural history pictures ever taken. their library including over 200,000 feet of film and 20,000 still negatives. They are frequent contributors on their favorite subject to *Nature Magazine*. the *National Geographic*, the *Atlantic Monthly* and other publications. They have written three books: *American Birds, Little Blue Bird* and *Wild Animal Pets.*

These first 16 mm. releases include, *Monkey-Faced Owls, Humming Birds, Renting Houses for Songs* and *Don Q—the California Quail.*

FEATHERED FILM STARS

Scenes from the Finley Wild Bird Series. *Above:* Baby Hummingbirds. *Center:* Honey for Breakfast. *Below:* They Call Him the Monkey Faced Owl.

New Eastmans

AFTER seeing four films designed for classroom projection just released by Eastman Teaching Films, Inc., one can readily understand the growing popularity and success of the visual education movement. In these films geographic. industrial and scientific facts in their relation to the lives of people actually concerned with them are graphically shown.

From Tree to Newspaper, Water Power, Peanuts and *The Golden Gate* deal with their respective subjects in a very realistic and informal manner. The information to be conveyed is presented in such form that one is left with a truer conception of the subjects in their relation to life than could possibly have otherwise been achieved without actual first hand experience. The films are on 16 mm. safety stock and each requires about fifteen minutes projection time. They are available through the Rochester, N. Y., offices of Eastman Teaching Films, Inc., 343 State Street.

Living History

THE preservation for posterity of films dealing with events of historical significance is planned by the British Empire Film Institute in a trusteeship vested in Ford Askwith, Rear Admiral E. R. Evans and Alfred C. Blossom. One of these important films already garnered is the original print of Captain Scott's disastrous expedition to the South Pole, of which Evans assumed command on Scott's death.

Typical films which the Institute hopes to acquire will show such representative features of British life as the state functions and activities of the Royal Family, the Lord Mayor's parade and Armistice Day ceremonies, as well as various events and conditions significant of contemporary life.

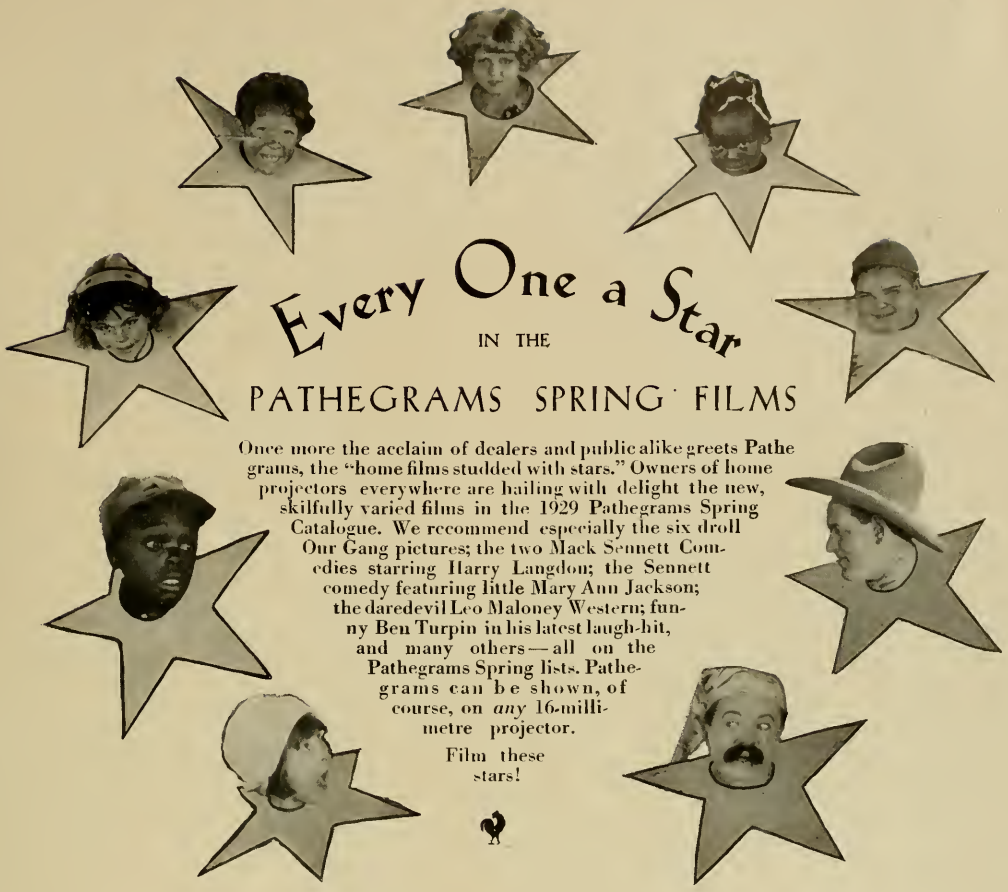
Films Teach Forestry

SCHOOLS and individuals concerned with tree culture, lumbering and allied forest activities should find the recently released 35 mm. film series of the U. S. Dept. of Agriculture especially interesting.

To show fire fighting, woods management, and other forestry principles and practices visually, the Office of Motion Pictures of the United States Department of Agriculture has prepared for the Forest Service of that department thirty-five educational motion pictures on forestry subjects. Fire prevention, forest uses, reforestation, logging methods, recreation, and grazing are among the subjects covered.

All Department of Agriculture films are loaned free for short bookings or may be purchased at cost by outside agencies. Purchases are made through the Department of Agriculture for about thirty dollars per thousand foot reel. The conditions of purchase are that no change be made in the subject matter of the film without explicit approval of the department, that credit to the United States Department of Agriculture be retained and that no commercial advertising matter be inserted or added.

New Projector

THE Bell & Howell Company is stressing the desirability of its Filmo 5-E School Projector for use with 16 mm. films in educational institutions. This model is based on the new model Filmo 250 Watt Projector, recently perfected, which has been very successful in the home field. Adjustments which increase its adaptability to the special problems of school projection have been made and the company reports that immediate popularity has greeted this latest adjunct of visual education.

Every One a Star

IN THE

PATHEGRAMS SPRING FILMS

Once more the acclaim of dealers and public alike greets Pathegrams, the "home films studded with stars." Owners of home projectors everywhere are hailing with delight the new, skilfully varied films in the 1929 Pathegrams Spring Catalogue. We recommend especially the six droll Our Gang pictures; the two Mack Sennett Comedies starring Harry Langdon; the Sennett comedy featuring little Mary Ann Jackson; the daredevil Leo Maloney Western; funny Ben Turpin in his latest laugh-hit, and many others—all on the Pathegrams Spring lists. Pathegrams can be shown, of course, on *any* 16-millimetre projector.

Film these stars!

Five Entertainment Treats for April

OUR GANG *in* "FAST COMPANY"

One of the most excitingly hilarious episodes in the career of this famous comedy aggregation. Little Farina dressed in fierce cannibal "clothes" will bring roars of mirth. The Gang's all here in this one. 400 feet in length. Price $30. No. 7009.

SMITH FAMILY *in* "THE BARGAIN HUNT"

Mary Ann Jackson, the "cutest little girl in films," has never been cuter—or more mischievous—than in this riotous department store frolic. Mary Ann annexes a lady's baby. Amusing! 400 feet, $30. No. 7010.

A NOVELTY!

"MR. AND MRS."

A most popular Pathe Review subject—a film in which there are no human actors but much happening! "Mr. and Mrs." traces by suggestion a marriage, a honeymoon—and the aftermath. Entertaining! 100 feet. $7.50. No. 7013.

LEO MALONEY *in* "THE DEVIL'S TWIN"

The famous Western horseman, daredevil, two-gun artist and roper in one of his most colorful and swift moving pictures. The Wild West—wild and then some! Absorbing plot. 400 feet. $30. No. 7011.

B. BEVAN *in* "DIVORCE DODGERS"

The bushy mustache and twinkling legs of that inimitable laugh-maker, Billy Bevan, were never better displayed than in this riotous comedy of matrimonial foolishness. New antics, new mirthquakes, new stunts for young and old. 200 foot reel. Price $15.00 No. 7012

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MOVIE MAKING IN MEXICO

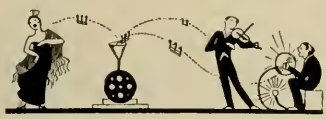
(*Continued from page* 227)

strings. I finally succeeded in shooting them after four days' hard work, and then only because they were ordered to pose by the governor of the State of Jalisco, of which Guadalajara is the capital.

The most pictorial shots were those I got from the out-of-door Indian market in the mountains of Guatemala, where the women wear gorgeous handwoven and embroidered blouses and carry huge trays filled with fruits and flowers and vegetables on their heads.

The most important single shot I ever got was of the late lamented President Obregon, who not only posed for my camera, but invited me to a ball given in his honor at Culiacan. Probably the most delightful pictures were those I got of Mexican and Central American children climbing cocoanut trees, trotting along carrying loads not very much smaller than those of their parents, and riding on burros, completely surrounded by the household luggage.

It seems to me that anyone who goes to Mexico or to any of the Central American countries without a motion-picture camera is missing a most wonderful opportunity for both pleasure and education. Buy a minimum fare stateroom, go second class, reduce your tips to the deck steward and bell-boy, but by all means, *take a camera along!* Mine has paid for itself many times over by re-creating for me happy, colorful, adventurous experiences, probably never to be repeated. Also it has saved for me an invaluable record to which I can refer in writing a story or in case of an argument.



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THE ART OF DIRECTION

(*Continued from page* 235)

singling out the detail. It eliminates all the work of finding it and presents us with the final result of the process. How significant and dramatically expressive a single detail can be is revealed in an episode from the trial scene in *Intolerance* where only the hands of Mae Marsh are shown, pinching each other in an attempt to control her emotion. As in this case, detail is the synonym of penetration. The movie director who searches for detail is a discoverer and a creator, as well as the possessor of a more profound and penetrating vision. The pinching hands and the smiling face enabled Griffith to create one of the most memorable images of the screen. His genius helped him to select these two details out of a thousand other possible details. But the same process lies at the basis of every cinematic episode. Every event before being shown on the screen must be reduced to its essential elements and then built up again through these.

Take the simple example of an automobile accident. If one analyzed it he would find it made up of a hundred different details. Six details, however, were all that were necessary to describe the episode in *The Son of a Maestro.* This is how it was done: *Scene* 1. A street with moving automobiles. A man with his back to the camera crossing the street. He is hidden from view by another car. *Scene* 2. Close-up of the driver seized with fear and frantically applying the brake. *Scene* 3. Close-up of the man with his mouth open as if shrieking. *Scene* 4. Close-up of the man's feet near the wheel, as seen from the driver's seat. *Scene* 5. The sliding wheels of the automobile. *Scene* 6. The body of the man near the car.

It will be realized that to be able to build up the episode in these six scenes the director had to pick them from a number of other possible details before he commenced shooting. In other words, he came to shoot the real event with a preconceived idea of what it had to look like on the screen. This idea found its realization in cutting which finally fixed the selection and order of the single scenes. At the same time, although in forming his screen image the director was free to select from the real event the exact elements which fitted in with his conception, he was not completely free in arranging these elements in cutting. Their order was determined by the natural course of the accident and the psychologically justifiable course of observation. Nor was the director free to shorten or extend the duration of each scene, for, independent as screen time is from the time of the real event, it has to conform to a certain time scheme of relationship between the various scenes. In the automobile accident described, the screen picture would have appeared absurd if some of the scenes had been allowed to drag on.

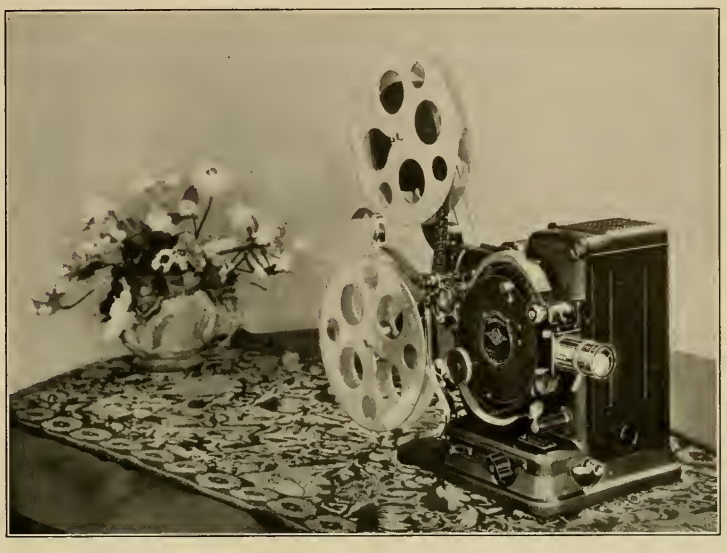
Thus largely, though not entirely, the art of the motion picture lies in preparing the working continuity and in cutting the film. The arrangement of scenes must follow a certain order. In fitting a close-up into a series of long and medium shots the order will be that of the movement which runs through the whole series, as, for example, in the following shooting sequence:

Scene 1. Medium shot of a man putting his hand into his pocket. *Scene* 2. Close-up of the hand bringing out the revolver. *Scene* 3. Medium shot of the man pointing the revolver at his opponent.

In cut backs, the order will be that of the agitated and rhythmic following of the course of events by an emotional observer. Above all, however, the arrangement of scenes will serve to express the individual style and feeling of his medium on the part of the director. As an example of such individual treatment one may cite the following bit of brilliant cutting from Eisenstein's *Potemkin.*

Title 1. *In answer to the savage brutalities of the Tsar's henchmen, the mutinous warship fired a salvo at the city. Scene* 1. A slow turning of a huge, menacing looking gun. *Title* 2. *It is aimed at the municipal theatre. Scene* 2. A sculptural group surmounting the theatre. *Title* 3. *One for the headquarters of the Generals. Scene* 3. The gun firing. *Scene* 4. A view of the cupid on the gates. *Scene* 5. Different view of cupid. *Scene* 6. A terrific explosion shattering the gates. *Scene* 7. A stone lion lying down. *Scene* 8. The lion raising its head. *Scene* 9. The lion standing. *Scene* 10. Another explosion finally destroying the gates.

It may be noted that the stone lion that rises with a roar was made up of three lions photographed in the Crimea hundreds of miles away from the scene of action in Odessa. Similarly, the gates were filmed in Moscow.



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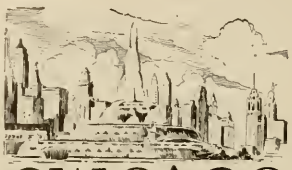

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THE CLINIC

(*Continued from page* 222)

Kalb, Illinois. A complete film record of the De Kalb Garden Club, designed to illustrate the achievements of this organization to garden clubs of other cities, and records of Kiwanis Club activities are among those which he has been instrumental in producing. It is Mr. Clark's opinion that amateur movies can serve every organization to which a movie maker may belong and that their real usefulness to business and the community has only begun to be realized. Another member of the League. W. Lyle Holmes, Jr.. who is a manufacturer of rugs and carpets at Elkins Park. Pa., has made an excellent 400-foot film of this factory process from start to finish. Thus is our field extending.

A Super-Record Film

A. W. Pollard, of Austin. Texas, advances a new idea for the use of double exposure that should be of great interest to amateurs who are building up a record film library —and which of us is not? Briefly, the plan is to employ a mask box and mask which will expose the two halves of the negative separately. By means of this device, a small child is photographed in motion on one half of the film, the other half, of course, remaining unexposed. The film is now taken from the camera, re-wound in a dark-room, and stored away for six months or a year. At the end of this stated period the camera is threaded with the same film, and again set up. The mask is adjusted to expose the other half of the picture, and the child (assumed now to be noticeably larger) photographed on the unexposed portion of the film. Developing now takes place, and, if the experiment has been carefully performed, there results a unique and valuable record, which visually compares two different time factors at once.

There are, however, several points of manipulation which must be attended to carefully. The first question that arises concerns the keeping quality of the film during the storage time necessary. To keep the film for this length of time is perfectly feasible, providing reasonable care is observed. The film should be purchased fresh just before the picture is to be taken. After the first exposure is made, it should be wrapped in black paper, sealed in a can with adhesive tape, and kept where the temperature is as uniformly cool as possible. The mask should be carefully made in the form of two swinging or sliding leaves which meet squarely in the center of the masking area. Careful notation should be made of the position of the device on the camera, and of the order in which the two halves are exposed. Artificial light is recommended for the illuminant, so that the two exposures, although separated by the element of time, may develop to as nearly the same density as possible. It is also best to provide a neutral or slightly out-of-focus background. By this means any inaccuracy in the mask registration will be minimized. In short, every attempt should be made to have the conditions of each exposure approximately uniform. This applies to lighting, focus, camera angle, in fact, to everything except the subject. The extent to which this is achieved will create all the value and interest of such a picture. The idea is really the logical outcome of linking up records made at different times by means of the dissolve or fade-in effect, which some of our members have already accomplished.

LIVELY TITLING

(*Continued from page* 242)

will be white upon the screen and vice versa.) Cell 2 has the spots in different positions, but the spot at the top of the tree remains. However in cell 2 light rays are shown. Cell 3 lacks this top spot and has a third group.

When this title is photographed the spots will wink and blink and the top light will shoot off rays at intervals. The effect will be that of a Christmas tree filled with twinkling lights. If the cells are not placed in exact register the error will not be noticeable as an interval occurs between each registration.

Illustration Two shows a set made to illustrate a photomicrographic film. In this we have a similar effect and the photography is done in the same manner. Here we have water dropping down the left side of the frame and splashing at the bottom. At the right we have a "bug" that waves his four upper arms, whose hair waves from side to side and who winks at us. In using this set the cells are used in a different order from that of the first example, namely, 1-2-3-2-1-2-3-1-2-3 and so forth. That is, cell 2 alternates with 1 and 3.

In making the cells it is necessary that they be laid over the card when drawing them as this will insure any necessary registration.

If such titles are developed at home it is best to make up a special high contrast developer with hydroquinone only as the reducing agent, as metol would serve no purpose here. Rodinal, glycin and other valuable gradation developers should be avoided in this work as they give the very thing which you want to avoid.

CRITICAL FOCUSING

(*Continued from page* 233)

again the bars of the cage symbolize the trapped woman. This usage is obvious, but its consistency and simplicity have value as an example for the amateur. The symbol, repeated several times, serves as a "tag" that helps to hold the story together.

STORY IDEA: The story, almost exclusively concerning the reactions of the two principals, shows the amateur producer how a complicated tale can be told with a very limited cast.

The Passion of Joan of Arc

SOCIETE GENERALE DE FILMS

Directed by .....Carl Dreyer

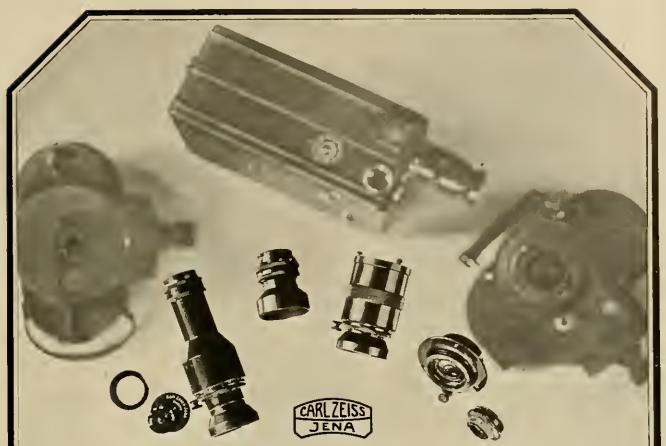
Photographed by.....Rudolph Mate

CLOSEUP TECHNIQUE: The story of the trial and martyrdom of Joan of Arc is told in vivid detail almost entirely by the use of closeups of the actors. All of the virtues of the closeup are represented, its value in presenting character study in film, its range in the selection of only the dramatically significant details and its elimination of all other considerations. The amateur will find that this treatment of the closeup will suggest many of its valuable usages for himself.

CAMERA TREATMENTS: The camera is moved freely from one position to another and the angles selected are chosen best to present the emotion expressed by a character in a given instance. The amateur who carefully studies his camera positions will find many excellent examples here to guide him.

ECONOMY: The importance of sets and architectural details was reduced to a minimum. Although the 15th Century was only suggested, as a result of the absence of long or medium shots that would conclusively establish such a background, the portions of the sets shown were completely convincing. A large part of the action took place against a gray backing simulating stone walls for which the amateur could readily use a neutral colored canvas or plaster wall. The film contains many suggestions of economical substitution for expensive sets without resorting to stylized sets or trick work.

This film is particularly worth the attention of the amateur because the treatment of the story, as a whole, is entirely new, because it conclusively demonstrates the power and variety of the closeup and because its technique throughout is open to every amateur.



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OUR EASTER PICTURE

G. Allen Fraser of Halifax, Nova Scotia, Shooting the Lilies in Bermuda with His Filmo.

NEWS *of the* INDUSTRY

For Amateurs and Dealers

Flashes From the Field

THE last minutes before going to press bring news of importance. Price of the Model B self threading Kodascope is reduced from $300.00 to $275.00 by the Eastman Kodak Company, which, together with the reduction last month of the Model B *f* 3.5 Cine Kodak from $100.00 to $85.00, indicates an important trend in the industry. Fifty foot rolls of Eastman panchromatic film at $4.00 are also made available for the first time. The Agfa Ansco Corporation offers its clever Memo Camera as an accessory susceptible of many services to the movie maker. Consolidated Film Industries, Inc., announces a wide selection of library subjects, emphasizing the high technical quality of these products of its huge laboratories. Bell & Howell send news of a new "special" *f* 1.8 speed lens (Taylor-Hobson Cooke) designed especially for Kodacolor. Hugo Meyer & Co., manufacturers and distributors of the Correctoscope Focusing and Exposure Meter, announces a refinement of its device which consists of a train of gears to connect the meter with the camera lens and makes focusing automatic.

Bell & Howell - Hall

FRED M. HALL, until recently the Midwestern Filmo-Representative of the Bell & Howell Company, has been placed in charge of its New York territory with the title of New York District Manager, Filmo Division, assuming his new duties on March 1st, with headquarters in the Salmon Tower, 11 West 42nd Street.

Duograph - Bodine

EFFECTIVE on March 4th, H. O. Bodine, who has been prominently connected with the photographic and motion picture industry for twenty-six years, became General Sales Manager of Duograph, Inc., 130 West 42nd Street, New York. Mr. Bodine is enthusiastic over the possibilities of the Duograph, believing there is a big field for medium priced amateur movie equipment. At present Duograph is offering a line of hand and motor driven projectors at moderate prices, and Mr. Bodine announces that other items of a complete line of cinematic equipment are in preparation, with special emphasis on a new Duograph camera which is planned, it is stated, to sell in the low price range of the present Duograph projectors.

Mr. Bodine's wide business experience has included the following connections: Sales Manager of Raw Film Supply Company, New York City; Advertising and Sales Manager of the following firms: Wollensak Optical Company, Rochester, N. Y.; Herbert & Huesgen, New York City; Agfa Products, Inc., New York City; Gevaert Company of America, New York City, and Eastern Manager of Bell & Howell Company, New York City.

Eno in New Quarters

RALPH R. ENO, 16 mm. art title pioneer and film editor, formerly of 117 Park Avenue, New York City, has leased studios in the Metropolitan Opera House Building, 40th Street and Broadway.

Better Movies with Still-film Assistance

How the Memo Camera aids the Movie Makers

LAURA LA PLANTE, Universal Star, Using Her Ansco Memo Camera.

LOCATION—background—point of view—composition—lighting—the skillful posing of individuals and groups—why shoot hundreds of feet of costly movie film on the chance that all will come right when an inexpensive preliminary survey with the Memo camera will give you the sure foreknowledge of a professional movie director?

The Memo uses 35 MM film for stills—50 standard single-frame exposures with one 50-cent cartridge. The price of one $6, 16 MM roll will provide film for 600 single-shot records that will tell you more about when, where, and how to use your movie camera than many months of movie-making unassisted in this way.

The Memo is the quickest, surest aid to expert movie-camera operation ever offered. It's what you get that counts—and what you get will be better, more interesting, more economical of footage with the Memo to help you.

And Memo pictures are effective in themselves. Many use the small Memo prints (on paper) as an album index to their movie rolls. Others use enlargements as art title backgrounds. Large numbers supplement their movie shows with still-film Memo shows, using the Memoscope to throw onto the screen projection rolls printed from their Memo films.

The Memo is small, weighing only about 12 ounces. It slips easily into the pocket. Fixed-focus model $20. Focusing models $25 to $40. Memo film (which is Agfa 35 MM negative film, extra fast and of beautiful quality) comes in daylight-loading cartridges at 50 cents. Slip a Memo into your pocket and you're always ready for the unexpected picture opportunity, no matter where you may be. Wonderful for travel. A great boon to those wishing to gather material for illustrated addresses, talks, lectures, at an unheardof low cost.

As an amateur photographer—especially as an amateur cinematographer—you owe it to yourself to be fully informed about the Memo camera. Mail the coupon today.

Composition quickly learned with the Memo.
Complete the record with Memographs of "still" subjects.
The Memo makes wonderful close-ups.

SIMPLE, SURE, EFFICIENT

- Direct-Vision Spyglass Finder
- Push-lever on back moves film along one frame after each exposure.
- Dial on front shows number of pictures taken.
- Quicker to load than a roll-film camera.
- F:6.3 and F:3.5 lenses — 5 models.
- Regular single-frame basis, standard with still-film libraries.

See the Memo at camera shops and photo supply stores.

The Memoscope

A practical still-film projector for showing Memo pictures. Clear-cutting projection lens, carefully ground condensers, advanced type of 100-watt projection lamp for large brilliant image on the screen, and plugs in on an ordinary 115-volt electric light socket (direct or alternating). Price, $19.50, including convenient carrying case.

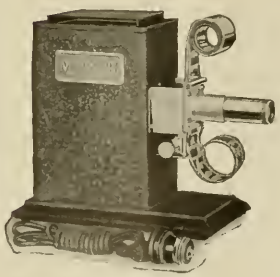
The Memo Camera

AGFA ANSCO CORPORATION
BINGHAMTON, N. Y.

Please send me further information about the Memo camera as advertised in Movie Makers.

Name .....

Address .....



You haven't seen your folks back in Austria, Sweden, Kalamazoo or Kankakee for a long time. . . or perhaps they're globe trotting while you stay at home keeping the world safe for democracy.

How'd you like to throw a reel on the little old projector tonight and SEE what they're doing?

Then write us about the new cine service we've established! We can now arrange for MOTION pictures for you at many points in this country and abroad . . . at very nominal cost, too!

HATTSTROM & SANDERS
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Don't Write It. . . . Reel It!

FISCHER'S CAMERA SERVICE, Inc.
"Everything Known in Motion Pictures"
154 EAST ERIE STREET CHICAGO

NIGHT MOVIES

2 Min. Flare, showing Detachable Handle

Light a Meteor Flare (Powerful Firework Torch) and take a movie of the party—no equipment necessary. The same flare the professionals use. Five sizes, ½, 1, 2, 3 and 4 minutes of light. Especially for outdoors. Also electrical flares fired by a flash-light battery, for special work. Several flares may be fired simultaneously.

John G. Marshall
Meteor Photo Chemicals
1752 Atlantic Ave., Brooklyn, N. Y.

Outdoor Night Movies

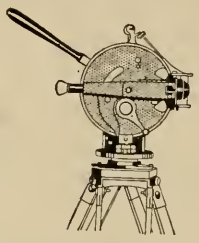
AN attractive small folder, furnishing suggestions and instructions for the use of Meteor Photo Flares for taking movies of outdoor scenes at night, is announced by the Bell & Howell Co.

CARRYING ON A WHITE HOUSE TRADITION

The New "First Lady" Is a Movie Maker, as Was Mrs. Coolidge. She Was Snapped with Her Cine Kodak on the U. S. S. Maryland.

Quick Acting Tripod Lock

A QUICK ACTING lock, which, it is claimed, completely eliminates the use of a screw and the accompanying delays and annoyances in attaching a camera to a tripod, is announced by the M. A. C. Co., makers of cine accessories. 147 Pierrepont



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MOVIE HEADQUARTERS!
announces
its appointment as sales representative of the distinguished
DEBRIE
Model L
and the world renowned
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Professional Motion Camera

Latest catalogs and information on request. Your old camera may be traded in at its present cash value.

Bass Camera Company
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Motion Picture Work
in all branches
DEVELOPING
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MID WEST FILM CO.
INCORPORATED
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Street, Brooklyn, N. Y. The device consists of a disc, wedge-shaped in cross section, which is attached to the camera by means of a screw that fits in the camera socket. This part may be quickly fitted to the remainder of the device, which is fastened to the tripod head. A slight movement of the locking lever attaches or detaches the camera instantly and also provides for a quick panoram. It is said that this device may be attached by any one to any camera in the time it takes to secure a camera on a tripod in the usual way.

Talkies - Kleber

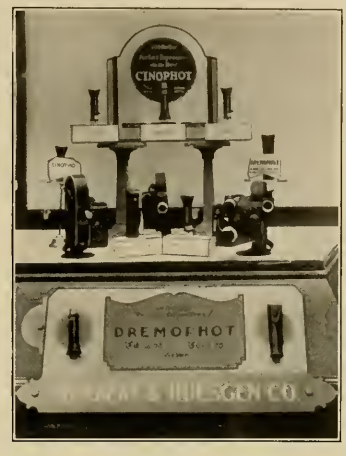
ALWAYS deeply interested in the newest developments in the amateur field, C. C. Kleber, as the Sales Manager of the new Home Talkie Machine Corporation of 220 West 42nd Street, New York, again assumes the role of a pioneer. The new device which this company is marketing is designed to attach to any 16 mm. projector and sound device for the reproduction of talking pictures in the home. A library of subjects for this purpose is now being recorded by the company, which promises synchronized pictures and records of professional theatrical quality. Other enterprises with which Mr. Kleber has been associated during a wide and successful activity in the amateur industry include the Wm. J. Ganz Company, producers of the news reel for amateurs, *Highlites of the News*, and Pathe Exchanges, Inc., for which he inaugurated the *Pathegrams Library*.

New Film Catalog

ERNEST M. REYNOLDS of 165 East 191st Street, Cleveland, Ohio, who is a producer of 16 mm. motion pictures, has recently issued his new catalogue of "Gold Seal Pictures," consisting of many fine 100 and 200 foot subjects. These subjects are printed by reduction from standard negatives made by professional cameramen and the prices are: 100-foot reels, $6.00; 200-foot reels, $12.00. Mr. Reynolds also specializes in expert reduction printing.

New Year Book

THE 1929 *American Annual of Photography*, price $1.50, published by the American Photographic Publishing Co., Boston, Mass., is an excellent review of the photographic advances of 1928. There are many pages of pictorial illustrations in excellent reproduction, not a few of which would be of great value to the amateur from the standpoint of camera angle and composition. There are many articles in this volume on cinematography, and the amateur who



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AUTOMATIC EXPOSURE METERS
For Motion Picture Photography

SHOW WINDOW DISPLAY
by
Herbert & Huesgen Co.
18 EAST 42nd STREET
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CINOPHOT, Universal Exposure Meter for Cine Cameras
"It matches the Ciné-Kodak." $12.50

DREMOPHOT, Especially for Bell & Howell Co.
FILMO 70 AND FILMO 75. $12.50

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152 WEST FORTY-SECOND STREET NEW YORK, N. Y.
Ask Your Dealer.

The MODE *in Art Titles*

A famous location
spacious Studio
service finer than ever

CALL . . PHONE . . OR . . WRITE

Send $2 with a list of short titles and receive your hand-lettered try-out, all ready to splice into your films.

Ralph R. Eno

ART TITLES FILM EDITING

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METROPOLITAN OPERA HOUSE STUDIOS:
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"America's Pioneer (16MM) Art Title Builder and Film Editor"
ENO'S ART TITLES

ARROW SCREEN COMPANY

Announces the appointment of

THE FILM & SLIDE COMPANY
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With Branches at

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As Exclusive Canadian Distributors of the
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A complete stock of ARROW Portable BEAD SCREENS will be carried at these offices for immediate delivery.

ARROW BEAD SCREENS are made especially for your 16 mm. projector under U. S. Patent No. 1,399,566.

ARROW SCREEN COMPANY

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HOLLYWOOD, CALIFORNIA

311 FIFTH AVE.
NEW YORK CITY

HERE IS THE KEY

to the attractive garden of movie-making of which you had a glimpse at the bottom of the Editorial Page of this number of MOVIE MAKERS.

▼

To the Date.....

AMATEUR CINEMA LEAGUE, Inc.,
105 West 40th Street, New York City.

I accept the invitation of the Amateur Cinema League, Inc., to become an annual League member. My check for Five Dollars payable to Amateur Cinema League, Inc., is enclosed in payment for the dues, $2.00 of which is the special membership rate for a year's subscription to MOVIE MAKERS (Non-member rate $3.00; Canadian $3.25; Foreign $3.50.)

It is understood that immediately upon my election I am to become entitled to all the privileges of the League. It is also understood that there are no duties or obligations connected with this membership other than those which I may voluntarily assume from time to time.

Name.....

Street..... *City*..... *State*.....

desires to be really well-informed will want to read them all.

New Manager

JAMES H. LITTLEFIELD, who has been connected with the Amateur Movies Corporation, Philadelphia, Pa., has now taken over the management of the News Reel Laboratory, 1707 Sansom Street, in the same city. This laboratory produces motion pictures for commercial, educational, medical and advertising purposes, specializing in 16 mm.

OFF FOR A 3,000 MILE CANOE TRIP TO THE NORTHLAND
A DeVry Enthusiast and His Camera.

Dubray with B. & H.

JOSEPH A. DUBRAY, well-known motion picture technician and formerly Secretary of the American Society of Cinematographers, has left the Coast to take up his new duties as Director of Technical Service for the Bell & Howell organization in Chicago. Mr. Dubray's departure from Hollywood was accompanied by a special resolution from the Board of Governors of the A. S. C., expressing deep regret at his leaving, bestowing unqualified approval upon his past achievements and wishing him all success in his new duties. Mr. Dubray, however, retains his position as Technical Editor of the American Cinematographer, the official publication of the Society.

CORRECT FOCUS GEARED TO THE EYE!

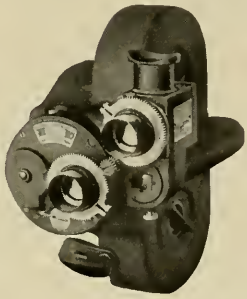
with the new

CORRECTOSCOPE SET OF GEARS your camera lens is set simultaneously with the Correctoscope lens which you adjust for sharp focus by direct vision. When correct focus is secured by eye with Correctoscope your camera is automatically ready to use. You may now disregard your focusing scale entirely!

SIMPLIFIED!

A SET OF CORRECTOSCOPE GEARS for attaching and gearing up the Correctoscope lens with the lens of your camera is now available for the one inch and ¾ inch Plasmat F: 1.5, Cooke F: 1.5, and F: 1.3 Eastman Kodak F:1.9, Wollensak F: 1.5, For Filmo, Victor and Cine-Kodak Cameras.

These gears are slipped into place quickly and easily. It takes but a few minutes. The price for complete set of gears is $10.00.



HUGO MEYER
Correctoscope
FOCUSING & EXPOSURE METER

For CORRECT FOCUS—no more scales and measurements; for CORRECT EXPOSURE—no more guess work. Correctoscope is absolutely essential for Kodacolor. It insures sharp focus—so necessary for good Kodacolor results.

Price: Complete with special F: 1.9 focusing CORRECTOSCOPE lens.
$37.50

Correctoscope fits into place right on your camera.

AUTOMATIC!

New!

KINO-PLASMAT F:1.5

¾ Inch Focus

in a new precision focusing mount, much smaller in design than previous mount, especially adaptable to the Filmo 75.

(Can be interchanged with Filmo 70 or Victor)

We recommend the 1 in. Kino-Plasmat for Kodacolor

Price of ¾ in. Focus $60 *Formula Dr. Rudolph*

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105 WEST 40th STREET, NEW YORK CITY

Works: Goerlitz, Germany

PHOTOPLAY MAGAZINE

First National Magazine to Establish a Regular Department for Film Amateurs.

Watch PHOTOPLAY . . . for the latest developments in the making of professional and amateur films.

25 Cents a Copy

PHOTOPLAY MAGAZINE
750 North Michigan Avenue Chicago, Illinois

YOU'LL FIND THE WORLD ON MAIN STREET

(*Continued from page* 237)

he is prejudiced in his own mind by using the word palace. If he is open-minded and looks out for only one or two of the constituent elements of a palace he may find a high wall, an iron railing, wide stone steps with sculptured lions, which will convey to his audience the idea of a palace. The trick is in sensing the absolute minimum that the public, suitably guided by subtitles, will associate with the idea of a palace. Even a real palace will often look inadequate, while almost any large museum door will offer a good palace entrance.

In a well-known film, I once supplied a complete lion hunt without a live lion in it. To prepare the audience, we used the word lion repeatedly in the titles preceding that sequence. Whenever we showed a pretty little animal dead, we always made out it had been killed by the wicked lion. Thus thoroughly blinded by prejudice the spectators could almost see lions everywhere. Finally we announced in a title that lions had been sighted and we set out in great style to find them. After a good deal of footage ("make them wait!") we saw some reeds shaking (or rather we used for that purpose a scene in which some natives, invisible to the camera, happened to be walking in long grass). There were the lions! Bang, bang! Gun fire, rushing, scurrying, the hunters disappearing in the brush—then a close-up of a dead lion on the ground and live little lion cubs (as tame as could be in captivity). Nowhere was a live lion seen in action, or seen at all. Yet, some months later, as I passed the door of a theatre where the film was being shown, I heard a little child complaining to his parents. He stopped them before the poster depicting the big lion leaping at the hunters, and whined, "Mamma, that wasn't in the picture!" "Be quiet! sure it was!" rejoined the annoyed mother. "You must have been asleep!" But the child was right; his unprejudiced mind had looked for the lion and found none, whereas his parents had accepted the titles at face value and had actually imagined seeing a lion that was not there.

The art of the cinema is the art of deception by means of suggestion. The easiest way to create an illusion is to supply one-half of a reality and let the spectator imagine the other half.

EDITOR'S NOTE: The photographs on pages 236 and 237, illustrating this article, were all of the foreign spots suggested. If you were satisfied that they were American scenes, as intimated, then the author's point is strengthened and we trust we will be forgiven for this deliberate bit of deception.

MARVEL of this MARVELOUS AGE

NOW! YOU CAN BRING
Talking Motion Pictures
INTO *your* HOME!

'SEE Action Made Audible

HEAR it Talk, Sing, Play

THE **HOME-TALKIE** UNIT
GIVES
Perfect Syncronization
OF
PICTURES & SOUND
MAY BE ATTACHED
TO ANY 16 MM.
PROJECTOR

Plays thru any radio set

$49

AN ASTOUNDING MACHINE AT AN AMAZINGLY LOW PRICE

Your local dealer will gladly demonstrate this machine.
Write us for descriptive literature.

HOME-TALKIE MACHINE CORPORATION
220 WEST 42nd STREET, NEW YORK, N.Y.

Latest
HOME-TALKIE
Productions

No. A-1001—100 Ft.—$12.00
—*Miss Patricola*
My Blackbirds Are Bluebirds Now (Vocal—piano accp.)
No. A-2001—200 Ft.—$24.00
—*Miss Patricola*
That's How I Feel About You
I'd Rather Be Blue Over You (Vocal with her own violin accp.)
No. A-1002—100 Ft.—$12.00
—*Peggy Hanlon and Evangeline Murray*
What Did'ja Wanna Make Me Love You For?
(Harmony Singers—piano accp.)
No. A-2002—200 Ft.—$20.00
—*Peggy Hanlon and Evangeline Murray*
Roses of Yesterday
Give Your Little Baby Lots of Loving
(Harmony Singers—piano accp.)
No. A-1003—100 Ft.—$12.00
—*Guignol Studio Marionettes*
Dark Town Dancers (Intro. "There Ain't No Sweet Man Worth the Salt of My Tears")
No. A-1004—100 Ft.—$12.00
—*Guignol Studio Marionettes*
A Jungle Romance (Intro. "Fish and Bananas")
No. A-1005—100 Ft.—$12.00
—*Fred Ketch and "Jerry"*
Yodle Song (Ventriloquial Novelty)
No. A-2004—200 Ft.—$20.00
—*Fred Ketch and "Jerry"*
Doggone Ya (Ventriloquial Novelty)
No. A-2003—200 Ft.—$20.00
Home Talkie Syncopators (Orch.)
A Love Tale of Alsace Lorraine
That Precious Little Thing Called Love
No. A-1006—100 Ft.—$12.00
Home Talkie Syncopators (Orch.—Vocal Ch.)
She's Funny That Way

Outstanding Features
of the
HOME-TALKIE
Unit:

1. Attaches in a moment without tools to any 16 m.m. projector, regardless of make or model.
2. Plays through any radio set.
3. May be used alone as a phonograph.
4. The HOME-TALKIE is the only unit that plays all makes of records.
5. Regular releases offer you permanent entertainment and constant pleasure.
6. The HOME-TALKIE SINGS - TALKS - PLAYS - ACTS — with results equal to the finest theatrical productions.
7. All unevenness of quality and reproducing distortion have been eliminated by means of a device called a Ripple Killer, exclusive with the HOME-TALKIE unit.

SPEED

For better movies—this particular lens is especially adapted for greater speed and precision. It makes it possible to take indoor or outdoor pictures under poor lighting conditions, also double and super-speed exposures.

1" Focus f-1.5 Wollensak Micrometer Focusing Mount for Filmo 70 and 75, Victor and other 16 mm. cameras. Price **$50.00**

2" Focus f-1.5 Wollensak Micrometer Focusing Mount for Filmo, Victor, Eyemo, DeVry, Cine Kodak Model B f-1.9 and other 16 mm. and 35 mm. cameras. Price **$75.00**

World Travel Pictures

New Series of 16 mm. Films

20—100 ft. reels of the most interesting subjects from all parts of the world at $5.00 each 100 ft. A complete set of 20 reels at **$95.00** prepaid in any part of U. S. A.

Pathex Films

Write for latest list of new Pathex Films and Accessories.

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146 West 42nd Street, New York

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THE W. B. & E.

"PILOTLIGHT"

A convenient light on your Filmo Projector that enables you to operate and change your reels with plenty of illumination that does not attract the attention of or annoy your audience.

Makes operating your projector a pleasure.
No extra wires needed.
Just pull the switch and the Light is there—*When* and *Where* you need it.
Easily attached to your machine in a few minutes and projector can be packed away in case without detaching.

Price $6.00

From your Dealer or Direct

WILLIAMS, BROWN & EARLE, Inc.
"The Home of Motion Picture Equipment"
Filmo Motion Picture Cameras and Projectors
918 Chestnut St., Philadelphia, Pa.

AMATEUR CLUBS

(*Continued from page 229*)

Dartmouth Produces

PLANS for the extensive use of amateur movies have been made by Dartmouth College. Two news releases, each running 400 ft., 16 mm., entitled *Dartmouth College News*, filmed by Sidney C. Hayward, assistant to the president, and Charles G. Engstrom, have been circulated among the various alumni groups of the country. The newsreels are released periodically and a regular film service has been built up for subscribing graduate associations. The first issue of *Dartmouth College News* featured shots of President Ernest M. Hopkins, closeups from the season's football games, the dedication of new college buildings, hockey, ski and snowshoe races.

Assisted by the Dartmouth Players, college dramatic society, the amateur group plans to produce a scenario film, enacted by students, which will depict a year's activities in the life of an undergraduate at Dartmouth. Upon the basis of this experience an undergraduate unit will be formed for the regular production of amateur photoplays.

Pioneer Active

IN East Orange the Screen Arts Society, recently organized under the leadership of Eugene William Ragsdale with whose guidance the Motion Picture Club of the Oranges was initiated, has already finished the production of *Four Lovers*, a 400 ft., 16 mm. drama. Filmed and directed by Mr. Ragsdale, the cast included Kathryn Henessy, Jean Loughlin, Dorris Booth, Woolsey Teller, Irving La Rue and Marie G. Ragsdale. Production activities on several scenes were broadcasted through WAAM of Newark so that the unitiated might listen in on the direction of an amateur production.

Big Program

THE program of the last meeting of the Detroit Amateur Cinema Club was opened by a paper from Dr. J. Gilbert Israel, president of the club, on *The Camera and Art*, followed by the screening of three reels of the activities of children's clubs in Detroit, taken by Mrs. James W. Hughes, and *Photographic Gems of the Lakes*, filmed by Dr. John T. Watkins. A motion picture made in 1899, the first to be taken in Detroit, was projected and the evening closed with a discussion and demonstration of Kodacolor by Walter Weis. Seventy-five members attended the meeting.

SAWCO PRESENTS

Humidifying Storage Cases

For Storing and Keeping films pliable.

Strong—Durable—Good-looking
Felt-lined, Side locks, Key lock,
Karatol covered.

Supplied in Three Sizes
8—400 ft. Reels and Cans..$ 8.00
16—400 ft. Reels and Cans.. 11.50
24—400 ft. Reels and Cans.. 15.00

Humidifying Solution
$1.00 a large bottle

Special Discount to Dealers

Stumpp & Walter Co
Motion Picture and Camera Dept.
30-32 Barclay St., New York

EVERY AMATEUR
SHOULD SUBSCRIBE TO

MOVIE MAKERS

THREE DOLLARS THE YEAR
(Canada, $3.25—Foreign, $3.50)

105 West 40th Street, New York City

PROMPT SERVICE—BEST QUALITY OF PRINTS NOW AVAILABLE FROM CHICAGO

We specialize in the developing and printing of 16 mm. negative and use the late type positive contact HUTTON 16 mm. Printers. A trial will convince you on your own screen as to our quality.

We make prompt shipment of raw negative

CHICAGO COMMERCIAL PHOTOGRAPHIC COMPANY
108 N. Dearborn St. Chicago, Ill.

Film Subjects *of* Travel

Are always interesting
Many others from which to choose.
CATALOG UPON REQUEST

Heart of the Adirondacks
Through the 1000 Islands
100 ft. 16 m.m. Price $6.00 each

The Simplex Fading Glass
will produce the
Fade-in and Fade-out
when making your own movies.

In attractive case
Price $2.00

Produced by
ERNEST M. REYNOLDS
165 E. 191st Street Cleveland, Ohio

Clean Start

THIRTY-FIVE amateurs attended the organization meeting of the Movie Makers' Club in Springfield, Ill., held in February. Officers were elected, a constitution adopted and fifteen cameramen signed up as charter members in this club's business-like start.

Recent programs include the screening of a scenic running 700 ft., made with natural color film, the work of a club member, also the projection of the *Soul Thief*. E. E. Bradley has been elected president; Harry L. Ide, vice-president and Orville R. Sweet, secretary. Plans have been made for a publicity campaign to make amateur filming well known in Springfield. Preparations have been made to give club members an opportunity to experiment with interior lighting. A very complete card record will be kept of members' movie equipment.

Puzzle Filmed

IN Cleveland, the Motion Picture Division of the Cleveland Photographic Society has recently finished the production of a comedy entitled *Picture Puzzlers*. This first production of the Motion Picture Division runs 200 ft., 16 mm. The plot covers the disastrous and humorous effect of a puzzle on a household, and a dream sequence containing stop motion camera work shows the puzzle automatically solving itself. Harry S. Shagren directed the film and Lloyd W. Dunning photographed.

At recent meetings of the Motion Picture Division, members projected the first film each ever took and then followed it with the last, thus showing the difference and subsequent improvement. On another program A. H. Bemis and Robert Stone demonstrated Vitacolor, a new color process for the amateur.

Another Dream Plot

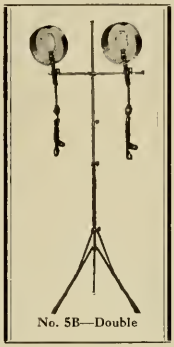
NEWLY formed, an amateur group in Peekskill, N. Y., has recently finished a production for *Photoplay's* amateur movie contest. The film drama, running 400 ft., 16 mm., is based on a tale well adapted for a short length film story. It tells of a secretary of a boys' school who dreams of stealing the school's funds, gambling in oil stock with extraordinary success, but who awakens to find himself still honest but poor. The dream sequence features a correlation of camera angle shots of New York streets that convey the dream effect without recourse to dissolves or complicated devices. J. V. D. Bucher is cameraman and director of the project and in the cast of two are Dwight Carpenter and A. H. Hallock.

NEW *Reflector Finish* in FOTOLITE
adds almost 40% more
LIGHT POWER

FOTOLITE'S steady, powerful light enables you to take perfect pictures right in your own home—*even on dark, rainy days and at night.* The scenes you have longed to take—the children at play, parties, dances, family events—can be stored away in films that you will want to look at over and over again; films, too, that you will prize for their sheer beauty.

Fotolite has no equal for compactness, *simplicity* and light power. It eliminates sputtering, sparks and "light fright"—yet gives all the brilliance of an arc and also the convenience of the incandescent Fotolite. There are prices for every pocketbook—models for every need.

No. 10—Complete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Princeton Drama

FROM the production staff of the Undergraduate Motion Pictures of Princeton University comes the announcement of the completion of *Destiny*. The film has been submitted to *Photoplay's* contest. In production, the atmospheric introduction originally planned was eliminated to allow longer footage to get the plot across. Advantage was taken of this footage to better motivate the action with introductory scenes made with a moving camera. The story, a brief and unhappy melodramatic tale, is concerned with a crime passionelle, committed because of mistaken evidence.

Cast Selected

THE cast for *The Highest Degree*, to be produced by The College Topics Productions of the University of Virginia, is now being chosen. Elizabeth Harrison Coke will play the feminine lead and Edward A. Lee has been selected for the comedy role. Perry Poffenbarger will head the electrical staff and John H. Smith will assist with the camera work. A statewide booking has already been secured for the film which will be made by the students to demonstrate the value of the University's honor system.

High School Unit

WITH a membership of sixty, the Santa Ana High School Movie Club, Santa Ana, Calif., was formed the first of this year. The club's first film venture, a photoplay based on college life and tentatively called, *College Daze*, to run 2000 ft., 35 mm., is already in production under the direction of Theodore Newcomb, who is also the club's president. The scenario for the collegiate comedy drama was written by Hal McCormac and John Dunlap. Wesley Wallace has been named production manager. A re-edited version will be submitted to *Photoplay's* contest.

Rushes

FROM Markard Pictures comes the announcement that five song records have been synchronized in film and that the film is available to League members who possess the appropriate records and a DeVry Cine Tone projector. The songs synchronized are: *Sonny Boy, I Look Into Your Garden, Sunny Disposish, Jeannine, I Dream of Lilac Time* and *June Brought the Roses.* Club or League members wishing these films should address the League's Club Consultant. ¶ *What Price Pearls* has been selected for the title of the current production of the Birmingham Amateur

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Movie Association. This picture was filmed under the working title, *The World, the Flesh and Mercedes. And How* was recently screened for the club.

¶ The Movie Makers Club of Amarillo, Texas, screened *Hey Hay* and *Narrow Paths* at recent meetings. Production plans are under way.

¶ From M. H. Cannel comes the report that the Providence Neighborhood Players will finish the production of *Be Yourself* this month.

¶ At the last meeting of the Motion Picture Club of Miami, Florida, *Slim Doolittle, the Lighthouse Keeper*, production of the Stamford Comedy Club Cinematograph Committee, running 800 ft., 16 mm., was projected.

¶ The Bethesda Chevy Chase High School Amateur Movie Club in Bethesda, Md., announces plans for the production of *Peppy Preps*, 400 ft., 16 mm. The story was written by W. R. Gingell, assisted by E. M. Osmun. In the cast are: Walter Johnson, Jr., Betty Jackson, Margaret Walters, Anna Converse, Elizabeth Offutt, Geraldine Schul, Jane Parker and Ben Sullivan.

¶ Twenty-eight amateurs have announced their intention of forming amateur movie clubs this month and are being aided by the League's Club Department. From Germany, through *Film fur Alle*, publication of the German amateurs, comes the announcement of a great increase in amateur movie clubs in that country.

▲▼▲

FILM AND THE FLEETING ART

(*Continued from page* 223)

and the score of other contemporary artists whose achievements mark the peak of development in modern dancing. Just as Caruso's voice is safely caught for eternity on the recording disc of the phonograph, so may Pavlowa dance to the delight of future generations by means of film.

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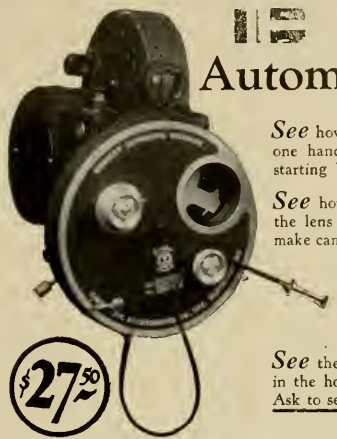

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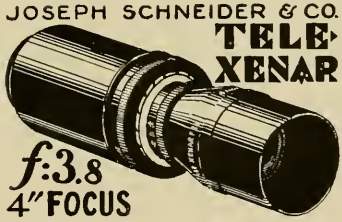

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(*Continued on page* 268)

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(*Continued from page 266*)

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HAVERSTRAW: E. H. Vandenburgh, 3 Broadway.
ITHACA: Henry R. Head, 109 N. Aurora St.
Treman, King & Co., care of Geo. E. Houghton.
NEW ROCHELLE: Ye Little Photo Shoppe, Inc., 457 Main St.
NEW YORK CITY: Abercrombie & Fitch, 45th & Madison Ave.
American News and its Subsidiaries, 131 Varick St.
J. H. Boozer, 173 E. 60th St.
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City Camera Co., 110 W. 42nd St.
City Radio, 42 Cortlandt St.
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Columbus Photo Supply, 146 Columbus Ave.
* Cullen, 12 Maiden Lane.
Davega, Inc., 111 E. 42nd St.
Davega, Inc., 152 W. 42nd St.
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Gall & Lembke, Inc., 7 E. 48th St.
Frank Garfinkel, 141 Avenue A
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Gillette Camera Stores, Inc., 16 Maiden Lane.
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* Lugene, Inc., 600 Madison Ave.
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Meta Photo Supply Co., 122 Cedar St.
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George Murphy, Inc., 57 E. 9th St.
New York Camera Exchange, 109 Fulton St.
* Parker and Battersby, 146 W. 42nd St.
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Sibley, Lindsay & Curr Co., Camera Dept.
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Pockrandt Photo Supply Co., 16 N. Howard St.
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Fountain News Co., 426 Walnut St.
Huber Art Co., 124-7th St., W.
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Movie Makers, Inc., 110 W. 8th St.
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Fowler & Slater Co., 806 Huron Rd.
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Home Movies Co., 1501-7 Superior Ave.
Lyon & Healy, Inc., 1226 Huron Rd. at Euclid Ave.
Solomonson Optical Co., 735 Euclid Ave.
Stone Film Laboratory, 8807 Hough Ave.
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Columbus Photo Supply, 62 E. Gay St.
DAYTON: Dayton Camera Shop, 1 Third St., Arcade.
* NORWOOD: Home Movie Service Co., 2128 Cathedral Ave.
SALEM: Butcher's Studio, 178 Jennings Ave.
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Gross Photo Supply Co., 325 Superior St.
Lawrence's, 1604 Sylvania Ave.
Leo MacDonough, 1103 Detroit Ave.
YOUNGSTOWN: Fowler & Slater Co., 7 Wick Ave.

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TULSA: Camera Shoppe, 519½ Main St., S.
Alvin C. Krupnick, 9 E. 6th St.

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CORVALLIS: Lynn's Photo-Art Shop, 1555 Monroe St.
PENDLETON: Floyd A. Dennis.
PORTLAND: Eastman Kodak Stores, Inc., 345 Washington St.
J. K. Gill Co., 5th & Stark Sts.
Lipman Wolfe & Co., Kodak Dept., Fifth, Washington & Adler Sts.

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NASHVILLE: G. C. Dury & Co., 420 Union St.

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BEAUMONT: Thames Magnolia Store, 2599 Magnolia St.
DALLAS: Jamieson Film Laboratories, 2212 Live Oak St.
E. G. Marlow Co., 1519 Main St.
EL PASO: Schuhmann Photo Shop, P. O. Box 861
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HOUSTON: Miller Studio, 1321 Capitol Ave.
Star Elec. & Eng. Co., Inc., 613 Fannin St.
PARIS: R. J. Murphy, So. Side Square
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Fox Co., 209 Alamo Plaza.
E. Hertzberg Jewelry Co., Houston at St. Mary's Sts.

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SALT LAKE CITY: Salt Lake Photo Supply Co., 271 Main St.
Shipler's, 144 S. Main St.

VERMONT

BURLINGTON: Robert T. Platka, 231 S. Prospect St.
RUTLAND: Geo. E. Chalmers Co., Inc.

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G. L. Hall Optical Co., 257 Granby St.
RICHMOND: S. Galeski Optical Co., 737 E. Main St.
G. L. Hall Optical Co., 418 E. Grace St.

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Eastman Kodak Stores, Inc., 1415-4th Ave.
Lowman & Hanford Co., 1514-3rd Ave.
Motion Picture Service, 903 Lloyd Bldg., Sixth Ave. and Stewart St.
SPOKANE: Joyner Drug Co., Howard & Riverside Ave.
TACOMA: Shaw Supply Co., Inc.
E. W. Stewart & Co., 939 Commerce St.
YAKIMA: Bradbury Co., 19 S. Second St.

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WHEELING: Twelfth St. Garage, 81-12th St.

WISCONSIN

EAU CLAIRE: Davis Photo Art Co.
FOND DU LAC: Huber Bros., 36 S. Main St.
GREEN BAY: Bethe Photo Service, 125 Main St.
MADISON: Photoart House, 212 State St.
MILWAUKEE: Boston Store, Wisconsin Ave. & 4th St.
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Gimbel Bros., Kodak Dept., Wisconsin Ave. & W. Water St.
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Victoria

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Harringtons, Ltd., 266 Collins St.
Kodak (Australasia) Pty., Ltd., 284 Collins St.
Kodak (Australasia) Pty., Ltd., 161 Swanston St.
Technical Journals Pty., Ltd., Temple Court, 422 Little Collins St.

West Australia

PERTH: Kodak (Australasia) Pty. Ltd., Hay St.

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CALGARY: Boston Hat Works and News Co., 109 Eighth Ave.

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VANCOUVER: Eastman Kodak Stores, Ltd., 610 Granville St.
Film & Slide Co. of Can., Ltd., 319 Credit Foncier Bldg.

Manitoba

WINNIPEG: Eastman Kodak Stores, Ltd., 472 Main St.

Ontario

HAMILTON: W. Hill & Bro., 90 W. King St.
OTTAWA: Photographic Stores, Ltd., 65 Sparks St.
TORONTO: Eastman Kodak Stores, Ltd., 66 King St.
T. Eaton Co., Dept. V.-6, 190 Yonge St.
Film & Slide Co. of Can., 156 King St., W.
Lockhart's Camera Exchange, 384 Bay St.

Quebec

MONTREAL: T. Eaton Co., St. Catherine St., W.
Film & Slide Co. of Can., Ltd., 104 Drummond Bldg.
Gladwish & Mitchell, 147 Peel St.

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HONG KONG: The Pharmacy, Fletcher & Co., Ltd., 26 Queen's Rd., Central.
SHANGHAI: Chiyo Yoko Photo Supplies, 470 Nanking Rd.
Eastman Kodak Co., 64 Kiangse Rd.

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COPENHAGEN V: Kodak Aktieselskab, Ostergade 1.

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BATAVIA: Kodak, Ltd., 38 Noordwijk, Weltvreden.

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ALEXANDRIA: Kodak (Egypt) Societe Anonyme, 23, Cherif Pasha St. and Ramleh Station.

ENGLAND

HARROGATE: A. R. Baines, 39 James St.
LONDON, S. W. 1.: Westminster Photographic Exchange, Ltd., 119, Victoria St.
LONDON, W. C. 2: Sands, Hunter & Co., Ltd., 37 Bedford St., Strand.
LONDON, W.1.: Bell & Howell Co., Ltd., 320 Regent St.
J. H. Dallmeyer, Ltd., 31 Mortimer St., Oxford St.
Wallace Heaton, Ltd., 119 New Bond St.
Wallace Heaton, Ltd., 47 Berkeley St., Piccadilly.
Westminster Photographic Exchange, Ltd., 62, Piccadilly.
Westminster Photographic Exchange, Ltd., 111, Oxford St.
SHEFFIELD: Wm. McIntosh (Sheffield) Ltd., Change Alley.
Sheffield Photo Co., 6 Norfolk Row (Fargate).

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HONOLULU: Honolulu Photo Supply Co., P. O. Box 2999.

HOLLAND

AMSTERDAM: Capi, 115 Kalverstraat.
Foto Schaap & Co., Spui 8.
DEN HAAG: Capi, 124 Noordeinde.
Fotohandel Ter Meer Derval, Fred. Hendriklaan, 196.
GRONINGEN: Capi, 3 Kleine Pelsterstraat.
NIJMEGEN: Capi, 13-17 van Berchenstraat.
Capi, Broerstraat 48.
ROTTERDAM: Bollemeijer & Brans, Korte Hoogstraat 25.

HUNGARY

BUDAPEST, IV: Pejtsik Karoly, Varoshaz U-4.

INDIA

BOMBAY: Continental Photo Stores, 253 Hornby Rd.
Hamilton Studios, Ltd., Hamilton House, Graham Rd., Ballard Estate.
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ITALY

MILAN 29: Kodak Societa Anonima, Via Vittor Pisani N. 6.

JAPAN

KOBE: Honjo & Co., 204 Motomachi 6-Chome.
KYOTO: J. Osawa & Co., Ltd., Sanjo Kobashi.
OSAKA: Fukada & Co., 218 Dojima Bldg.
T. Uyeda, No. 4 Junkeimachi Shinsaibashi-suji, Minami-ku.
TOKYO: Home Movies Library, 515 Marunouchi Bldg.

MEXICO

MEXICO CITY: American Photo Supply Co., S. A., Agencia Postal 25.
Kodak Mexicana, Ltd., Independencia 37.
"La Rochester," Av. 16 de Septiembre 5.
Pathe Baby-Agency for Mexican Republic; Latapi Y Bert, Av. 16 de Septiembre 70, El Globo.
PUEBLA: Casa "Hertes" Av. Reforma 109.

NORWAY

OSLO: J. L. Nerlien A/S, Nedre Slotsgate 13.
University Book Shop.

PHILIPPINE ISLANDS

MANILA: Denniston, Inc., 123 Escolta.

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ANCON: Specialty Shop, Box B.
PANAMA CITY: Lewis Photo Service, 1 Fourth of July Ave.

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EDINBURGH: J. Lizars, 6 Shandwick Pl.
GLASGOW: Robert Ballantine, 103½ St. Vincent St.
J. Litzars, 101 Buchanan St.

SIAM

BANGKOK: Bangkok Central Book Depot, Sikak Phya Sri, New Rd.
Prom Photo Studio, New Rd., Cor. Chartered Bank Lane.

SOUTH AMERICA

Argentine

BUENOS AIRES: Connio & Cia, Maipu 456.

Venezuela

MARACAIBO: Mac Gregor & Co., Apartado Postal No. 197.

SPAIN

BARCELONA: James Casals, 82, Viladomat St.
MADRID: Kodak Sociedad Anonima, Puerta del Sol 4.

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SINGAPORE: Y. Ebata & Co., 33 Coleman St.
Kodak, Ltd., 130 Robinson Rd.

SUMATRA

MEDAN: Y. Ebata & Co., 69 Kesawan.

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STOCKHOLM: A. B. Nordiska Kompaniet, Photographic Dept.

SWITZERLAND

LAUSANNE: Kodak Societe Anonyme, 13 Av. Jean-Jacques Mercier.
WINTERTHUR: Alb. Hoster, Marktgasse 57.
ZURICH: Ganz and Co., Bahnhofstrabe 40.
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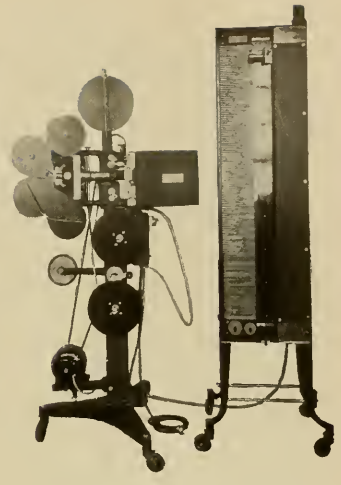

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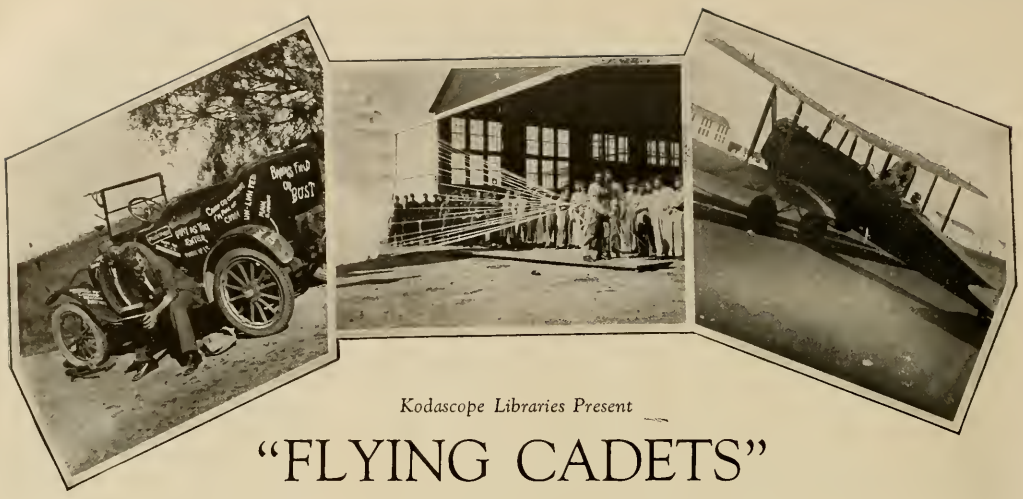

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YOU CAN TAKE *truer* PICTURES WITH "PAN" FILM

The photograph above was taken with "Pan" film and a filter. It is a typical example of the advantages of using "Pan."

The photograph at the left was taken with ordinary film. It is a good picture, but lacks the color contrast of the "Pan" picture.

THESE two photographs clearly illustrate the difference between pictures taken with ordinary film and those taken with Ciné-Kodak Panchromatic Film.

Notice in the picture taken with ordinary film, the relative colors of the child's scarf, her dress, and the balloons. Although the scarf is actually, to the eye, of much deeper color than the dress, in the picture there is very little contrast. The balloons all appear to be of the same color.

Now look at the picture made with Panchromatic Film. The dark colored scarf is reproduced much darker than the dress, as the eye actually sees it. The balloons are no longer uniform in color—one is light, one dark, and on one a dark band appears. Everything in the picture is given its true relative black-and-white value.

The use of "Pan" will improve practically every type of motion picture. In portraits, and especially in close-ups, the rendering of flesh tones is more accurate, and colors, whether occurring in costumes or in landscapes, are recorded in their proper relative black and white tones.

It is not necessary to use a filter with Panchromatic Film, but an even greater improvement in landscape and cloud photography is at once apparent when a filter is used. This is because blue and violet light, which is responsible for haze, is not passed by the filter. A filter is recommended for general use with Panchromatic Film, except when taking portraits.

Ciné-Kodak Panchromatic Film is priced at $7.50 per 100-foot roll; $4 per 50-foot roll. The filter is priced at $2.50 for Ciné-Kodak, Model B, *f*.1.9, and at $1.50 for the Model B, *f*.3.5 or *f*.6.5. Older models of Ciné-Kodak, *f*.3.5, require an attachment costing $1.00 to adapt them for use with a filter.

Your Ciné-Kodak dealer carries Panchromatic Film

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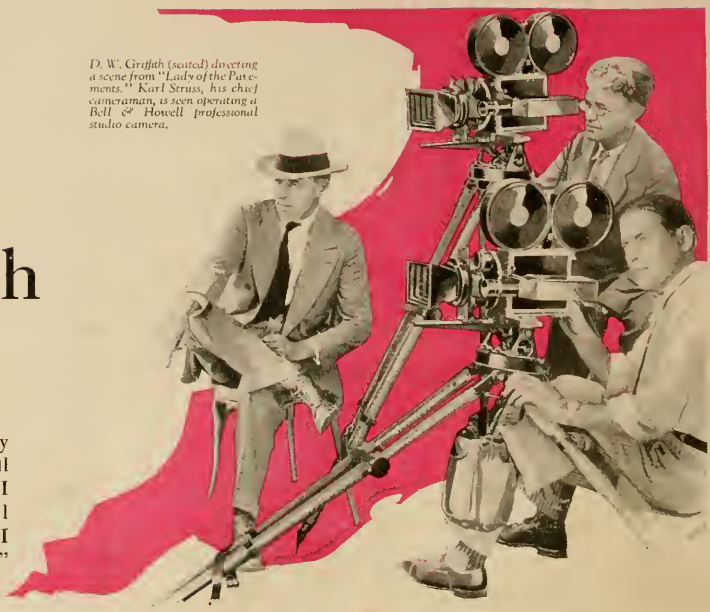


D. W. Griffith (seated) directing a scene from "Lady of the Pavements." Karl Struss, his chief cameraman, is seen operating a Bell & Howell professional studio camera.

D. W. Griffith *says:*

"In view of my many satisfactory experiences with Bell & Howell professional cinema cameras, I would prefer Bell & Howell personal movie equipment if I were an amateur movie maker."

If you want to get professional results in your 16mm. films, follow Mr. Griffith's advice—use Filmo

MR. GRIFFITH, world's premier producer of spectacular productions, still speaking:

"In spending millions of dollars on 'Birth of a Nation,' 'Way Down East,' 'Broken Blossoms,' 'Intolerance,' and other pictures of my direction, I proceeded with the assurance that Bell & Howell cameras would safeguard these vast expenditures with their usual superb quality of cinema photography."

Here is a voice of authority — the approval of a man whose greatness in making professional motion pictures the world acclaims! Here is proof of confidence, of restrained enthusiasm, which should inspire every amateur movie maker with the desire to own and enjoy a Bell & Howell FILMO Movie Camera.

These unequaled personal movie cameras are light in weight, convenient in size, beautiful in appearance and moderate in cost. They are built with the remarkable precision and accuracy characterizing Bell & Howell $5000 professional studio cameras — and assure pictures of the same steadiness, unblemished beauty and screen brilliance.

Filmo cameras and projectors are adaptable for use of Kodacolor film. Then the added charm of movies in full natural colors and of Filmo quality is yours.

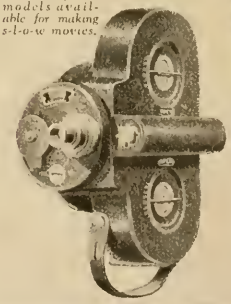
No petty saving in the initial price can ever compensate you for pictures less satisfying or operation less sure.

The Filmo Enlarger is a new accessory used in connection with Filmo Projector. Thousands of amateur movie fans have been waiting for it! See it at your Filmo dealers' or write today for details. Ask, also, for the illustrated, descriptive Filmo book, "What You See, You Get."

A scene from D. W. Griffith's production "Lady of the Pavements" with William Boyd, Jetta Goudal and Lupe Velez—a United Artists release.

Filmo 70

Shown below. The original and most highly perfected automatic personal movie camera obtainable. Operates with utmost ease. Price $180, with case. Other models available for making s-l-o-w movies.



Filmo 75

Shown above. The pocket-size Filmo. Unequaled in lightness, convenience and beauty. Furnished in three rich colors: Walnut Brown, Ebony Black, or Silver Birch. Price is $120, including case.

Read the announcement of the new "Special" F1.5 Speed Lens for Kodacolor in our two-page spread, elsewhere in this issue

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MOVIE MAKERS

Magazine of the Amateur Cinema League, Inc.

MAY 1929

PRICE 25c

Adolph Zukor

President of

Paramount Famous-Lasky, says . . .

"For sixteen years Bell & Howell professional cameras have been used almost exclusively in filming Paramount productions. Paramount pictures are, in themselves, the finest tribute to the character of your cameras possible to make. *The amateur movie maker is fortunate in having equipment of such authoritative history placed at his disposal."*

Left—Scene from "The Letter," featuring Jeanne Eagels and O. P. Heggie. A Paramount all-talking picture.

Right—Scene from "Close Harmony." A Paramount picture featuring Charles "Buddy" Rogers and Nancy Carroll.

When you select Filmo . . . *your choice is that of leaders in the professional movie field*

ADOLPH ZUKOR knows movie cameras. As president of one of the largest motion picture companies in the world, the fact that he endorses Bell & Howell cameras is unquestionable evidence of their superiority.

His opinion is shared by practically all other leading motion picture producers, who also use these cameras and have done so consistently for twenty-two years. When you choose Bell & Howell Filmo personal movie cameras or equipment, you are doing exactly as the leaders in the professional field would do were they in your place.

Filmo precision and accuracy make it possible for everyone to get clear, brilliant pictures of professional quality. Filmo Cameras are not only built to last a lifetime, but they will actually *give you a lifetime of service.* Completely equipped for average use, these cameras will continue to give perfect results—regardless of what your future requirements may be.

Filmo accessories are continually widening the field of amateur movie making. Most of these are adaptable to Filmo Cameras and Projectors without major adjustments of any kind. If you are a Filmo owner you can undoubtedly secure effects today that you never dreamed were possible when you first purchased your movie equipment.

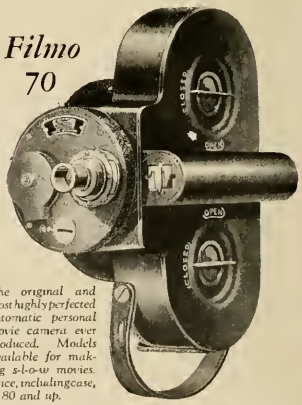
For instance, in addition to the vivid beauty of Filmo movies in black and white you now have the opportunity of making your movies breathlessly lifelike in full natural colors, Filmo Cameras and Projectors being adaptable for use with Kodacolor film.

Ask your Filmo dealer about the latest developments in amateur movie making or write for a copy of "What You See, You Get."

Filmo 75

The beautiful pocket size Filmo 75 is in every respect a fitting companion to the larger Filmo 70. Combining lightness with great strength and rigidity it is especially suitable for field, travel and outdoor sports. Filmo 75 is furnished in three rich colors: Walnut Brown, Ebony Black and Silver Birch. Price $120, including case.

Filmo 70



The original and most highly perfected automatic personal movie camera ever produced. Models available for making s-l-o-w movies. Price, including case, $180 and up.

BELL & HOWELL

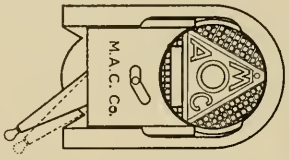
Filmo

BELL & HOWELL CO. *Dept. E, 1828 Larchmont Ave.,* CHICAGO, ILL. · NEW YORK · HOLLYWOOD · LONDON (B. & H. Co., Ltd.) · *Established 1907*

SPECIALS FOR SPRING

The hit of the year! TRIPOD LOCK AND PANORAM

A little device, so ingenious that it will actually make you want to use your tripod. It banishes the human inertia element from tripod photography by making it so simple to attach one to the other that no one now has any excuse for not getting rock steady results. How long have you known that you should use a tripod but the bothersome procedure necessary every time a shot was taken just made it a mental nuisance.



A small metal disk screws into the camera permanently. A small attachment affixes itself permanently to the tripod. To attach, place camera on tripod, snap lever over and it is locked in a vice-like grip. The locking lever is also the panoraming release. The whole device is hardly larger than your pocket watch and half as heavy.

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Photo Supplies Since 1882 **12 Maiden Lane, New York**

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A set of these matched Jos. Schneider lenses, focal lengths of 1 inch, 2 inch and 4 inch. A Ramstein Optochrome filter set of four densities and graduated sky filter, in packet with holder for lenses.

If purchased in separate units the total cost would be $190.00.

Set Complete

$175.00

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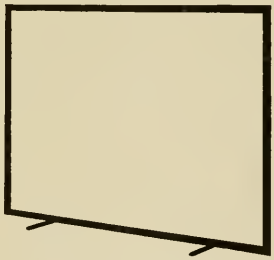
A Permanent Metal Screen. Always set ready for projection — with an aluminum surface that is smooth, washable, and indestructive. The surface will not crack or crease with age. Its particular brilliance and illumination makes it an exceptionally practical screen for Kodacolor projection. (Kodacolor projection requires a metal screen surface.)



Made in one size in black hardwood frame.
24″ x 30″

$9.50

At Cullens will be found a complete line of lenses of all the more popular makes, the better to cater to your special lens requirements and taste.

WOLLENSAK F:1.5

The Wollensak, Cine Velostigmat F:1.5 has exceptional color correction, anastigmatic qualities and extreme high speed. Exhaustive laboratory tests proved the Cine Velostigmat F:1.5 most satisfactory for color work. Adopted by Bell & Howell as optional equipment for Kodacolor with Filmu.

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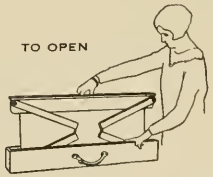
A "ONE MOTION" portable screen combining a radiant surface that gives depth and brilliance with ease of handling. Compactness and durability. The screen of service. This screen is made for us under specifications of our customers. They told us what they demanded of a screen and we made it for them.



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50 foot capacity
f 1.9, choice of 4 different finishes, $140.00 with case

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Eyemo
Eyemo with turret.
Model III Victor
Model III Victor with turret.
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De Vry Standard (35 mm.)

Also projectors and accessories.

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Judging exposures by guesswork is risky and causes many disappointments. Assure yourself of uniformly good results under all light conditions by using

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With Your Filmo 70 or 75

CINEPHOT
With Your Cine-Kodak or Victor

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NEW YORK

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MOVIE MAKERS

MAGAZINE OF THE AMATEUR CINEMA LEAGUE, INC.

VOLUME IV | MAY, 1929 | NUMBER 5

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MOVIE MAKERS is published monthly in New York, N. Y., by the Amateur Cinema League, Inc.

Subscriptioo Rate $3.00 a year, postpaid (Canada $3.25, Foreigo $3.50); to members of the Amateur Cinema League, Inc. $2.00 a year, postpaid; single copies, 25c. On sale at photograpbic dealers everywhere.

Entered as second-class matter August 3, 1927, at tbe Post Office at New York, N. Y., under the Act of March 3, 1879.

Copyright, 1929, by the Amateur Cinema League, Inc. Title registered at United States Patent Office.

Editorial and Publication Office: 105 West 40th Street, New York, N. Y. Telephone, Pennsylvania 3715.

Advertising rates on application. Forms close on 5th of preceding month.

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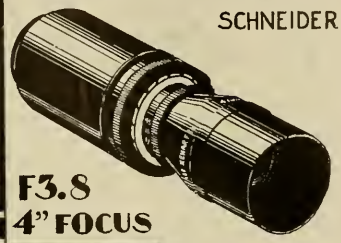

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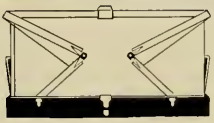
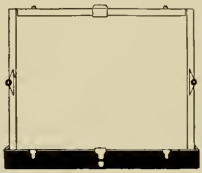


Bead Screen partially open showing how vertical supports spring automatically into place.



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Only if you own the HOME TALKIE Unit can the thrill of these synchronizations be yours!

Miss Patricola
Abel Baer at the piano

Peggy Hanlon and Evangeline Murray

Those Clever Harmony Singers

have made perfect synchronizations of an outstanding ballad hit, "Roses of Yesterday", and a crooning jazz tune, *"Give Your Little Baby Lots of Loving"*. What sheer pleasure there is in watching and hearing these two sweet-looking, sweet singers in this 200-ft. subject, as well as in a 100-ft. subject which they have made of *"What Did-ja Wanta Make Me Love You For."*

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Home Talkie
Syncopators

Peggy Hanlon and
Evangeline Murray

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The Most Human Mannikins Now Before the American Public

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Fred Ketch and
"Jerry"

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HOME-TALKIE MACHINE CORPORATION

220 West 42nd Street **New York City**

A Jungle Romance

olor ▲▲▲ instantaneous color ▲▲▲ instantaneous color ▲▲▲ instantaneous c

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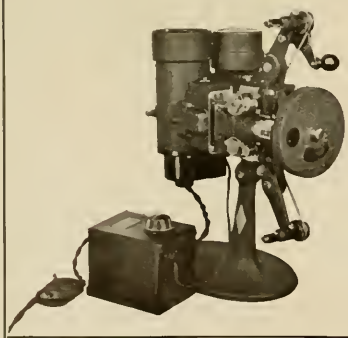
Mary Mabery, ingenue lead in "Reckless Youth," is an enthusiastic Vitacolor fan. She says, "It is amazingly simple to make the most marvelous color pictures by this process."

IT'S so easy to make your own movies in natural color if your automatic cinema camera and projector are equipped with Vitacolor attachments! A child can do it. This is because the operation of Vitacolor is identical with that of taking good black and white pictures. The same touch of the finger setting the mechanism of your camera into motion sets the miracle of Vitacolor to work recording *the color you see!* on the delicate emulsion of your Du Pont Vitacolor Panchromatic film. Take your pictures and project them just as you have always done. But, oh! —what a difference! Using Vitacolor, your home screen will throw back pictures in natural color that could only have been put there by professional hands such a brief while ago. Have your dealer explain Vitacolor's exclusive features before you start that vacation trip to the mountains, seashore, stream or abroad. And don't forget the name—*IT'S VITACOLOR!*

Vitacolor

Attachments for Bell & Howell "70" and Victor 16 mm. cameras, $75 complete. Attachments for other models in preparation.



Vitacolor

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Have your dealer send us your camera and projector if he is located in: Conn., Del., Dist. of Columbia, Ill., Ind., Iowa, Ky., Maine, Maryland, Mass., Mich., Minn., Mo., New Hampshire, New Jersey, New York, Ohio, Penn., Rhode Island, Vermont, Va., W. Va., or Wis. Within 48 hours from the time we receive them we will return them ready for Vitacolor movies.

AUTOMATIC DISSOLVE

Automatically fade in and fade out on your scenes by the pressing of a button. An attachment provides for the use of effect filters. Your films can now have that professional sense of beauty.

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Simply operated with the same hand that works your camera button. An adjusting screw allows the fade-in and fade-out to be timed from two to eight seconds (the professional standard).

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Davenport, Iowa, U.S.A.

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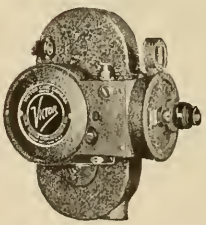
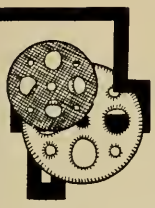
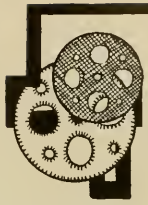




EDITORIAL



IN spite of recent demonstrations in the speculative stock market, America is still a nation of investors rather than a nation of speculators and the majority of our people look for continuing returns rather than for quick satisfactions. This is particularly true of recreational investments in the greater part of this country outside of our large cities whose feverish haste for pleasure is symptomatic of a local rather than a general disease.

¶ Amateur movie making is the soundest type of recreational investment. Its initial cost is not prohibitive yet it is high enough to emphasize to the purchaser that it is not an ephemeral thing but something that must be used steadily to be enjoyed. Its annual upkeep is small enough to be practicable but large enough to take a respectable and definite place in the family pleasure budget. Furthermore, this annual upkeep, instead of being all outgo, adds, by more film records, to the total value of the investment.

¶ Dividends are immediate and certain. First there is the dividend of interested occupation and this, remember, is all that many recreations have to present; then there is the dividend of creative expression because amateur movies offer unlimited artistic opportunities. There is also the dividend of re-creation because amateur movies can recall, as can no other medium, the people and places that "we have loved long since and lost awhile." Amateur movies give us the dividend of scientific experiment; they also bring us an instrument to use in our business and our other avocations. Then there is the dividend of permanence and we are certain that whatever time we spend in picturing is good for a multiplication through indefinite futurity in projecting. Finally, amateur movies give us the dividend of generosity because what we film for our own enjoyment we can show for the enjoyment of others. There is no element of selfish or solitary recreation in this prince of sports.

¶ Here, then, is a recreational investment worthy of a place in the most intelligent family budget. The time has passed when amateur movies can be considered as available only to a luxury market and this is true notwithstanding the fact that prices, except for projectors, have not greatly lowered. Amateur movies have acquired a wider public not because more of the public can buy them as ephemeral satisfactions but because more of the public are realizing day by day that amateur movies are without superior as a fine family interest and an ideal family recreative activity.

¶ All investments eventually find their economic level in the financial field and their value depends upon their performance and not upon the manipulations of stock brokers and wild-cat financiers. Similarly, recreational investments find their appeal level and their value depends upon their capacity to interest over a period of years and not upon clever or insistent advertising.

¶ Movie making is finding its own level and this level is pretty close to the top. Its early devotees are becoming increasingly active and more and more intelligent people are filming because of the satisfaction they and their friends get from it. Its tests have proved its worth as a sound investment and it is paying larger dividends as time goes by. It is listed on the stock exchange of satisfaction at way above par.

A Word About the Amateur Cinema League

THE Amateur Cinema League is the international organization of movie amateurs founded, in 1926, to serve the amateurs of the world and to render effective the amateurs' contribution to cinematography as an art and as a human recreation. The League spreads over fifty countries of the world. It offers a technical consulting service; it offers a photoplay consulting service; it offers a club consulting and organizing service; it conducts a film exchange for amateur clubs. MOVIE MAKERS is its official publication and is owned by the League. The directors listed below are a sufficient warrant of the high type of our association. Your membership is invited.

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Photograph by Warner Brothers.

MOTION CREATES A FOCAL POINT

In This Weird Scene from *The Terror* with Its Many Possibilities for Diverting the Eye, a Clear Understanding of Good Cinematics Definitely Establishes the Hands of the Hooded Organist as the Center of Interest by Limiting All Motion to Them.

MOVIE MAKERS

MAY, 1929

WHY FILMS GO WRONG

Some Important "Don'ts" for the Amateur Filmer

By Roy W. Winton

THE Amateur Cinema League has maintained for some time that amateurs can produce motion picture art and that they will probably produce motion picture art more liberated, more individual and more varied than that coming from professional studios. The League has also advised amateurs to devote more attention to the thing it has called the "film story," by which is meant a short composition of from 100 to 400 feet, 16 mm., having the basic essentials of the longer photoplay.

It is quite possible that many amateurs want to go in for sane and understandable motion picture art, using the film story as the medium, and that they would like to find out what others have considered artistic. To answer this possible query by specific statements that this or that is motion picture art is the last thing the League or MOVIE MAKERS should undertake. If amateurs are to develop cinematography along sound esthetic lines it will not be because of their adopting any definitions in advance and making their product fit these definitions. We do not want to build up the body of motion picture esthetics by any less common sense method than experiment and reflection on the results of experiment. What motion picture art becomes will be decided by continued effort and product and not by a forced and manufactured scheme of cinematic theory.

What follows here is an attempt to collect some of the more obvious and patent "don'ts" and to post the road of cinematic experiment with certain warnings in order that the amateur may keep out of a whole series of blind alleys and profitless paths that have been proved blind and profitless by the experience of other amateurs and of professional producers.

It must be assumed that every intelligent amateur approaching the production of a film story will make his plan before he begins. This means that he will write a continuity script and that this script will contain the route map of the whole adventure in filming. Continuity should not be a hodge-podge or a Chinese puzzle whose pieces have meaning only for the maker. It should not be a plan that calls for so many lengths of film that will later be tied together by titles. Unplanned filming and later editing may promise interesting sport for the editor but it can never be depended on to turn out a film story that will have any real head or tail. Continuity should not include action that has not been "motivated" in advance. If it makes a character pick up a volume of Shakespere and use the book to brush his hair—in itself a situation that will undoubtedly get a laugh from the audience—there must be some previous explanation as to why the character would act in this fashion. Otherwise the audience will lose humor in bewilderment.

Continuity must not catapult characters into the story without letting the audience see the characters and understand them first. Recently I saw a wonderfully beautiful film with most admirable scenic photography, an excellent grasp of cinematics and comfortable cutting, but which puzzled me all its length because I had not been given a sight of the characters and knew them only by titles. At first, I tried to connect names and general outlines of human figures but finally I gave up the attempt and eliminated the human interest completely, concentrating my attention on cinematics and photography. The producer did not intend such a reaction from his audience or he would not have introduced the characters at all.

In planning continuity, the amateur will remember that he perceives the finished product in his imagination through the medium of all of his senses and that he films it the same way. As he forecasts it, the plan will be completely clear to him and, as he photographs it, the recorded situations will be quite evident because he checks up his vision by four other senses, if need be. But he must remember that his audience can get his intention with the aid of one sense only and that what is not made clear to the fresh and uninformed eye of his spectators will not be understood by them. It is not easy to translate our own five-sensory perceptions into uni-sensory stimuli but we must learn the trick, if we are to tell a film story successfully.

Lastly, continuity must not, for the film story, be too complex. The imagination must arm itself with a gigantic pruning-hook and must cut rigorously until what remains can be comfortably included in the predetermined film length. It is far better that a job-hunter should say, clearly and perfectly, that he wants a particular job than that he should say, confusedly and hurriedly, that he wants it, is qualified for it, needs the money from it, will work hard when he gets it and will be eternally grateful if he is given a chance at it. Similarly, it is better that 100 feet of film should register one simple thought and register it clearly and comfortably to the audience than that it

Photograph by Metro-Goldwyn-Mayer.

THE CROWD AS ACTOR

No Detailed Action Is Shown in this Scene from *The Student Prince* because the Tale Is Carried Forward by the Action of the Ensemble.

should try to start five or six thoughts and leave them quite unclarified.

Cinematics is a new word but a word with a simple and specific meaning. As ethics means the theory and practice of right conduct so does cinematics mean the theory and practice of movie-making. Cinematics has to do with those qualities and practices that are peculiar to motion picture art and that are not to be found in other arts. The cinematics of the amateur film story producer should not include still pictures taken with a movie camera unless they are put into the film for definite emphasis and contrast to previous and later motion. If an amateur wants to take still photographs he can get far better results with a still camera. Amateur cinematics will not base pictorial composition on the same rules that the still photographer uses because these rules will ignore the all-important element of motion. In any plan of composition—that is, the arrangement of the masses of a photograph—the movie amateur will allow for motion. Many a beautiful still photograph can be entirely wrecked if motion is permitted to disturb its pictorial balance.

Photograph by George H. Scheibe.

ATMOSPHERE EX MACHINA

Proper Use of Such Devices as Filters Increases the Scope of the Artistic Filmer.

Cinematics will not include long distance action unless that action is to serve as a background to provide local color or unless the movements of a large mob, the sea, a storm, or some such vast and impersonal force is of direct value in telling the film tale. Many amateur stories place important action at such a distance from the camera that the audience is called upon for an amount of detailed attention that it cannot give without considerable strain, concentration and discomfort. Cinematics will not be panoramic except in very homeopathic doses and will never be panoramic except where there is a deliberate effort to create in the audience a mood of confusion and excitement. Whenever a thing interests any of us, we look at it intently and do not idly let our eyes roam over a wide area. If a film asks us to do the equivalent of this by giving us panoramic shots, we are almost certain to develop that vagrant and inattentive mood which causes us to see panoramically in real life.

Cinematics will not include straight motion picture photography of spoken drama. I saw not long ago a photoplay made by a very competent group of actors under a director of much talent in the field of spoken play-making. This film produced a distinct effect of unreality and one was constantly trying to see what was outside of the screen in order to make the action seem real. When we were given enough settings to parallel the legitimate stage, the action receded so far into the background as to become unintelligible. The makers of this photoplay had no knowledge of their medium and conceived their problem as one of producing a spoken drama and letting the cameraman take care of the rest.

Nearly all of us are weary of the use of closeups in professional photoplays. We probably never want to see another film actress register her beauty and her emotions before a

camera for many tiresome feet of futile film. Yet amateur film story makers will not forget that as salt is necessary for food to be palatable so is the closeup requisite if films are to be understandable. The closeup is primarily not a medium to show the pulchritude and mimetic capacity of a beautiful female or a stalwart male. It is, rather, the unique possession of the photoplay to call specific attention to details of action that the legitimate stage must be content with half emphasizing. Closeups of conversation are inherently stupid but closeups of action are of the very inner fibre of the motion picture. So amateur cinematics will use closeups where closeups are required to focus attention on action — and this is pretty nearly sixty per cent of the time.

The cinematic amateur will not make his film choppy by cutting from one scene to another where he can just as easily move the camera or the actors. Cutting is legitimate and proper—either by the direct cut, the fade or the dissolve method—when a scene is specifically ended. It is annoying when the audience realizes that it is done because of the director's or cameraman's laziness. Obviously this leads us to the realization that the camera can change position and angle of vision. Here is another of the most definite special features of motion picture art. The audience in a theatre can see from only one angle, but the movie camera can literally put the movie audience up a tree or down a hole. The amateur filmer who neglects this capacity is shearing his film of much of its interest.

The "don'ts" of photography are so well-known that a brief mention of a few of them is sufficient. Exposure need not be bad if the filmer is careful and if he is willing to realize that an exposure meter is better than a personal guess and that time used in making exposures certain is time well spent. Poor focus is the result of slipshod preparation; a shaky and wobbly scene is nothing more than a positive proof that the cameraman was too proud of his muscles to use a tripod as a camera rest; bad lighting indicates that the filmer tried guess-work instead of basing on experiment.

Snap-shooting and snap-filming are all right in their places but they do not belong in a film-story and wise amateur preparation will include planned pictorial composition.

The director of a film story will not permit his actors to speed up their action because he knows that natural action will not register through his camera except as a blur, when that natural action is at a fast tempo. He will not save footage where footage is requisite to make a point clear. If economy is essential he will eliminate earlier or later action. He will not waste footage because his actress is "going strong" or because his cameraman is enamored of a certain composition or light effect. He will not let his opportunist

(*Continued on page* 328)

Photograph by Stanley Advertising Company.
THE STAGE CAN'T DO THIS
The Closeup Is Supreme in Telling this Incident With Economy of Action Time.

Below:
THE LONG SHOT FOR BACKGROUND
This Picture from *The Patent Leather Kid* Contains No Human Action, for Obvious Reasons, but if Essential Human Action Were Included It Would Be so Distant as to Be Insignificant.
Photograph by First National

"THEY ARE AT THAT STAGE OF COURTSHIP WHEN CONVERSATION HAS BECOME UNNECESSARY."

Illustrating Songs

A Diverting Activity for Synchronists

By Epes W. Sargent

BACK in March we visited the Metro - Goldwyn - Mayer Company's eastern studios to watch them put Titto Ruffo into a talker. It took pretty nearly all day to record one aria from *Othello*. When they got through, they had a short strip of film and a phonograph master record. Save for the fact that the actual star sang the number, they had approximately what many amateurs have produced, following the suggestions contained in the June, 1928, issue of MOVIE MAKERS. In the March issue for this year you will find another article which tells how to make your own sound as well as picture. The amateur process is much the same as the professional except that there are certain crudities that can be overcome with the use of about half a million dollars' worth of apparatus in the hands of some fifty highly paid men. By following the directions in these two articles you, too, can become a pioneer sound film producer and, by all means, add the illustrated song to your repertoire. It is easier and often much simpler.

If you are old enough to remember back to the source of the "Cathedral of the Movies," you will recall that the early store shows eked out their scanty film offerings with illustrated songs in which popular music of the day was pictured with a set of lantern slides. This was a regular part of the show for it was cheap and filling. It killed from three to five minutes and you could get a slide service for twenty-five cents a day. The singer earned anywhere from five to twenty dollars a week.

Only one team used the motion picture to illustrate its songs, for specially made film was expensive and cost too much to be introduced in competition with the cheaper slides. However, this point is no longer important and the idea will provide the amateur with a new and interesting field. Often, too, it will use up brief shots that do not seem to fit in anywhere else. If you have much of a film library, you can frequently illustrate an entire song without taking an inch of new material. Other songs may call for a few new shots. You can work with a singer or a record, as you prefer, but it is well to remember that you can keep the records though you cannot always keep the singer, and it is well to use the same singer on account of the synchrony. Therefore it is best to use records.

Of course, in this type of production the singer never appears, the object being to provide a pictorial accompaniment. Select your record first. If you are wise, you will cling to the old songs. Don't pick the latest hits. They will become stale before you get your film assembled. The average life of a popular hit is now six weeks, but the old songs are standard. They'll be as good next year as this. Work for the "story" song, if you want action, or take the purely lyric if you wish atmosphere.

Now get thoroughly acquainted with your record. Play it over a number of times. Most phonographs designate the number of revolutions per minute the turn-table should make, generally seventy-eight turns is standard. Don't be content to set the indicator at that mark. Test it. Put on a record and slip a bit of cardboard under it so that one corner projects slightly. With your eyes on the second hand of your watch, hold a finger so close to the disc that the card touches it with each revolution. If you get thirty-nine revolutions in thirty seconds, the speed is correct. If you don't, then correct the speed until you do.

Now get the proper starting point. Most records prelude the voice. Keep just enough of the introduction to cover your title, but start at a proper place and not in the middle of a measure. Mark that spot exactly, which can be done by checking the turntable the instant this point is reached and marking the spot where the needle rests. With a knife-point or stylus,

cut a groove from this point to the extreme edge of the disc. The cut should not go straight out to the rim, but slantingly so that when the table is turning the needle dropped onto the smooth edge of the disc will be caught and whisked into the groove and so into the sound track at the exact point where you wish to start. Better get a couple of cheap records and practice with these before you attempt to groove a more expensive disc.

Now copy off the words of the song and make a schedule. This is best done with a stop watch, but if you have none the second hand of any ordinary watch will suffice. In theory you should be able to time the song by counting the bars. So many bars should equal a certain number of seconds, according to the beat. Most singers, however, have their own ideas of expression and it is best to count the time they take rather than figure the time they should take.

For illustrative purposes we have selected *Love's Old Sweet Song*, not that it is particularly well suited to illustration, but because it can be worked with film clips or new action and because (whisper) it's one of the few tunes we know. The timing is only approximate, each figure representing the number of seconds. The first stanza and chorus run:

Prelude—?

Once in the dear dead days beyond recall. (4)

When on the world the mists began to fall, (5)

Out of the dreams that rose in happy throng (5)

Low to our hearts love sang an old sweet song. (6)

And in the dusk, where fell the firelight gleam, (5)

Softly it wove itself into our dream. (4)

Just a song at twilight, (3) when the lights are low, (3)

And the flickering shadows softly come and go (6)

Though the heart be weary (3) and the day seem long. (3)

Still to us at twilight comes love's old song, (7)

Comes love's old, sweet song. (5)

With a stop-watch this probably would show seconds and fifths, for the timing as given is not exact. The more exact you are, the more time you will save in your splicing.

Now work up your scenario. The first line does not mean anything in particular, so it may mean most anything. Go over your library and see what you have that will fit in. But you have this clue. It suggests the past. This might be a shot of children wading in the brook or romping over the fields, a bit of wild country without figures, an old farmhouse or even a shore line. Any of these might do. If you make a special shot, use two children, who may be paddling their feet in the brook, merely sitting on a grassy bank, or the girl can be in a rustic swing.

The second line suggests a cue. Get some misty scene, the fog coming in from the sea, a steaming bog, the mist rising from the river, a late afternoon shot, or make a special shot on a day with little wind, barely enough to blow across the field of your lens the smoke from a couple of burning automobile shoes, which seem to give smoke of the proper weight. Do not have the fire too close to the camera. If you have a set of filters you can make your own fog, or you can shoot through gauze.

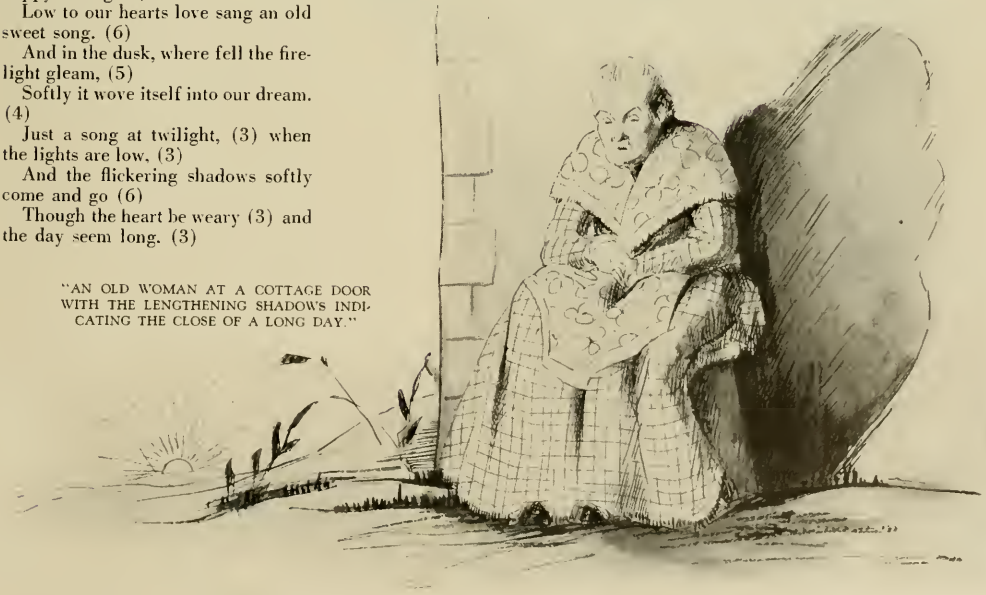
"Out of the dreams" suggests the day dreamer. You may have something on hand, a girl leaning against a pillar or tree trunk and looking at nothing in particular, sitting on the porch or on a lawn bench. Almost anything suggestive of introspection will suffice. For a special shot use a couple of young people against a pretty ground. They are at that stage of courtship where conversation has become unnecessary. You might as well make a special shot, as you'll need a special for the next line. This shows the same couple listening to the song in their hearts, preferably face to the camera, if you can get young people who can look soulful and not too calf-like. Or for this line you can get a "wow" with an exceptionally pretty baby of three or four, scantily dressed and singing to the music of a compoboard lyre.

The following line naturally suggests a fireplace, dim lighting and a fitful blaze, while the last line shows the young people sitting beside the fire, with one chair sufficing for both.

For the chorus select a sunset scene for the first half of the first line and use the boy and girl by the fire for the second. If you can get a piano lamp with a 100 watt bulb, you will have sufficient light. Mask the transparent shade with cardboard or the lamp will make the shade so prominent as to distract attention from your group.

For the second line, keep the young people but work for a firelight effect. If you have a studio lamp, get it as close to the floor as possible and slant it up against their faces. With a little practice, an assistant can work the outspread fingers of his hands up and

(*Continued on page* 326)



"AN OLD WOMAN AT A COTTAGE DOOR WITH THE LENGTHENING SHADOWS INDICATING THE CLOSE OF A LONG DAY."

CRITICAL FOCUSING

Technical Reviews to Aid the Amateur

Edited by Arthur L. Gale

▲▼▲

Noah's Ark

WARNER BROS.

Directed by.....Michael Curtis

Photographed by Anthony Coldeway

Reviewed through the courtesy of the National Board of Review.

LARGE SCALE: Although amateurs have neither the facilities nor the desire to produce motion picture spectacles such as this, and although when such elaborate work is even attempted on a lesser scale the amateur does his worst, *Noah's Ark* is particularly worth the movie maker's attention because its range is one that could only be attempted by the motion picture camera and because, with the advent of the talkies, this may be the last large scale production.

MODEL AND TRICK WORK: A great variety of model and glass work is presented. In one sequence, early in the picture, the most convincing train wreck, using models, that we have ever seen, is staged. In many of the scenes of Babylon, models are used and the tower of Babel is presented with the aid of painted glass. (See illustration.) Jehovah's command to build the Ark is introduced by expertly handled lightning and the words appear in flame on the side of the mountain at the foot of which Noah stands. The proportions are correct and the mechanics of the miracle extraordinarily smooth. It can hardly be imitated by amateurs but every movie maker interested in trick work will enjoy it.

SCREENS: The war scenes are taken through a fine mesh that gives a pleasant texture to the pictures and greatly adds to their photographic beauty.

COMPOSITION: This film furnishes many examples of large scale compositions made up of the multitudes at the court of the Babylonian king, torrents of water, animals tramping toward the Ark, as well as the simple scenes on Mount Ararat and interiors of the King's torture chambers. A.L.G.

SUGGESTIONS FROM THE CURRENT CINEMA

Above: Shadows Heighten an Atmosphere of Tragedy in United Artists' *The Man in the Iron Mask*. *Center:* A Porthole Forms an Effective Frame in this Scene of First National's *The Night Watch*. The Tower of Babel, *Below*, Painted on Glass in Combination with a Realistic Foreground Cleverly Photographed, Achieved this Effective Scene from Warner Brothers' *Noah's Ark*.

The Iron Mask

UNITED ARTISTS

Directed by.....Alan Dwan

Photographed by .....Henry Sharp, A. S. C.

LIGHTING: An interesting use is made of shadows and lighting effects in the secret passages of the King's palace. They can be easily duplicated by amateurs and their artistry furnishes a worthwhile example. (See illustration.)

SETS AND COSTUMES: As is usual with the Fairbanks pictures, the costumes and sets are consistently beautiful and apparently entirely faithful to the period. They are rich in suggestions for the amateur photoplay producer.

CINEMATICS: This film furnishes us with a new and very suggestive use of double exposure. The three musketeers lose their lives to save the ruling king and at the end of the picture, D'Artagnan dies for the same cause. As the court rushes out and discovers his body on the terrace, D'Artagnan joins his companions in the sky above and, as the court kneels beside the dead body, the four in the sky march together into the distance to meet "the greater adventure". A. L. G.

The Letter

PARAMOUNT

Directed by.....Jean De Limur

Photographed by .....Geo. Folsey, Jr., A. S. C.

EFFECTIVE INTRODUCTION: In establishing the locale of *The Letter* various atmospheric shots of significant aspects of night life in Singapore dissolve one into another. The camera moves from the general background of waterfront brothels and native gambling dens out over a big

(*Continued on page* 331)

PHOTOPLAYFARE

Reviews for the Cintelligenzia

Edited by Roy W. Winton

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Romance Thrives

ROBERT LOUIS STEVENSON, who is now very much vieux jeu with modern critics, in one of those quaint, old-fashioned essays which, in spite of those same modern critics, have become a part of English literature, paid a tribute to one who had already grown old-fashioned in his own day and expressed a zestful Stevensonian hunger to again "take horse for Belle-Isle" with d'Artagnan and his heroic musketeers, to re-live the youthful thrills that—and praise the Lord for their old-fashionedness—used to stir the hearts of the young fellows of the eighties and nineties.

Stevenson and Dumas, both of whom had a nice sense of the eternal humor of things, would extract much piquant satisfaction from the reactions of jaded Broadway audiences to Doug Fairbanks' *The Man in the Iron Mask*, a United Artists' product. These disillusioned photoplayfarers appear to enjoy the old-fashioned Dumas tale as much, if not more, than they enjoy the latest version of how youth goes wrong and comes out all pure in the end.

Fairbanks does a more restrained and intelligent piece of work in *The Man in the Iron Mask* than he did in *The Three Musketeers* because he is more in the period. In the earlier excursion into Dumas romance he imposed the Fairbanks tradition very emphatically on the story, and d'Artagnan was more Doug than Dumas. In the present photoplay Doug is a medium and not a motive. This is possibly to be credited to the reported research Fairbanks made before this last production and the expert guidance he received from French artists and advisors. At all events he is entitled to great credit for subduing his own very definite personality in favor of the character visioned by Dumas.

LAST OF THE GREAT SPECTACLES?

The Gigantic and Thrilling Scene, *Above*, from Warner Brothers' *Noah's Ark* and the Scene of Regal Magnificence, *Below*, from United Artists' *The Man in the Iron Mask* May Seldom, Perhaps Never, Be Duplicated if the Present Tendency to Talkies Continues. *Center*: A Mature Douglas Fairbanks from the Latter Film.

The film is wholly artistic in treatment. It makes use of modern cinematography, its photography is admirable, its direction by Allan Dwan in excellent taste and its cutting is very happy. The action is eminently satisfying. There is nothing outstanding in any of these fields but there is nothing disappointing. It is workmanlike throughout. The adaptation may irritate Dumas fans—if there are any left—because pieces are taken from the d'Artagnan saga with no regard for fidelity to the great French romancer. Yet the resulting scenario is faithful to the spirit of Dumas to a fine degree. Doug does a prologue and an epilogue in verse and we have not heard many Shakespearian actors do better with heroic declamation. These and incidental sound effects make the film a modified "talkie". Personally we could have done without the sound effects which strike us, in general, as puerile in any film whatsoever but the two recitations of Mr. Fairbanks provide an excellent start and finish.

We recommend *The Man in the Iron Mask* to those of our readers who are intelligent enough not to fear being old-fashioned and who still like to re-create early romantic thrills of a clean and wholesome kind. It is a good photoplay of a good story produced by a first-class director with a deservedly popular film star.

West of Zanzibar

IN those dark days of antiquity before this reviewer began seeking films for the cintelligenzia someone produced a film version of Conrad's *Lord Jim* which told the tale faithfully enough but which, in our opinion, totally lacked the Conrad spirit.

West of Zanzibar gives, better than we had thought possible, with fully

(*Continued on page* 327)

DRAWING ROOM TALKIES

Some Observations on the Newest Feature of Home Movie Programs

By Ruth Hamilton Kerr

WHEN the talkies first come to the Main Streets of all but the two thousand larger cities in the United States which now have theatres wired for this new movie thrill, it appears they will be far more likely to have come via the amateur talkie equipment of an amateur movie enthusiast than by way of a local theatre. Thus the amateur movie movement, which started so long after its professional forerunner, now promises to preempt the pioneer role.

Whereas the wiring of a theatre for sound and talking pictures is an expensive task and it takes many months to secure an installation, talking movie machines for amateurs have been made available for immediate delivery which are the essence of simplicity and inexpensiveness, and many citizens will have them in their own homes long before their local movie houses are wired.

And amusingly enough, a demonstration recently made showed that the synchronization of home equipment seems not only as good but actually somewhat superior to that of the big theatres. Together with carelessness of employees operating the big installations, this is possibly accounted for by the fact that light and sound waves travel at different rates of speed, a variation which is slight in the small distances involved, but nevertheless distinctly appreciable, especially in the greatly magnified closeups, to those in distant parts of large auditoriums. Also in order that the talking be audible in all parts of a large theatre the volume must be increased, with proportionate distortion and loss of quality in reproduction.

STARS FOR YOUR OWN SOUND SCREEN

Above: A Clever Talking Puppet in One of the New Home Sound Pictures.

Below: Making a Singing Picture for the Drawing Room. Note the Microphones Above the Singer.

Photographs Courtesy of Home-Talkie Corporation

Technically, therefore, the amateur can present a show even more satisfying in technical performance than the ones ballyhooed by the big movie palaces. Programs of synchronized films and records are now available which have been made specially for the home theatre by the very finest of professional methods, starring famous personalities and organizations of the stage. Thus the amateur talkie exhibitor is assured short subject programs of equal quality to those of the theatre world.

And, of course, these synchronization devices greatly simplify several of the sound picture stunts possible to the amateur without requiring of him the actual recording of sound. As suggested in the article, *Illustrating Songs*, in this issue of MOVIE MAKERS, films can either be cut or specially made to match favorite phonograph records, and perfect synchrony obtained with these machines. Or one of the synchronized library records can be placed on the turntable and local talent can go through the action required by the original film, carefully matching the song or speech of the record, while this mock performance is filmed by the cameraman. The result will be an amusing talkie you can claim for your own.

Which throws some light on the greeting now so frequently heard between amateurs, "Come over and hear my films."

"THE WORLD IS BEFORE US. STRIKE OUT!"

PROFESSIONAL STANDARDS?

In Which An Amateur Scans Far Horizons

By Hastings White

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MOST amateurs, I fear, will start upon this article eagerly. "Yes, yes!" they will exclaim, "professional standards, I must have that professional quality." This is precisely what they must not have. By this I mean to distinguish between professional technique and esthetics. Study the professional for the technical side rather than the artistic. To strive to pattern after the professional film esthically is to miss the whole point and importance of the amateur movement. In doing this we would at best be only copying their virtues and continuing their vices. This sounds like a paradox, but is nonetheless true. The proficiency and the expertness of their scientific methods, the mechanical means by which their effects are obtained, these are the important, the indispensable things that the professional can give us. At this point his usefulness ends.

I recently viewed a rather pretentious amateur film in which most of the effort was expended toward equalling Hollywood's average picture. What a complete and perfect loss! It is astonishing how much is heard in amateur circles of this duplication of professional work. Many of these 16 mm. workers may be suspected, with some foundation, of seeking the adulation of their immediate friends. Of course, there are many who are not serious and shoot anything and everything with a fine abandon. They have great fun doing it and that's the most important thing. However, there are always a few serious workers who are striving with an even more intense, if somewhat different, pleasure to create something fine, to express something of themselves. And it is to these amateurs that I wish to speak.

You Are Challenged

IN this unsolicited and genuine expression of the opinion of one of our readers concerning the goals toward which the amateur world should aim, MOVIE MAKERS *feels there is a challenge to every other amateur to give his best thought to this all important problem. We hope that everyone who reads Mr. White's views will carefully consider his own, set them down and send them to* MOVIE MAKERS. *From such a symposium of amateur opinion it may then be possible to chart a course for a definite program of amateur achievement. Let us know what YOU think.*

In the December issue of MOVIE MAKERS, Alexander Bakshy with his article, *Dramatic Accent*, showed the way to a new trail. The world is before us! Strike out! Do what you want to do and let not its newness frighten you nor cause you to doubt its merit. Your ideas may all be impractical and your "special effects" may not prove effective—never mind, there is always the vital creative pleasure which is its own reward. It is just possible that we may do something. And when we have little successes they will be our successes! The pleasure of the creator, of the pioneer, of the adventurer!

The artistic standards of the professional should hold little interest for the amateur as their duplication is not only extremely difficult but completely without point. The professional advantages, some of them dubious, are money for lavish displays, huge sets, mobs, lights and facilities not easily open to the amateur. The amateur's advantages are few but salient. Indeed, most of the important advantages are with the amateur. His greatest opportunity, oddly enough, is the thing he is so quick to throw aside, that is, his smallness. Your true masterpiece will be a film conceived and executed by one man. Every expert that is brought into the professional staff detracts from the picture either by a sorry addition or some unhappy subtraction. Whether he adds or subtracts, he takes away. It can be no other way. These experts are like a dozen artful but various-minded translators at work upon one man's thought, each looking with different eyes, from different angles, and seeing different things, a dozen men of various talents and capacities for appreciation translating the work of one man, each according to his own light, a light which diffuses and weakens the clear steady beam of the creator. By such a bastard art are the Murnaus and Duponts rendered impotent. Here, too, the amateur's realm is horizon-wide, with nothing but the dullness of one's own mind and awkward fingers to rob the essence of a perfect conception, to lose the outline of a perfect image—nothing but one's

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How I Became *A* Trick Photographer

Introducing a Series on Trick Camera Work for Amateurs

By Frederick Waller

TO offer its readers an exclusive series of articles by Frederick Waller, recognized throughout the motion picture profession as the ace of screen magicians, is now the privilege of MOVIE MAKERS. *Beginning with this introductory article Mr. Waller in succeeding issues will reveal the means by which he has achieved many of the most wonderful "trick" effects ever seen in motion pictures, and which have in recent years contributed much to the distinction of famous successes of the Paramount - Famous - Lasky Corp. Still more important to the amateur cameraman, Mr. Waller will interpret his methods in simple terms and point out means by which much of his technique can be employed by amateurs in their own filming. The next article in this important series will deal with the preparation and use of miniatures and models.*

D. W. GRIFFITH wanted a cyclone to destroy a distant village, sweep through a countryside, leaving destruction in its wake and at a cross road destroy a particular inn, in a particular way. So in 1924 I was asked by the head of the Long Island Studio of Paramount-Famous-Lasky Corp., to hold up the experimental work I was doing on new photographic processes, make the cyclone and film it.

Several attempts had been made to get the effect wanted and three or four months had slipped by with no results. In a few weeks the picture, *That Royle Girl*, was to be released and the cyclone had to be in it and had to look real. After seeing several failures Mr. Griffith was getting anxious and justly so.

There are always several methods of creating any illusion and for this one a complex but sure way was used, as at this point expense was not the most important item. Speed, flexibility and certainty came first.

This involved making: a miniature country side; a full sized "breakaway" (a building made to pull to pieces by wires and give a realistic effect of destruction) road house with outbuildings; a series of pastel drawings of the clouds, showing all the progressive stages from the gathering storm to a close-up of a cyclone funnel; photographing miniature backgrounds and then the cloud drawings separately by stop motion: double printing them over the miniature scenes and cutting them in with close-up work done around the full sized "breakaway" building.

This may sound intricate but each step is quite simple in itself.

In five weeks a complete cyclone running 250 screen feet and done entirely in miniature was ready. If you happened to see *That Royle Girl* you saw only a small part of the cyclone film taken. Mr. Griffith is notorious for making hundreds of thousands of feet of film and using ten thousand at the most and this was no exception, so he wanted a complete cyclone to pick parts from.

To make speed, a number of parts had to be in work at the same time. A complete plan of everything to be done was drawn to scale on a drawing board four by twelve feet. With my assistant and head scenic artist I worked on this plan for forty-eight hours with only time out for meals. When a miniature set depicts a country-side it reaches some proportions. If the scale of the buildings is too small you cannot get good effects on "breaking away" and it is hard to keep everything in perfect proportion when some objects have to be so minute. Therefore, to save space, the foreground buildings, trees, roads, etc., were made in one-half inch

AFTER THE STORM
The Full Sized Set Constructed for the Scenes which Followed the Destruction of the Inn in Miniature.
Photograph by Paramount-Famous-Lasky.

scale, the middle distance in three-eighths inch scale, and the distant village in one-quarter inch scale, which means each dimension represented one foot in the full sized building. The connecting scenery, roads, etc., gradually stepped down in scale so that no difference in size of buildings was visible. This only made the small ones look that much farther away.

With all this scheming to save space and expense, the set was 180 feet long and a smooth gray "sky backing" ninety feet long and forty feet high had to be constructed strongly enough to withstand the Fall weather we were having at that time.

There were eighty buildings in all, hundreds of feet of picket fences, hundreds of telegraph poles and a large assortment of weeds and shrubs that were picked out especially because they suggested trees found in the district where the cyclone was supposed to occur.

Most of the houses were connected with hidden wires to pull them apart properly. Six airplane propellers with dust boxes in front of them were used on this set and boxes of leaves and papers were carefully chopped up so they would be in scale.

To bring this action down to the proper screen speed, cameras cranking from ten to sixteen times normal speed were to be used and a month's work would be torn to pieces and would be either a success or a failure in about twenty-five seconds. A number of lightning flashes were made to light up different parts of the set and backing. These were to be secured by explosions of very fast flash powder which would be set off in groups of two to four by a specially designed contactor, giving various pauses between groups and extremely close succession to the individual flashes in each group. In fact, to the eye, a group of four would seem like only one, but the slow motion camera would stretch this out to make long pulsating flashes on the screen. There were to be seventy explosions.

FREDERICK WALLER
Many Directors Owe Much of their Fame to the Work Done in His Trick Laboratory.

While this work was in preparation and being shot, two shifts of six artists each were working continually on fourteen by seventeen inch pastel drawings. Four thousand were made in all. Each drawing showed the cyclone clouds in progressive development and in exact relative position and perspective to match the set. The amount of precision necessary in both drawings and set movement may be seen when it is realized that a building had to blow away precisely at the same time the cloud struck it.

The 1600 feet made by four cameras on the miniature set were cut and culled out to get the best 250 feet. The 4000 drawings, showing the writhing convolutions of the cyclone cone, were photographed by stop motion (that is, one drawing to one frame of film) and made an equal footage. From the two negatives a combination or double print was made; from this a duplicate negative and then a print to show to Mr. Griffith.

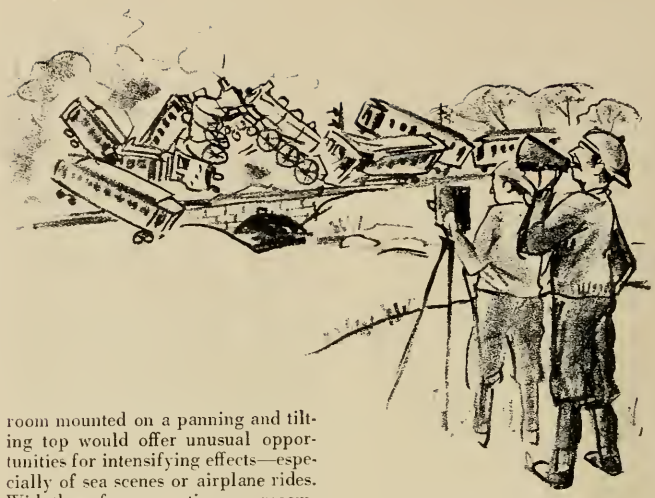
On the morning of the first tryout of the picture, I walked, or rather stumbled, into the projection room where were Mr. Griffith, his cutting staff and Miss Dempster, and waited for the verdict. I had not had any sleep for seventy-two hours and in the eight days prior to that I had only been able to get twenty-two hours. The quarter reel was run and Mr. Griffith said to Miss Dempster, "We have waited forty years to have a real cyclone destroy this particular countryside and here it has done it just in time to make our first night."

So I became a trick photographer.

JUST BEFORE THE CYCLONE
The Scenes of the Storm Executed in Miniature Were "Cut In" to this Scene of the Full Size Set.
Photograph by Paramount-Famous-Lasky.

FILM FLAM

Edited by Louis M. Bailey



"TRY THAT OVER AGAIN! AND PUT MORE FEELING INTO IT NEXT TIME!"

Cuckoo

A GROUP of cinema modernists have constructed a theatre in New York City in which the auditorium is a replica of the inside of a camera bellows, even to its blackness, with a round proscenium, like a diaphragm, and with a huge iris which opens and closes over the screen in place of curtains. This is all supposed to make the audience more "camera minded," or something, and to mould or knead audience and theatre into one great cinematic whole.

However that may be, it occurs to us that there is an idea in all this for the amateur who is considering the architecture of his basement or attic theatre. There might be some psychic adjustment for improperly exposed films if the theatre were shaped like the interior of an exposure meter. And, following the mechanistic manner of modern art which seems to dote on the use of copper boilers, drainage pipes and cogwheels, why not fit up the auditorium to represent the interior of the projector? There is something fourth dimensional in this idea of being both inside and outside of the projector at once, but we're not quite sure just what it is, and Mr. Einstein never answers cables. A possible solution of overcrowding might be found in a projection room constructed on the lines of an automatic dissolve. When it got too crowded it might be possible to set the dissolving apparatus in motion and make room for an entire new audience. A room mounted on a panning and tilting top would offer unusual opportunities for intensifying effects—especially of sea scenes or airplane rides. With these few suggestions we recommend that the amateur theatre designer no longer waste time in referring to books on architecture but, rather, that he consult the advertising pages of MOVIE MAKERS for his artistic inspirations.

"OH YOO, MR. AVIATOR! WILL YOU SMILE, PLEASE?"

Terpsi-Chorines

HAVING finally discovered that Roxyettes were not a new brand of macaroons and that the Tiller Girls had never seen a farm except from a Rolls Royce, we were quite prepared to learn that one of the great motion picture companies was garnering a bevy of beauties to adorn a series of talking comedies, but in the wildest flight of our imagination we never dreamed that anyone could devise such a name for them as "The Pathe Pretties."

But, just to show that we are not to be outdone in fantasy, we hereby suggest amateur producers get busy and show the professionals just what beauty choruses really should be like, and, as our part in this retaliation, we suggest some sample names for the non-commercial chorines. The troupe of Lucius Chrome Bunglethorpe, III, might well be termed "The Bunglethorpe Babies:" that of J. V. S. Simpkins, Jr., "The Simpkins Sweeties." And then, of course, there might be "The Anhauser Anklers." "The Karpen Kickers," "The Terwilliger Tootsies," "The Hirschberg Hotsy-Totsies," "The Cadwallader Cuties," and "The Pasternack Popsy-Wopsies."

Should this really happen, however, we would immediately flee to our country cottage at East Teabone, N. J., and seek solace among the mosquitos.

Our Prohibition Note

WE are advised of the sad predicament of a convivial movie maker who was to be honored with the presence of a great celebrity at a midnight supper following a theatre party. Being an ardent camerist he realized what an opportunity had befallen him to add to his library some intimate portraits of this world famed personage, and a last opportunity, too, for next day his guest was to sail for Europe, never to return to America again. Happily it was a most successful supper. There were rare foods and even rarer beverages in abundance. And everyone had a marvelous time, even the host, until he awakened the next day with the siren of the Berengaria sounding down the Hudson, an empty glass in his hand and his camera and lamps still in their cases. It is rumored that, as a result, a big Gothic cabinet, which once held many highly colored bottles, is now filled with neatly stacked reels made at subsequent midnight suppers.

RHYTHM *in* MOTION

Noting Analogous Problems of Music, Poetry and Movies

By Arthur L. Marble

THOSE interested in amateur movie making from the standpoint of pictorial photographic beauty are already looking forward to an imaginative or rhythmical form of the cinema in which neither acting nor plot shall constitute the chief element, an art for art's sake movie whose objective is beautiful pictures, analogous to music and certain kinds of poetry in its ability to endow an audience with a pure joy, not born of intellect but of taste, or the sense of beauty. Advocates of this prospective art form feel assured that a poetic cinema is quite as justified as a musical composition that is enjoyable because of delightful sounds in pleasing combination.

As rhythm forms the basis of musical composition, so closely allied to the cinema, it must also serve as foundation of a harmonious series of actions. Let us analyze, then, this important element of composition.

The word, rhythm, is derived from both Latin and Greek and means measured motion. It would seem that rhythmical action is impossible without an actual state of movement. An apparent exception to this statement may be cited in the case of such static arts as painting and pictorial photography wherein rhythm can only originate in figure positions suggesting movement. Where shall we look for rhythm in still pictures? The answer is found in actual eye movements that act rhythmically in passing over lines and tones in a composition. This kind of rhythm may also be found in the motion picture but as movement is perhaps the outstanding artistic contribution made by the cinema, in actual rhythmic movement it finds a broader field for original expression.

In poetry, rhythm results from a series of accented and unaccented syllables, as:

"Tèll me nòt in mòurnful nùmbers
Life is bùt an èmpty drèam."

In the realm of human movement poetry finds a resemblance in the dance, which consists of an interrelated rise and fall of muscular reactions woven into a larger beat and cadence, or, in other words, a series of forceful muscular reactions followed by weaker efforts, all being arranged in a pattern so as to produce both unity and variety.

"THE RHYTHM OF LIGHTNING IS TOO COMPLICATED AND FLEETING TO BE ENJOYED."

How can any person doubt that rhythm in motion is a whit less real than rhythm in sound who has seen a pianist at his instrument, creating a sequence of such graceful measured motions that, for a time, the music is forgotten?

"IN THE REALM OF HUMAN MOVEMENT POETRY FIRST FINDS A RESEMBLANCE IN THE DANCE."

The ocean is typical of a large part of the rhythmical action found in nature. As Herbert Spencer wisely observed, the greatest periodic rise and fall is found in an ebb and flow of the tide. Then follow the smaller undulations, consisting of vast ocean swells, large billows, medium waves, wavelets and ripples, all in harmonious recurrent motion. Spencer, who did much thinking on the subject (his essay, *The Rhythm of Motion*, every amateur movie maker should read), came to the conclusion that "rhythm results wherever there is a conflict of forces not in equilibrium." Granting the truth of the definition, it is obvious that where movement is, there also must be found rhythm. An extremely complicated movement, although it makes a pleasing rhythm, cannot be fully appreciated on the screen because it usually gives place to the next scene before the mind has a chance to adapt itself to the new and subtle situation. For this reason we cannot enjoy the rhythm of a stroke of lightning which is often an exaggerated instance of both complicated and fleeting rhythms. To imagine the hypothetical, suppose that for a minute the form of a lightning stroke might remain emblazoned in the sky. Its lines would likely change direction so often and without the slightest semblance to regularity that the eye would be irritated by the rapid train of surprises. To follow such a line might be a challenge and a wit-sharpener but hardly a delight.

Infinitely easier to follow is a straight line. The chief objection, however, is that after tracing it awhile the eye loses interest on account of monotony and the absence of any sign of adventure ahead. If crazy lines like those found in the lightning stroke are too full of excitement to give peace, an unvarying straight line in art is sleep-provoking. The most

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AMATEUR CLUBS

News of Group Filming

Edited by Arthur L. Gale

National Contest Underway

THE importance and value of the amateur cine contests conducted by movie clubs has been emphasized by an article in this department appearing in the last issue of MOVIE MAKERS, written by Hirim Percy Maxim, President of the Amateur Cinema League, who has shown a keen interest in all club activities.

This month the Cinematograph Committee of the Comedy Club in Stamford, Conn., announces plans to hold a Stamford amateur movie competition, making the third Connecticut club to conduct a contest. The Hartford Amateur Movie Club is challenging the New Haven Amateur Motion Picture Club and the mechanism of a national network of interclub contests has therefore been gotten under way by these pioneers.

Prepare your club to accept the challenge of other clubs by holding local competitions in order to determine your city's best amateur film to pit against the challenging club. The League's Club and Photoplay Consultant will be glad to aid you in holding a contest and to send you copies of the rules of other contests.

If there is no club in your city and you would like to submit a film to the contest, the Club and Photoplay Consultant can put you in touch with the other League members in your neighborhood so that a committee of League members can be organized to select the best amateur film in your district. Glowing reports come from every direction concerning the value to amateurs gained from experience in these competitions and the interest aroused by the selections.

BAD STOCK BUT GOOD FILM

Two Scenes from *Opportunity Knocks*, Produced by J. V. D. Bucher of Peekskill, N. Y., for *Photoplay's* Contest.

New Haven Finals

AWARDS for the recent amateur movie contest of the Motion Picture Club of New Haven have been announced as follows: *SCENIC FILM*, award to Donald Cooksey for *Canadian Rockies*, a beautifully photographed scenic taken on a mountain climbing expedition; *FILM OF CHILDREN*, award to Alois K. Schuster and honorable mentions to Walter B. Spencer and Harry C. Usher; *TRICK PHOTOGRAPHY*, award to Alois K. Schuster for *The Card Game; CURRENT EVENTS*, award to Marry E. Nettleton for *Rodeo*, honorable mentions to Virgil J. McNeil for *The Dartmouth Carnival*, to Katherine Matthies for *Dedication of Constitution Hall* and to Barbara M. Pendleton for *Storm at Madison; TRAVEL FILM*, award to Virgil McNeil for *Cuba* and honorable mentions to Richard T. Tobin for *Europe* and to Leroy A. Buckingham for *Maine; SHORT PRODUCTION*, award to Irving V. Tier for *A Sugar Maple Farm*, an expertly handled film study of the maple sugaring process, and honorable mentions to Harry D. J. Webb for *Road Construction* and to Barbara Pendleton for *Girl Scouts of Madison; FEATURE PRODUCTION*, award to Jack R. Crawford for *Vanity Fair*, produced with the cooperation of the Little Theatre Guild of New Haven, and *COLOR FILM*, award to Donald W. Porter for a Kodacolor scenic.

Toledo Filmers

ORGANIZED in February of this year, The Cinema Club of Toledo, Ohio, has already held several program meetings and the scenario for the first production has been written by club members. Recent programs include: demonstration and discussion of Kodacolor by W. Weis, an exhibition of the De Vry Cinetone and the screening of *Soul Thief*, a newsreel of the Stamford Comedy Club Cinematograph Committee and *The Norfolk Case* from the Club Film Library. Officers of this active Toledo club are: Dwight F. Blue, President; Viola Brown, secretary, and Harry Nehring, treasurer. On the board of governors are: George Meyers, J. H. Hutchinson, George May, Joseph Pavelko, F. A. Pestke and Mrs. F. A. Pestke. The organization of the club has secured wide publicity and aroused general interest in Toledo.

For Club Women

COMMITTEE heads of the Cleveland Federation of Women's Clubs were entertained at the last meeting of the Cleveland Movie Club, at which over forty movie makers were present. *The Fall of the House of Usher*, amateur cinematic masterpiece, production of J. S. Watson and Melville Weber, and *Chicago*, produced by the Chicago Cinema Club, were shown. Mrs. Grossman, chairman of the motion picture committee of the Federated Women's Clubs, talked on the committee's motion picture work.

Allegorical

THE production staff of The La Jolla (California) Cinema League reports the completion of *Avarice*, running 400 ft., 16 mm. The story, a symbolical allegory, is based on the Biblical quotation: "—for whatsoever a man soweth that shall he also reap." *Galatians* 6:7. The production was directed by R. G. S. Rice and photographed by P. H. Adams from the story adapted by E. W. B. Adams. The cast, some of them veterans of other La Jolla productions,

includes: Ivan Rice, Gertrude Millard, Myron Cooper, Marjorie Van Antwerp, Ray Millard, John Chasey and Edward Stuart. At a late meeting, *The Dragon Fly*, production of Clyde Hammond, was projected.

Portland Producing

THIS month The Portland (Oregon) Cine Club, will begin its first production, *A Hole in One*, a light golf comedy to run 400 ft., 16 mm. The continuity has been prepared by Ray La Fever and direction will be in his hands. A production staff has been appointed as follows: cameramen, Harold Flick, James L. Miller and A. Q. Muntzel; lighting, R. W. Johnson and Everett A. Philips; properties, Dr. Merle W. Moore and Dr. P. G. Sigris; film editor, Merriman H. Holtz; titles, Harold Flick, and historian, Benjamin H. Davies. The cast will be announced later. *Indian River Pirates* and *Exit Three Bootleggers*, both productions of the Indian River School, were screened at a recent club meeting.

Gets Equipment

AT the last regular meeting of the Motion Picture Division of the Cleveland Photographic Society, Harry S. Shagren was elected chairman; D. Worster, secretary; George Cook, financial secretary, and Lloyd W. Dunning, chief cameraman. Approximately seventy dollars has been recently donated by members to the Movie Division treasury to purchase new cinematic equipment. A dark room will be fitted out as a movie laboratory, to be called the Friday Motion Picture Laboratory in honor of George Friday, who has often helped the club in purchases of equipment. Developing tanks, a drying drum, a 16 mm. printer, titling apparatus and complete splicing and editing equipment will be installed in the laboratory. The Movie Division is now working on its second production, a comedy to run 600 ft., 16 mm., which will be exchanged through the Club Film Library.

Active in Erie

A PROGRAM featuring story film production was recently held for amateur movie makers of Erie, Pa., at the studios of Kelly and Green. *And How* from the Club Film Library, films produced by J. C. Anthony and F. M. Carlson of Erie, Pa., and a photoplay running 400 ft., 16 mm., produced by C. L. Kepler of Meadville, Pa., were screened. A talk by Edmond Knoll on the amateur photoplay concluded the program. Several amateur productions are under way in Erie. A group of high school and college students are now working under the guidance of E. M. Gearhart, Jr. on a picture to run 1600 ft., 16 mm., the story of which is to be announced later.

AN AMATEUR *SALOME*

Scenes from the Production of that Name Filmed Under the Direction of John B. d'Ippolito, Jr., Showing Its Highly Stylized Settings and Costumes.

We Visit P. A. M. P. C.

AT the last meeting of the Philadelphia Amateur Motion Picture Club, Roy W. Winton, Managing Director of the League, presented the League's greetings to the club and Arthur L. Gale, Club and Photoplay Consultant of the League, addressed the group on planning continuity for amateur films, emphasizing the utility of a carefully planned continuity in giving entertainment value to the amateur product. *Narrow Paths*, produced by Markard Pictures, was screened, followed by a demonstration of Vitacolor by Herman Liebes of New York City, the projection of members' films and an open query period. This month's addition to the membership of this very active club numbers fourteen and a special membership drive is now being conducted. *Phillygrams*, the club's attractive monthly publication, is being edited by Robert H. Weeks.

Montclair High

THE current production of the High School Movie Club of Montclair, N. J., to run 800 ft., 16 mm., will be entitled *She Stoops to Crank'er*. Several sequences have already been taken and the

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PORTRAITS *of* PIONEERS

ALEXANDER VICTOR

By Arlen Richards

TO outline the life of any man of creative genius is to pretty well define the history of the movement to which he has devoted himself. A man of this type generally expends all his forces within his work, his own growth involving the epochal transition of the whole field of endeavor and his individual identification fusing therein. In the history of motion pictures for amateurs, the name of A. F. Victor is found on the earliest pages and recurs in each ensuing chapter of the story of that industry.

In 1910 Mr. Victor perfected and patented the first portable suit-case motion picture projector, which, incidentally, was the first apparatus to combine within one mechanism both camera and projector. Already, Mr. Victor had analyzed the high cost of standard film as the great barrier to the general use of motion pictures by the amateur. To surmount this difficulty, his early machine employed a novel basic patent, the spiral arrangement of exposures on a film sheet, similar to the disc phonograph record. However, like all early attempts to get away from the high cost of standard film, the device was handicapped by the short number of exposures it was possible to get on one record. Mr. Victor succeeded in correcting this defect somewhat by a slot-opening in the film allowing the pick to idle on titles. However, the basic problem remained, so he abandoned this entire experiment, though others have since revived it. The name of this early apparatus was the Victor Animatograph, the machine from which the company derives its name.

It is extremely interesting to trace the origin of Mr. Victor's interest in inventing motion picture apparatus. Born the son of a Swedish army captain in a remote frontier post in the Arctic Circle, far removed from a source of toys and ready-made entertainment, it is slight wonder that he and his brother turned their energies toward the manufacture of many fascinating objects described in a treasured book. *A Thousand and One Games*. Following the directions in this book, they made their first magic lantern, fashioned from a cigar box, the lens borrowed from their father's field glasses, the light a candle. They were rich in having some lantern slides which had been brought them from China by a sea-captain uncle.

ALEXANDER VICTOR
Magician—Inventor—Personality.

Mr. Victor's memories of his boyhood are a hazy mixture of the strange loveliness of those pictures, the smell of the candle as it scorched the cigar-box lantern, the weirdly flaming Borealis on crackling winter nights and the mystery of the long three days of brilliant sunshine and milky twilight, which were midsummer midnight sun, with the peasants dancing and drinking, and with strange bonfires which were kept burning in the hills through this period of festivity.

Years later, as a young student in Paris, he saw his first motion picture machine, the Lumiere Cinematograph. Not since his childhood had anything seemed so imbued with all the elements of fascination as this new apparatus. Within a few days he had made the necessary arrangements to secure one of these machines and twenty fifty-foot rolls of pictures. At about this time he also met the man who was to exert the strongest influence over the course of his life, a professional magician. A born adventurer, as well as a man of great imaginative resources, he completely represented adventure to the young student.

The magician was starting for a tour of the Orient and after some cajolery young Victor was permitted to join the troupe, using his newly acquired motion pictures and machine as an inducement to be allowed to become a part of the show. He was undoubtedly the first person to show motion pictures in those Eastern countries.

The following four years spent in traveling strange lands were exceedingly stimulating to the imagination of the young inventor. The magician's work was a fascinating study in itself. Victor rapidly became a proficient performer and was soon adding newly invented tricks to his repertoire. The exotic countries through which they travelled fairly cried out for some sort of record to be kept of their journeys, so in Calcutta Mr. Victor built his first motion picture camera. It was crude and it was bulky but it served to keep a record of part of the trip, and those films were the first ever taken in the Orient.

In India he and the magician parted company. Mr. Victor had heard of the mysterious illusions of the Indian fakirs, which he wished to study. That he learned much from the usually secretive fakirs was demonstrated by the remarkable East Indian illusions with which he later mystified European and American audiences. He penetrated far into

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A DECALOGUE *for* CINEMISTS

By Myron Zobel

"GO forth and Cine no more!" might be the biblical way of disposing of the sins of cinematographers but modern amateurs desire a more lenient treatment. For their benefit I have composed a list of ten commandments, which came, as Moses did, from the rushes, the "rushes" being the technical name in screenland for the nightly preview of the preceding day's work. Drums and cymbals from the orchestra, please, while the bearer of the laws for movie makers emerges from his cloud!

I.

BEADS of perspiration ran down on the film in Cairo, Egypt, when I learned my first rule. **Don't cut off the heads.** It is generally our best friends (friend wife, even) who hasten to decapitate us by pointing the finder directly at our equator. Now I make it a point to always say, "Head (or center of interest) one third way down from the top, please."

II.

THE Shanghai branch of Kodak (under the amiable Mr. Baker) taught me what I know about panoramas, which is, **Don't pan.** When the desire enters my soul to swing my camera in that fascinating arc, I now resist the impulse. If necessary I nail my camera to the mast and allow my subject to walk into and out of the picture.

III.

INDIA does not smell like the Rue de la Paix. One is tempted to keep one's distance, but in a projection room in Bombay I saw the futility of photographing natives in long, or semi-long shots. **Close-ups tell the story.**

IV.

IN Calcutta—on the other side of India—I saw, however, that you can get too close. **Faces photographed with fixed focus cameras from fewer feet than four have foggy features.**

V.

JAVA has a bright future ahead of her under Dutch rule. In Batavia when I ran off my film I saw how bright it was. Dazzled, I decided, **Don't shoot against bright light.** I say to the sunshine now, "Get thee behind me, Satan."

VI.

HONGKONG is a small island and the native Chinese are crowded. This is particularly noticeable when the trusty cine camera gets into action. My advice is to carry a tripod—and use it. Grasp it firmly in the right hand and wield it wildly in all directions. Even without a knowledge of the native dialect the crowd in this way is often induced to disperse. It helps the picture and constitutes Rule Six. **Don't let crowds cut off your light, you need it.**

VII.

A LION hunter always tries to leave the last shot unfired. You never can tell when a dead lion may come back for more. Even if your lions happen to be very live celebrities it is wise to "pull your shots" and keep your powder dry. As sure as fate if you shoot your last foot of film on the Prince of Wales falling off his horse up will come his Old Man with a bed-

room slipper and you will miss a spanking good scene. I know that's the way I always found it. It's like the fish that got away. He was **s-o-o-o** big. My library is full of unrecorded shots of falling planes, burning buildings and terrific personal encounters. They would all be on the last ten feet of a hundred-and-ten-foot reel. My

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LIGHT *on the* SUBJECT

Clarifying the Amateur's Interior Lighting Equipment Problem

By Russell C. Holslag

ANY one who has passed the indiscriminate snapshot stage in the taking of amateur movies has at one time or another felt the need of some source of artificial light in his work. Probably he has first felt this need on some long-anticipated holiday when, primed for a good day of outdoor filming, he arose in the morning and looked on a dull, melancholy drizzle of rain. His day, it seems, has become useless; he can only sit disconsolately at home and re-inspect his camera and accessories, so hopefully prepared for the occasion. Or he may turn half-heartedly to the examination of some old scrap film. Or perhaps he whiles away the hours by indulging in that time-honored pastime of the fan—poring over the accessory catalogues. Suddenly, both actually and figuratively, he sees a light! The thought strikes him, "Why is it not practical for me to film indoor subjects on such a day as this, or at night?" He rereads the descriptions of the various illuminating units and a thousand and one interesting experiments in this controllable form of lighting suggest themselves. He wonders how many of these he can actually accomplish and determines to investigate them at the very earliest opportunity.

"THE SAFEST OUTLET IS THE BASEBOARD PLUG RECEPTACLE"

Such an investigation is convincing. There are many lighting units available, both small and large, and they are not only surprisingly inexpensive but thoroughly practical. By their aid motion picture photography becomes independent of the weather and of day and night. Special lighting effects may be secured at will; in short, the use of the artificial illuminant places all the advantages that accrue from the use of controlled light in the hands of the amateur.

For the great majority of indoor lighting requirements, there are two general types of illuminating units which the amateur has at his disposal. These are the arc lamp, either single or "twin", and the high-power incandescent or Mazda lamp. Each is thoroughly practical for its purpose and each has its advantages and disadvantages. If the amateur decides that he must choose one or the other, the best thing he can do is to learn the characteristics of each with respect to his own requirements: in the last analysis he will then be the one person who is best fitted to decide the point.

There are certain other sources of illumination available to the amateur which need not be discussed here because of their limited use in this field. (See Note 1). It may be appropriate to mention here, however, that the light from a chemical flare, although usually used exclusively for outdoor subjects, may be utilized for certain indoor lighting effects by allowing its light to pass through a window from outside.

We shall confine ourselves to a discussion of the two principal light sources which are in general use. All other things being equal, the arc lamp furnishes a more intense illumination per unit of current consumed than other electrical devices, including incandescent lamps. The source of light in the arc is a small, remarkably brilliant and very hot mass of incandescent gas which is formed in a small gap between two carbon rods through which an electric current is made to pass. The light source is highly concentrated and dazzling and gives off considerable heat. There are two general types of home arc lamps, those in which the carbons are opposed in a vertical straight line and those in which the carbons are placed close together side by side. The latter type is a development of what is known as the "Jablockhoff Candle" in which the arc is formed between two carbons placed side by side, with an insulating material between. Either type of arc is quite efficient but in the vertically opposed type some sort of carbon "feed" must be provided to maintain the arc as, of course, the gap between the carbons widens as the arc burns. In the more expensive types this feed is accomplished mechanically by an automatic device but a very practical and simplified form of feed which is thoroughly satisfactory to the amateur is the manual feed. This provides an insulated, hand-operated device which "strikes" the arc, after which it will burn for four minutes or so without further attention. This interval of time between periods of the manual feed is not objectionable, inasmuch as the average duration of the single amateur motion picture scene is less than one minute. The side-by-side or candle type of arc is somewhat more compact; in fact, one version of this kind of lamp may be secured which is small enough to be held in the hand and is excellent for special effects. While the candle type of arc will burn longer without attention, a certain knack is required in starting it in its usual form. The operation is performed by holding a separate piece of carbon against the two ends of the arc electrodes with the current on. The high resistance of this temporary connection heats the ends red hot in an instant; the "striking" carbon is then withdrawn with a motion similar to scratching

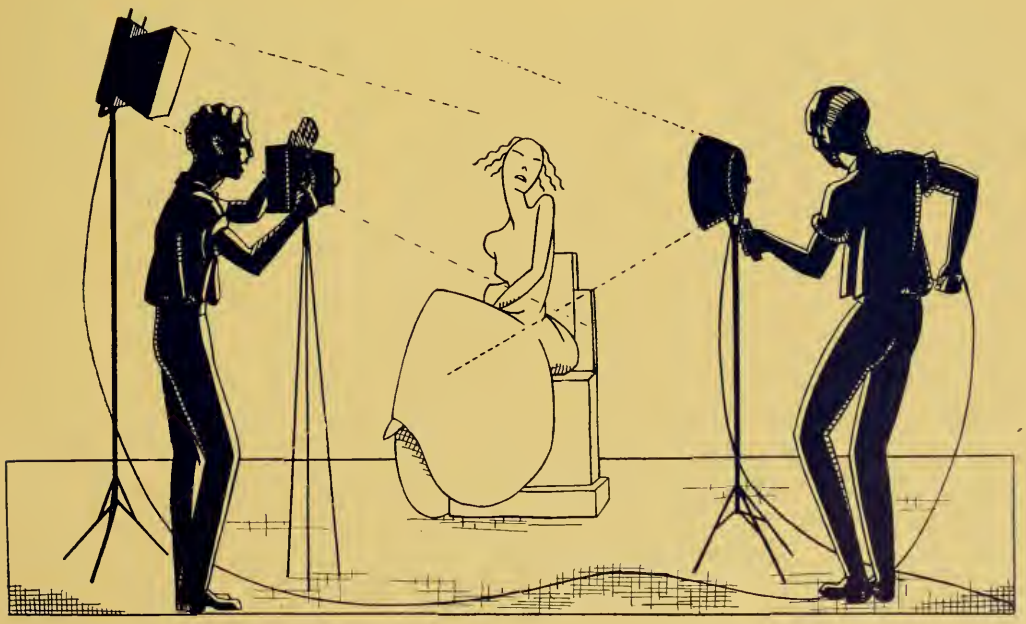
a match and the arc forms. It must be admitted that this method of striking the candle arc requires a certain amount of practise because the operator's close proximity to the arc as it starts causes a reflex action which makes him draw the starting carbon away with a jerk, and the arc then does not form. The secret lies in being slow and sure. When striking two candle arcs in series in this manner start one first while holding the other shorted. When the first is struck start the second in the same manner. Always wear smoked glasses and gloves in the operation. A new candle arc is now available in which the arc strikes itself. This would seem a great improvement.

The voltage at the arc is usually around thirty or forty, so that a resistance or reactance is required with the lamp to cut down the 110-volt house supply to this amount. This adds somewhat to the bulk and heating effect of the apparatus but here again the short time required to film each scene is a favorable factor. All arcs, of course, require the renewal of the carbons from time to time. The fact that these carbons may be had to furnish different kinds of light for different purposes makes the arc lamp a valuable photographic ally. There are "white flame" carbons for use with ordinary orthochromatic film, "panchromatic" carbons for use with panchromatic stock, and even "therapeutic" carbons, rich in ultraviolet rays, which produce artificial sunburn. The amateur need not be concerned photographically with the therapeutic arc, although this light is highly actinic and will give a picture of sharp contrasts for special effects.

The high-power incandescent lamp is completely self-contained and requires no attention nor "trimming." However, in one single unit as supplied for home lighting purposes, it does not furnish as intense illumination as does the arc. It takes less power to operate, and each lamp is made to work at rated efficiency on the full 110 volts. The advantage of the absence of flame is a desirable point. Another advantage is its lightness and its similarity in appearance to a more accustomed form of home lighting. The light of the incandescent has a yellowish tinge which is of no advantage with ordinary film but shows a remarkably improved effect with panchromatic, as will be pointed out later. The lighting unit is of course made of glass and is fragile; it must not be dropped nor jarred severely. The life of the individual bulb of high current consumption is not generally guaranteed but will be found to average twenty to forty hours.

A word as to the care of electrical apparatus, especially with relation to the current supply in the home: it will be of great advantage to the amateur if he will familiarize himself with the house wiring system so that he may know just how much current he may draw without danger of blowing the fuses. If he does not care to investigate these conditions himself or if he desires to use several illuminating units, each with a power rating of over 500 watts, he should consult an electrician or representative of the power company which supplies his home. Each of the devices is plainly marked with its power consumption in watts or current consumption in amperes. In the use of more than one illuminating unit, it must be remembered that the main fuse must be of a capacity slightly higher than the total current consumption of all units in use. Most house-wiring fuses are rated at from fifteen to thirty amperes. If the total power used in lighting units is 1500 watts, a fifteen-ampere fuse is correct unless an arc is used, in which case a twenty or twenty-five ampere fuse is better. Investigate the cut-out block which will be found contained in a metal case at a point near the place where the service wires enter the premises; here the fuses will be found and their capacity should be plainly marked. Do not substitute fuses of greatly increased capacity in any circuit without knowledge or experienced advice. The fuses are installed to protect the wiring and, if they are "loaded," the wiring may heat up between the walls. If he is careful, this will not be fraught with special

(*Continued on page* 324)



THE THIRD STRIKE
A Tense Moment From a Film of Playground Activities

RECREATION *Annexes the* MOVIES

How Films Are Helping to Build a Healthier, Happier Nation

By Dr. James Edward Rogers

Director National Physical Education Service

EDUCATION daily widens its boundaries and, like a giant overflowing river, embraces everything about it. Things prove to be educative that have been comfortably catalogued otherwise through a long and lethargic past. Ancient enemies prove to be present assistants.

So with recreation. Play used to be the chief obstacle to educational discipline and stubborn educators wrestled with equally stubborn playboys and play-girls. Now recreation is education—physical education. It is an educational subject with programs of activity full of educational values. Children learn by seeing, doing, manipulating and acting. Education comes through activity, through projects, through doing, through practice. In plays, games, folk dancing, sports, athletics, outdoor trips, hikes and camps a child learns about himself, about others and about the great out of doors. He gets acquainted with mother nature and with human nature.

The amateur motion picture camera has become a definite part of the equipment of both school and playground recreation systems. Executives of the recreation department of the Chicago schools, and V. K. Brown, of the Chicago South Park Commission, for example, have been using amateur motion picture cameras to record their programs and special events. Just as departments have had their cameras and scrap books to keep a still pictorial history of their growth and progress, these departments now use amateur movie cameras because the motion picture records activity in motion as an actual, living and vibrant reproduction of the event.

Motion picture records are made of city wide recreational events such as marble, kite and top tournaments. Special days, parades, pageants, circuses, aquatic sports and field days are filmed. The films are placed in the library of records. They are used for advertising, for publicity and as a part of public exhibitions.

If motion pictures served recreation no further than this they would be essentially passive adjuncts of only secondary value. They are put to a much more vital use in training for sports. Coaches make use of them in taking reproductions of the skills and motions essential in training baseball, football, hockey and

basketball players. College teams learn much from them. In addition to watching an impartial analysis of their own motions players may see the reproductions of the signals and formations of teams with which they will compete. In all kinds of physical exercise and in many forms of dancing, participants may see reproductions of what amounts to a series of lessons in the parts and promotional skills that go to make up the finished product. Films have become direct agents of training.

But this is still indirect. Motion pictures become pure recreational media where they are used to secure individual participation in group events such as week-end parties, hikes, camping trips and event games. Here direct use is made of the almost universal desire we all have to see ourselves as others see us. We like to be filmed and are not unwilling to be exhibited in films. Our inhibitions are less potent in this second hand public performance than in direct public appearance. Reticent and shy members of a group can be stirred to satisfying activity by getting them before a movie camera.

Summing up in outline form, we may list the recreational uses of amateur motion picture cameras and projectors as follows:

1. Historical records and reports of events.
2. Publicity which tells other educators and the public of what is being done.
3. Promotion by visualizing the recreationally educative program to those whose support is essential and by visualizing it as the actual living event in action, making it not a static thing but one that is dynamic.
4. Direct instruction in motion analysis and record of essential skills.
5. Pure recreation which involves persons whose shyness would otherwise make them passive. This builds a marvelous recreational esprit de corps.

Oakland, Dallas, Detroit, and many other American cities are making use of amateur motion picture equipment to accomplish these ends. The inexpensiveness of this equipment makes it ideal for the purpose, since recreational budgets are too frequently limited. An outlay of a few hundred dollars will provide a fine equipment and the upkeep is within reach of any recreation department that has enough funds to operate on a successful scale. Schools will be furnished such equipment and recreation systems in nearly every city will have them in the near future, as a matter of course. Colleges and universities are already using them liberally.

Visual education is accepted as an essential of the modern educative process. Amateur motion picture cameras have released the motion picture for educational uses. It will play an enormous part in education, especially physical education, as time goes on.

CHOOSING UP
All of the Drama of the Great National Game Is Recorded in the Films Designed to Aid the Cause of Recreation

Above: THE PITCHER DOES HIS STUFF

Above: ACTION IN RIGHT FIELD

"THEY HAD TO CALL THE UNDERTAKER TO COME AND COLLECT JUNIOR."

BOSSING *the* JOB

Advice to Amateur Directors

By Epes W. Sargent

JOHN W. JONES went out for a Sunday afternoon stroll with Mrs. Jones and Caesar Cicero Jones. As a double precaution, each firmly clasped one of C. C.'s pudgy hands. As they started across Main Street, the fire engine came tearing along. Mrs. Jones headed back for the curb she had just left. Her better half sought the other side of the street. C. C. was the tie that bound. Suddenly Mrs. Jones relinquished the youngster to hubby just as he decided to yield to her. Both made it safely but they had to call the undertaker to come and collect junior.

The moral of which is, you cannot have two directors. One man and one alone should be nominated the captain of the ship, the pilot of the plane. His authority in each undertaking should be absolute.

But that doesn't mean a movie director should carry a bull whip and act like a lineal descendant of Simon Legree. Nor, on the other hand, should he be a copy of Uriah Heep. A director, according to one megaphone star, "should be neither a despot nor a doormat but should blend the best qualities of the two."

The ambitious cinema project is more or less a community affair. The prop boy and the script girl are the social equals of the leading man and woman. They all, from stars to suppers, feel that they have an equal voice in all matters. Up to the point of production, they should have, but once the shooting starts there can be but one boss and only one. That's a big trouble out in Hollywood. There a supervisor is over the director, a production manager over the supervisor and the big boss over all. Too many cooks for any kettle of broth.

Only from a single intelligent command can the best results accrue. For the duration of each picture, the director chosen should be supreme. He should have the full support of everyone, but he should achieve this command with the least outward show of power. The best director is the man who is most willing to accept good suggestions and the most resolute in turning down the poor ones, politely, but none the less firmly. He should always be ready to listen but be prompt and firm in his decisions. He should be able to command the respect of his crew not through a title but through tact and accomplishment.

His first job should be to get a script. In the preparation of this he should invite the cooperation of everyone. The first draft should be submitted to the entire personnel and every suggestion listened to and debated, if necessary. This may take time but it will be time well spent. It will often happen that a man or woman may have just one moment of inspiration. This may be that moment.

The accepted changes should be worked into a second draft of the script and again read. It may be necessary to have a third reading, perhaps, as no script should be put in work until at least a majority of the membership is well satisfied. This is the time to hear suggestions and to meet complaints. When the script is passed, shut down on the suggestions.

Now the preparatory work should be laid out. The assistant director should be given a list of the required locations, including those in borrowed homes. If there is no assistant the director should look after this detail, but it is a good plan to appoint an assistant. The property man should be given his property plot. The wardrobe should be looked after, either by a wardrobe woman or by the assistant. But all of these persons should function under the director and make no definite decision without his approval.

Meanwhile the director should be working out his shooting schedule. He cannot work day after day. He must suit his time to his players. He must allow for the weather. He must plan his work so that the convenience of the cast is considered. Sometimes

he can shoot some scenes, requiring but two or three players, outside of the regular working times. He should arrange with these few to work when it may not be convenient to call the entire company.

Shooting should not commence until the details are all laid out. The director should know precisely where he stands. He calls the first scene. He reads it to the players involved, or at least sketches out the idea. That day is in the past when only the director knew what it was all about. Ten years ago the professional players would often go through a full one reel production without knowing the story until they saw it on the screen. Now players know at the time what they are doing.

If the cast is experienced the best plan is to read the scene and let the players run through it after their own fashion. Then bit by bit the director puts in the touches. If the cast lacks practise it is better to talk in terms of action. A short scene, for example, might run like this:

"Now, Mary, this is the scene where you show the milliner's bill to Jack. He tells you he can't pay it. You get angry and tell him you know someone who will. Remember that in the scene just ahead of this you have been talking to Tom. He wants you to go away with him.

"You come in feeling a bit afraid of Jack but knowing that if he gets nasty you can beat it with Tom, so don't be too timid.

"Jack, you're at the desk writing. That's it. Come in, Mary. No, Jack, you don't hear her, go on writing. Come up to the desk, Mary, on Jack's left, so you don't cover him up. You've got the bill in your hand. You stand for a moment, undecided. You put out your hand to touch his shoulder. You hesitate. Draw back. Remember Tom. Now you do touch him. Say, 'Jack, I must have the money for this bill.' Look up, Jack. Take the bill. 'Good gosh! Such a lot of money!' Tell her, 'My dear I can't possibly—' Tell him he must, Mary. Get your check book out of the drawer, Jack. Show her the figures. Look startled, Mary. 'But I must have the money, Jack.' Tell her you haven't got it, Jack. Get mad, Mary. Go to the door. Say, 'I know some one who will.' Get out, Mary. You're all in, Jack. Put your arms on the desk and put your head down. Now, let's run through that again."

As the players go through the action, build up their "business" as far as possible. The orders should be given in a low, steady voice. Don't command. Coax.

It may be that Mary or Jack has an idea for a bit of "business." Do not permit them to call out to you. Let them come over. If the idea is good, work it up. If not, say so and send the player back into the set, but say so tactfully. It's just as easy to say, "Not quite what I want," as, "That's no good."

Nothing is more subversive of discipline than a running debate in a scene. Don't let the players call you down. Don't call them down so that others can hear. If necessary, ask them to one side, or announce a rest and then get hold of the player.

Don't rush into the set with, "That's all wrong," but rather with, "Let's try it this way." Do the bit yourself and then get off the set again. If a player becomes rattled over a change in business, do not keep at it. Call a brief rest. A very brief break will often restore mental poise.

Don't shout; that's fatal. It is told of one Hollywood director that when his voice gets down to a cooing whisper he is just one step this side of murder. It may sound professional and superior to say, "Rotten" and, "Not a bit like it," but, "Not so good," or, "Not quite my idea," will get you further. A calling down in front of the crowd will often freeze a player for the entire afternoon.

Sometimes a player will become rattled and dumb through sheer eagerness to get the effect. Steady him with a word of praise. On a very trying scene it might be well to ask the gallery to retire. Often a movement on the side lines will rattle a novice. It's not well to harshly shoo away the idle players but they'll go if you put it nicely.

Don't make the mistake of trying to "kid" the troupe along. Be affable but not familiar. Don't be upstage but keep a thin line of dignity between you and the troupe during working hours. Even on a tramp steamer the first mate addresses the captain as "Sir" for discipline's sake. You are captain of the cinematic ship. You may not be able to insist upon the actual "Mister," but don't encourage familiarity.

You can command respect only if you prove that you know your job. When you come on a set have your work all mapped out. Don't make the

(*Continued on page* 321)

"TOO MANY COOKS FOR ANY KETTLE OF BROTH"

Capture Spring's Full Beauty in KODACOLOR

(Home Movies in Full Color)

Ciné-Kodak Model B, f.1.9

Kodascope Model B

WITH spring comes color—color in costume, foliage, flowers, water, sky. Spring is nature's most radiant time, her Mardi Gras, her Battle of Roses. But beautiful as are her colors, you can catch and preserve them, tone for tone, in Kodacolor!

Regardless of the subject, Kodacolor will reproduce its colors faithfully. Whether you take a landscape, a distant scene, or a close-up, Kodacolor will bring to your screen the exact colors you saw through the finder of your camera. Spring finery—new gowns, new hats, with the touch of Spring in their colors—show wonderfully true in Kodacolor.

Kodacolor is made with Ciné-Kodak, Models B *f*.1.9 and BB *f*.1.9 (the new small size Ciné-Kodak). You simply use a color filter when making Kodacolor.

Kodacolor is shown on your screen with Kodascope, Model A or B. You simply use a color filter when projecting Kodacolor.

Ask your Ciné-Kodak dealer for a demonstration.

EASTMAN KODAK COMPANY

Rochester, New York

THE CLINIC

Edited by Russell C. Holslag

Lens Philosophy

MOST amateurs who are definitely interested in camera work know in a general way that the shorter the focal length of a lens, the less its hyperfocal distance. But when it comes to a definite explanation of hyperfocal distance a good many are stumped, nor are they aware of the great advantage an understanding of this term would confer on them in the final excellence of their projected films.

The average amateur 16 mm. motion picture camera is provided with a lens having a focal length of 25 mm., or about one inch. Without discussing this particular point in theory, we should know that it is the relatively small area of the 16 mm. image that permits us to realize the advantages of this short focus lens. And one of these advantages is the reduction of the

hyperfocal distance. The one-inch lens, if of a fixed focus type, is set permanently at such a distance from the film that objects approximately seven and one-half feet away, as well as the most distant ones, will be in reasonably sharp focus. This means that the lens is set at its hyperfocal distance, the definition of which is that distance at which the nearest object can be focused sharply while distant objects retain satisfactory definition. The hyperfocal distance of the one-inch lens is about fifteen feet but this distance decreases as the stop number increases. This hyperfocal distance, as we have said, is the distance at which objects will be in sharp focus, but in practice it has been found that objects will still be in satisfactory focus for general work when half that distance away. So, if we know the hyperfocal distance of our fixed focus lens, we can quickly estimate how near our subject can approach the camera and still be in satisfactory focus. We know that this distance will be about one-half the hyperfocal distance and that it will be still further cut down as we close the lens diaphragm—that is, as we make use of a larger stop number.

And this is not the only bearing that these somewhat theoretical matters have on the picture as the amateur actually takes it. There are others of equal or greater importance which grow logically out of the first and more obvious ones. If objects from

seven feet away to infinity are going to appear in satisfactory focus, it means that the effect of depth in a scene will be much less apparent on the film than it was to the eye. The camera possesses no stereoscopic properties, nor any means of focusing automatically on the various details of the scene as they appear to the beholder, whose brain records a blended two-eye picture in all its depth and roundness. On the contrary, all objects in the film picture being in approximately the same focus, the background will be as well defined as the various middle distances. This is especially true in scenes involving action in natural surroundings as in a park or garden, scenes which the amateur rightly chooses because of their suitability as locations. Since here there are no regular lines defining perspective and giving the impression of depth, as there would be in a long street scene, for instance, the effect on the film is apt to be flat if thoughtlessly photographed. The thoughtful amateur may find this a problem worthy of his solving and in doing so discover the ultimate source of that deep interest and satisfaction which lies in motion picture photography. Here he must be a creator no matter

in how small a sense. He is confronted with the same problem as a painter with a flat canvas before him: he must so choose his light values, his composition and his point of view that the inherent flatness of his one-eye picture, photographed with a short-focus lens and projected on a flat screen, will be overcome. The result may be best achieved, as every artist knows, by the proper manipulation of light and shade. The medium of the motion picture photographer is beautifully adapted to this. And yet how often is the amateur screen picture photographed from so poor a point of view, lit with such monotonous evenness that absolutely no point of interest stands out, so the resulting picture seems to be as flat as the screen itself!

Let this be a suggestion, then, for the amateur to inquire more definitely into the possibilities of the medium in which he works and especially into the lens and its theory.

Definite Don'ts

THE approach of the vernal season seems an appropriate time for calling attention to a list of "don'ts". Many amateurs are about to record the coming of Spring with their new motion picture cameras for the first time. Let us, then, give our attention to William W. Freschl, an active League member of long standing, who contributes the following cinema commandments for beginners:

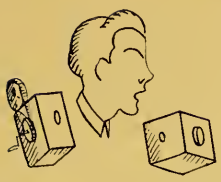
1. Don't shoot with your camera as if it were a machine gun, spraying the scene in all directions.
2. Don't shoot any scene that isn't worth five seconds' exposure.

3. If possible, don't set your diaphragm opening without using an exposure meter to determine its value.
4. To avoid repetition of errors don't expose any more film until your first film has been processed, so that you can view it critically.

New Talkie Method

EUGENE A. LAUSTE, pioneer inventor in the field of sound-on-film, is said to be planning to disclose a new type of reproducing device, which will transform electrical impulses into sound waves without the use of a diaphragm or other mechanical means. According to an announcement made at the Bloomfield, N. J., laboratory of the veteran inventor, the new amplifying system is the result of research and experiment begun more than fifteen years ago, at which time he was already engaged in perfecting his sound-on-film method, said to be the basis of those in use today.

It is stated that the new Lauste reproducing system will be the solution of many problems, which affect practically every method of amplification now in use, by reason of the fact that it will do away with the necessity for the microphone or sensitive diaphragm in sound transmission. All distortion or impedance in transmission would thus be overcome and the sound effects reproduced would be absolutely natural.



SEEING *Is* SELLING

A Short Film Story

By Ralph Raddison

▲▼▲

I

MOULTON had kept his quick temper well under control in the office but when he reached the street and stumbled over a crumpled newspaper he gave it a vicious kick into the gutter.

"Pig-head," he growled, "pig-head, dumbbell! He wouldn't take a nickle in change unless he had it tested first." Moulton had spent the better part of an hour with the general manager and the mine engineer. The latter wanted an Empire pump and wanted it as much, if not more, than Moulton wanted him to have it. He had studied its specifications, read the letters Moulton had showed him from other firms that had used Empires and was certain that an Empire would make more money for the Ophir Mine.

But the general manager was Graefberg, who boasted that he ran his business his own way and Graefberg wanted to see an Empire at work. Moulton knew that Graefberg had no specific question and no definite doubt; he had answered the G. M.'s every inquiry days before. Yet the mine executive stood by his demand that he see an Empire at work. Moulton was pretty sure that Graefberg was trying to get a free trip to Chicago at Empire's expense and he knew that expense would be charged against his own sale bonus. He had left with the promise to "wire headquarters to see what can be done."

II

Bob Carter, son of Empire's sales manager, had come into his father's office after he left college six months before. He was a rather indefinite kind of assistant and one of his duties was to look over the sales manager's mail and to collect any data that should go with it to his father. He read Moulton's wire with a somewhat cryptic grin.

"Graefberg will not give order until he sees Empire Three at work stop Subordinates satisfied and no questions in point stop Recommend you invite Graefberg come Chicago at expense my bonus otherwise no sale"

When his father came in, Bob laid Moulton's wire before him with his own memorandum:

"Let me turn this trick with my movie outfit. If I lose you can deduct net profit on Ophir sale from my next dividend. Are you game?"

III

Graefberg scowled at Moulton. Moulton smiled at Graefberg, but his smile ought to have been psychoanalyzed so full was it of other things than plain cordiality. "Mr. Graefberg, if you really see with your own eyes an Empire Three at work will you give me the order?" was the salesman's opening. A moment's silence.

"A man of my word, I am," said Graefberg ponderously. "If I see it at work I order it. When do I go to Chicago?"

Lowrie, the mine engineer, looked at Moulton with scarcely concealed pity for he sensed the situation behind the capitulation of the salesman. But he jerked up startled when Moulton said,

"I guess Chicago will come to you this time, Mr. Graefberg."

He went to the door of the G. M.'s office, opened it and beckoned to a man to enter. The man came in with a carrying case which he opened and placed on a chair. Then the newcomer said to Graefberg,

" 'Morning, Mr. Graefberg, and I want you to see something new in the photographic line. We just stocked them last week. You are a good customer of ours. Here's something that will get you the first time."

Graefberg scowled harder. Moulton set to work rapidly and he and the dealer had the projector going in short order. As the film began, Graefberg looked on in tense silence. Here was an Empire Three at work and at work in place after place. Here was an Empire Three shown in long-shot, medium-shot and close-up. Here was more of its workings than Graefberg could ever have seen in any mine because Bob Carter had spent his last vacation in getting a film record that told a complete story. It was Bob's film that was now whirring through the projector.

"GRAEFBERG DID NOT SAY A WORD UNTIL THE FILM WAS FINISHED."

It was the film he had made in spite of the scoffing remarks of his father about "movie-mad" college boys who "ought to get over such nonsense."

Graefberg did not say a word until the film was finished. Then he reached for a pen, scratched his name across the bottom of an order lying on his desk, handed it to Moulton with just two words:

"You win!"

Announcing the new

"Special" F 1.8 T-H.C. Lens for KODACOLOR

This remarkable new lens on your Filmo 70 or 75 enables you to take full advantage of the possibilities of Kodacolor film. With a formula specially corrected for Kodacolor photography, this lens assures better results than can be secured with lenses designed primarily for black and white work. Price with Kodacolor filters—for Filmo 70, $82.50; for Filmo 75, $85.00. Lens alone—for Filmo 70, $60.00; for Filmo 75, $62.50. Mark coupon.

"Special" F 1.8 Speed lens for use on Filmo 70 and 75 cameras for Kodacolor work.

Duplicator for 1" F 3.5 Lens for Filmo 70

The Duplicator is a new accessory that attaches to the regular 1-inch F 3.5 lens for the Filmo 70. By photographing all objects in duplicate it gives many amusing effects and can become quite the life of any party—bringing the principal advantages of pre-Volstead days without violation of the law. A subject entering the field of the picture is photographed singly until it reaches the center, then it becomes double. Price $4.50. Mark coupon.

Duplicator for 1-inch F 3.5 lens for Filmo 70.

Example of results obtained with the Filmo Duplicator.

Filmo Iris Vignetter for 1-inch F 3.5 lens.

Iris Vignetter

The Filmo Iris Vignetter for securing professional "effects." Attaches to Filmo lens in place of sunshade and operates easily with the thumb and finger. It closes up entirely, giving a complete fade-out, or opens up to introduce a scene in true professional style. Enables you to use the Vignetting Mattes described elsewhere on this page. Price for use with 1-inch F 3.5 lens in either fixed or focusing mount, $10.50. Mark coupon.

A scene from "The Cup of Life"

Filmo Library Releases for May

May releases for home projection as listed below may be purchased or rented from your nearest Filmo dealer.

"**The Cup of Life,**" a feature length Thomas H. Ince production with an all-star cast including Hobart Bosworth, Madge Bellamy, Tully Marshall and Niles Welch. It is a gripping drama of the sea and Singapore with settings and costumes of oriental splendor. Five 400-foot reels.

"**Felix the Cat in a Big African Hunt,**" 200 feet; $15.00.

"**Felix the Cat in Holland,**" 100 feet; $7.50.

"**Felix the Cat Gets Cold Feet,**" 100 feet; $7.50.

"**The Movies,**" featuring Lloyd Hamilton. Two 400-foot reels; $70.00.

"**Funny Face,**" featuring "Big Boy." Two 400-foot reels; $70.00.

"**Maid in Morocco,**" featuring Lupino Lane. Two 400-foot reels; $70.00.

"**Navy Blues,**" a Dorothy Devore comedy. Two 400-foot reels; $70.00.

"**Scrambled Eggs,**" a Cameo Comedy. One 400-foot reel; $35.00.

"**Hot Feet,**" a Cameo Comedy. One 400-foot reel; $35.00.

"**Sweet Baby,**" a Cameo Comedy. One 400-foot reel; $35.00.

"**Beauty a la Mud,**" a Christy Comedy. Two 400-foot reels; $70.00.

Vignetting Mattes for Filmo 70 Camera

Shaping your pictures is another professional trick. These six pairs will suggest many appropriate uses. The left-hand mattes, as shown, attach to the Iris Vignetter to do the actual shaping—the right-hand mattes fit over the spy-glass view-finder and show exactly what you are getting. Price for set of six Vignetting Mattes for Filmo 70 (12 pieces), $7.50. Mark coupon.

Top to bottom: Heart, Keyhole, Cloverleaf, Triangle, Vision and Binocular Mattes with matched view-finders.

New "Bub" North Screens for KODACOLOR

A brand new series of improved "Bub" North Screens especially designed to show Kodacolor pictures with true brilliancy. These screens, replacing the former models, are equally fine for black and white projection. The inner frame with its fine textured, aluminum backed surface, may be removed and reversed within the outer frame for protection when not in use. Available in four sizes: No. 1, 12x16 in. $15.00; No. 2, 18x24 in. $21.00; No. 3, 24x32 in. $27.50; No. 4, 30x40 in. $39.00. Mark coupon.

New Map Style Crystal Pearl Bead Screen

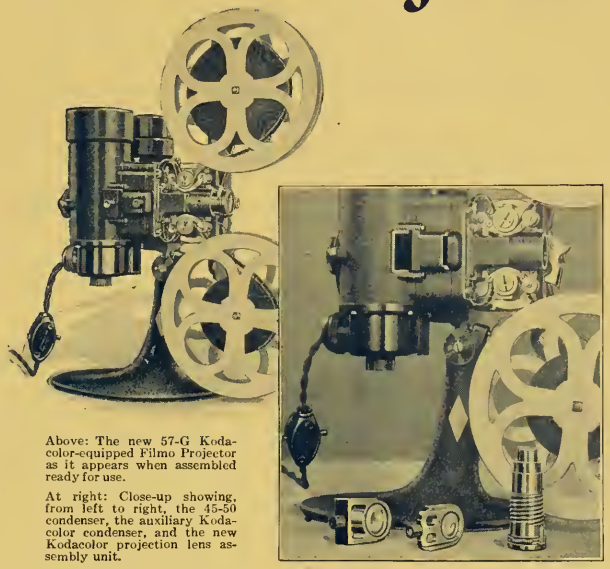
These new inexpensive Type H Screens are conveniently put up in round, imitation leather carrying cases. The screen may be hung up like a map and used on a wall surface or if desired it can be used on the special collapsible, steel telescope stand, as illustrated. Screens come in the following sizes and prices: 15x20 inches, $5.00; 22x30 inches, $7.50; 30x40 inches, $10.00; 36x48 inches, $12.50; 39x52 inches, $15.00. 3-section stand, $7.50; 2-section stand, $6 50. Mark coupon.

New Crystal Mirror Surface Screen for KODACOLOR

Another brand new accessory is the Crystal Mirror Screen for Kodacolor. It is set in a rigid frame and has the high reflective quality so very essential for good Kodacolor results. The smooth surface is easily kept clean so that it will not dull as time goes on. Sizes and prices are: 16x21 inches, $25.00; 24x32 inches, $32.50; 30x40 inches, $38.50. Mark coupon.

KODACOLOR-Equipped *Filmo* Projector

—Design 57-G



Above: The new 57-G Kodacolor-equipped Filmo Projector as it appears when assembled ready for use.

At right: Close-up showing, from left to right, the 45-50 condenser, the auxiliary Kodacolor condenser, and the new Kodacolor projection lens assembly unit.

RESULTS obtainable with the new Kodacolor-equipped Filmo Projector far surpass any that have been possible with previously designed projectors. It is literally the last word in projection equipment for Kodacolor photography.

This projector is identical in every respect to the present 250-watt, 5-ampere Filmo Projector equipped with variable voltage resistance and voltmeter, except for the addition of a special new projection lens assembly unit and an auxiliary condenser permanently built in between the regular 45-50 condenser and the lens.

A new Kodacolor projection lens incorporating a brand new formula and especially corrected for color, is used with this machine. This new projection lens complements the new "Special" F 1.8 Taylor-Hobson Cooke lens used on Filmo 70 and 75 cameras for taking Kodacolor movies, and insures perfect color projection results.

After the first of May, all projectors will be equipped with the auxiliary condenser mounting—but no condenser glass will be supplied unless the projector is ordered "Kodacolor-equipped." For color projection, the black and white lens, supplied with all machines, is replaced by the new Kodacolor projection lens assembly unit, and the red-handled auxiliary condenser is inserted in place of the black-handled empty condenser mounting which is used in the projector for regular black and white work. Price of 57-G, complete with carrying case, Kodacolor-equipped, $275.00. Mark coupon.

BELL & HOWELL

Filmo REGISTERED

BELL & HOWELL CO., Dept. E, 1828 Larchmont Ave., Chicago, Ill.

New York, Hollywood, London (B. & H. Co., Ltd.)

Established 1907

BELL & HOWELL CO., Dept. E.
1828 Larchmont Ave., Chicago, Ill.

Please send me full information on ☐ the new Kodacolor-equipped Filmo Projector ☐ "Special" 1-inch F 1.8 Lens for Kodacolor ☐ Duplicator ☐ Iris Vignetter ☐ Vignetting Mattes ☐ New "Bub" North Screens ☐ Type H, Map Style, Crystal Pearl Bead Screens ☐ Crystal Mirror Surface Screens for Kodacolor ☐ May Filmo Library Releases

Name .....

Address .....

City ..... State .....

EDUCATIONAL FILMS

News of Visual Education in Schools and Homes

Edited by Louis M. Bailey

McNabb On Radio

TWO of the great inventions of this century have proven mighty educational weapons, and recently an interesting use was made of one, the radio, to educate the public to the vast possibilities of the other, the motion picture.

Speaking over Station WMAQ, Chicago, J. H. McNabb, President of the Bell & Howell Company, addressed a vast radio audience on the subject of visual education, stressing the vital part which motion pictures are playing in the educative processes of the Twentieth Century.

"Psychologists affirm that nearly eighty per cent of the ideas entering the human brain travel there by eye," Mr. McNabb said. "Imagine, then, the advantage to the eye of dealing with animated thought! Lasting impressions are created by the attention-holding power of the motion picture. No wonder it is the popular, modern means of education."

Mr. McNabb pointed out that this mighty educational force operates not in the school alone but in the home and industrial field as well. And just as industry has found that by showing a living story of its products more goods can be sold, so, he declared, modern education has found that motion pictures are the best way to "sell" knowledge to the growing minds of America's youth.

Home Made Educational

AS supplementary to a general teaching film library, the filming by individual educators of industries and other aspects of local significance is suggested by the recent production of the story of a newspaper by the *Springfield Union* of Springfield, Mass. This film, entitled *Get The News*, is an outstanding example of the educational value of such filmings. Excellent in photography and cinematic treatment, possessing a clarity of construction which indicates a clear understanding of continuity as well as of the processes of newspaper production, it demonstrates the inviting possibilities in educational filming open to the adept amateur.

Part of the film deals with the following of a news event from its occurrence to the appearance of the story on the pages of the newspaper's latest edition. A train wreck figures in this plot and lends a dramatic note to the more fundamental theme of newspaper production processes. The train wreck sequence was borrowed from a professional picture, but clever shots preceding and following its introduction in the story create a smooth and entirely convincing continuity.

The titles of the film are particularly effective in carrying a suggestion of the picture's theme. Newspaper clippings form a ragged frame for a black background on which the white lettering appears.

The entire film, running 400 ft., 16 mm., was made for less than $150.00 and demand for it in the Western Massachusetts territory for which it was produced indicates the tremendous interest of educators and individual projectionists in this type of educational industrial, when capably and interestingly produced.

WHERE THE DE VRY SUMMER SCHOOL WILL BE HELD
The New Medical Building of Northwestern University, McKinlock Campus, Chicago.

Eastmans On Health

PRODUCTION of health films for use in elementary and junior and senior high schools has been undertaken through the joint participation of Eastman Teaching Films, Inc., and the Department of Biology and Public Health of the Massachusetts Institute of Technology.

The films are being prepared under the direction of Dr. C. E. Turner, head of the Health Department at M. I. T. Associated with him is Miss Georgie N. Collins, a teacher of several years' experience in the health courses given in public schools.

Several of the films will be ready for distribution by September, according to Thomas E. Finegan, president of Eastman Teaching Films, Inc.

More Free Films

A LIST of free educational films on industrial, travel and home economics subjects is a feature of the new *Film Rental Library Catalogue* of the Leavitt Cine Picture Company, 3150 Wilshire Boulevard, Los Angeles, California. These films all run 400 ft., 16 mm., and are gratis to schools, clubs and individuals in the Pacific Coast territory, if they are enrolled in the Leavitt Library, a service which entails no membership fee.

De Vry Summer School

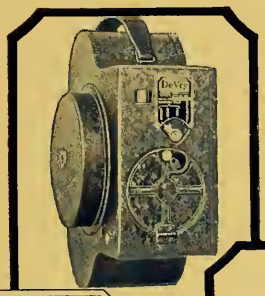
THE fourth annual session of the De Vry Summer School for instruction in methods and uses of visual aids in schools and churches is announced for the week of July 8th in the new Medical Building of Northwestern University, Chicago, Ill. The

(*Continued on page* 325)

DeVry CAMERAS *and* PROJECTORS *are better!*

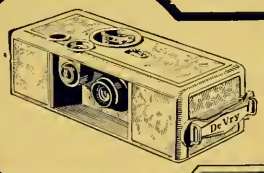
"MOVIE" or "STILL"

consider these Remarkable Camera Values



DeVRY HOME "MOVIE" CAMERA $39.50

DeVRY HOME MOVIE PROJECTOR $37.50



DeVRY KAMRA $22.50

DeVRY "STILL" PROJECTOR $15.00

At last—here's a new note in the camera business.

For $39.50, you can own the new DeVry 16mm home movie camera. Simple operation—no focusing. Professional quality pictures at once—and a footage dial showing always how much film has been exposed. Uses Eastman or other standard 16mm film.

Then the DeVry 16mm Projector, to go with the home camera—priced at $37.50 and $55.00. Small—light—simple. Shows your own films and subjects rented from film libraries. Complete with 100-watt Prefocused Projector Lamp, carrying case and two 400 ft. reels.

And here is a "Still" Kamra using 35mm movie film—gives forty pictures to a loading. So sharp—so clean—so clear that they can be enlarged to eight by ten inches without loss of detail. The DeVry Kamra is always ready—no focusing or adjustments. Unbreakable Bakelite case—can be carried in your pocket and sells at $22.50. See it!

To show film roll taken with the DeVry Kamra, the DeVry "Still" Projector sells at $15.00. Projects bright, clear detail, any size up to ten by fourteen feet.

Also De Vry movies for churches, schools, business, etc., and the new Cine-Tone model (Home Talkies)

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333 N. Michigan Ave., Chicago, Ill.
Gentlemen: Please send descriptive literature, also name of nearest dealer.

Name.....

Address.....

The MARRIAGE BRANCH

A 100-Foot "Film Story"

By Grace R. Osborne

Special Directions: Yvonne may wear lace cap, long at back, tight bodice, and full skirt, with small apron. Jean wears tight fitting sweater, full trousers, and cap, or balbriggan. Francois is dressed in simple hunting clothes. Any spray of green will suffice for marriage branch.

Main Title: ***The Marriage Branch.***

Title: ***In Normandy, France, the quaint custom prevails of hanging an olive branch, symbol of purity, on the door of a home in which there is a daughter of marriageable age.***

Scene 1: Several tables are set outside an inn. A placard on house marked "**Inn**" will do. Yvonne Le Brun, pretty young daughter of house, comes out of door with tray in her hand. She straightens olive branch which hangs on door, and looks up and down the street for some one. She sighs, and shakes head in disappointment.

Scene 2: Beyond hedge, on other side of inn, Jean Bois is seen coming from house next door. He steps through gap in shrubbery carrying a bird house tenderly in his two hands.

Scene 3: Jean approaches Yvonne, who is leaning despondently against door. He puts down bird house. Places hands on Yvonne's shoulders, and looks deep into her eyes.

Title: ***"He has not written. Why do you think he will ever come back?"***

Scene 4: Jean starts to take marriage branch from door. Yvonne prevents him. They argue. Jean, resigned, picks up bird house he has brought. Yvonne registers her delight in it.

Scene 5: Jean goes toward tree, with Yvonne at his side.

Scene 6: Jean picks up stepladder lying on ground; places it against tree. A heavy cord taken from his pocket is tied to the bird house. Jean mounts ladder, and draws it up the tree after him. Yvonne looks around toward street, exclaims,

Title: ***"There he is! He's come back. Do you hear, Jean? I knew he would!"***

Scene 7: A roadster is parked at the curb, and a young man, dressed in hunter's garb, carrying a gun and game bag, steps out. He sits down at the table and studies menu. Yvonne comes demurely to his side, tray in hand, and speaks. Without looking up Francois orders crisply.

Title: ***"Sole a la Boulogne."***

Scene 8: Yvonne primps behind his back, then speaks.

Title: ***"Francois!"***

Scene 9: Francois looks up at Yvonne without recognition. Then slowly rises to his feet, a smile of remembrance coming over his face.

Title: ***"Well, my little Normandy rose, you did not forget me. I am flattered."***

Scene 10: Francois bows formally, and Yvonne's face loses its eagerness. Francois then looks up at sky; exclaims.

Title: ***"By jeminy! A whole flock! I'll get two. Watch!"***

Scene 11: Francois grabs his gun, and shoots three times. Yvonne tries to stop him, and screams.

Scene 12: Jean jumps down from tree and goes few yards to where bunch of feathers lies on ground to represent birds. Yvonne runs up to him. They commiserate over birds. Yvonne exclaims.

Title: ***"Soon we shall have no more song birds in France."***

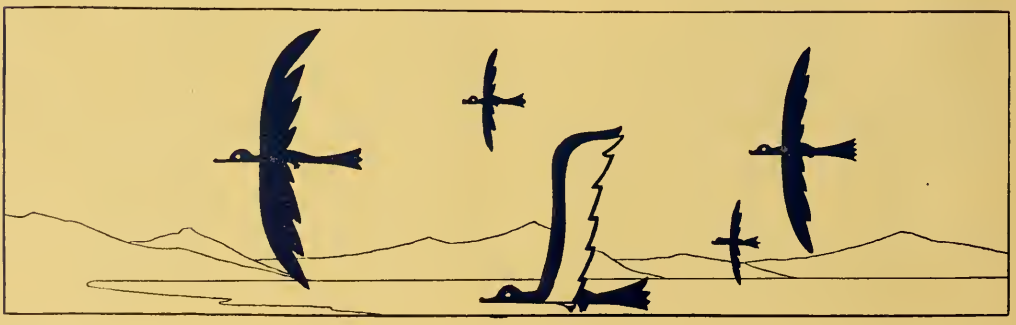
Scene 13: Jean rolls up sleeves, and starts towards Francois.

Scene 14: Francois grabs game bag and gun; runs and gets into roadster; drives off hastily.

Scene 15: Yvonne and Jean approach door of inn. Jean has his arm around her shoulder. Yvonne smiles up at him, and speaks.

Title: ***"You may take the marriage branch from the door."***

Scene 16: Jean throws olive branch away, and draws Yvonne to him.



keeping pace with the Amateur "Movie Industry" the Arrow Line

for 1929 presents the

ARROW "QUICK-SET" Bead Screen

The sturdy case acts as a solid standing base for the "Quick-Set" Bead Scren after setting it in position.

Rear view showing how folding side arms form a rigid, upright support—holding the screen taut, free from sags and wrinkles.

Enclosed in a dust-proof, light-weight case —easily carried. Screen snaps into position in a "twinkling of an eye."

ARROW "QUICK-SET" BEAD SCREENS

Number	Picture Size	Price
0	9¼ x 11¾ inches	$10.00
10	22 x 30 inches	17.50
20	30 x 40 inches	25.00
25	36 x 48 inches	32.50
30	39 x 52 inches	37.50
40	51 x 68 inches	75.00

SINCE THE INCEPTION of Motion Pictures in the home—the Arrow Screen Company has continually striven to produce the most dependable, most advanced type of Portable Motion Picture Screen that engineering skill and master craftsmen in an ultra-modern plant are capable of conceiving.

Engineers of the Arrow Experimental Laboratory, working in close association with the latest developments in motion picture photography and projection—right in Hollywood—the heart of the motion picture industry—is your assurance of Arrow Screen supremacy.

For 1929—Arrow announces its latest achievement —the Arrow "Quick-Set" Bead Screen—illustrated to the left—a new idea in a Portable Bead Screen that has won instant favor wherever shown! It is a most compact, instantaneously opening and closing model.

Motion Picture Stars Prefer Arrow Bead Screens

Gloria Swanson, Marion Davies, Colleen Moore, Dolores Del Rio, Estelle Taylor, Bebe Daniels, Laura La Plante, Mary Philbin, Carl Laemmle, Eric von Stroheim—and a host of other producers, stars and directors use the Arrow Bead Screen in their own homes for their private pre-viewing of forthcoming pictures and projection work! The patented bead surface of Arrow Screens softens the harsh glare of strong highlights, illuminates the dark, shadowy areas of the film—eliminates distortion! Here, indeed, "The Screen of Beauty."

ARROW SCREEN COMPANY

6725-55 Santa Monica Boulevard **Hollywood, Calif.**

New York Branch: 6-8 East 46th Street (Murray Hill 6460)

Chicago Branch: 109 North Wabash Avenue (Central 5661)

Dealers—Write nearest office for descriptive folder and discounts

CANADIAN DISTRIBUTORS

The Film & Slide Co., of Canada, Ltd. 156 King Street West, Toronto, Ontario

Branches at Montreal, Winnipeg and Vancouver

"It's Better Seen on an Arrow Screen"

FOR THE TRAVELER

An Art Title by Ralph R. Eno. Photograph by John Bross Lloyd. The Reproduction of the Original on the Facing Page May Help in Titling Your Travel Reels.

BOSSING THE JOB

(*Continued from page* 309)

players idle about while you study out the business of a scene. Know in advance what you wish to do and how you wish it done. If you are at all uncertain, it is a good plan to have the full business for each scene more amply written out than it is in the working script. Work from these sheets until you learn to carry an entire afternoon's business in your head. You don't have to stick absolutely to the business you have written. You can amend as you desire but have a good general idea. Don't let your players go stale waiting. Jump them right into the job. Get at least the skeleton of the business and then build up on this, bit by bit.

Never take sides in any of the petty disputes that will probably arise. You very naturally will be appealed to, but it is not part of your job to referee scraps unless they involve the picture. You must decide whether Miss Jones should wear a dress like that of Mrs. Smith, but don't admit to Mrs. Smith that it is probably a dastardly attempt to blanket her. And don't admit to anyone that a player falls short. If your best pal remarks that Bill Brown is rotten, don't add, "and how!" If you do, the remark will inevitably get back to Bill and you'll have trouble on your hands. Don't encourage comment and when it is forced on you try to ignore it or pass it off with, "Bill's getting along all right," and turn from the speaker.

Detail as much of the work as possible to your assistants but see that they are functioning. Personally check over the location list, the prop list, see that the costumes are right and that the players have all they will require. If you meet on location, check up before you go to work. Get there ahead of the others. Never set the bad example of being late. It may make an effective "entrance" but you can't blame others if they follow your example.

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QUALITY
Empire Prints
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Specials for Everyone—
for Old and Young
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for the Travelers
for the Red-blooded
SO SIMPLE for autoists.
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for those who believe in safety last.
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for those who have a servant problem.
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for the newlyweds.
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Always funny, never tiring.
TOM MIX'S and the CARTOONS. In an endless variety and theme.
For those who would but can't, and for those who can but didn't get to the Cannibal Isles.
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personally conducted tours to the Fiji, Hawaiian and Samoan Isles.
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for those who have been there.
PALESTINE
for everyone.
LINDY'S HISTORIC REELS
they can never lose their thrill.
THE BREMEN FLIGHT
the first east-west flight.
ALL 100 FT. REELS SAFETY STOCK $4.50 ALWAYS ONE PRICE AT YOUR DEALER
Write for complete catalog

SUNSHINE
HEALTH
HAPPINESS

all here for you at the

ATHABASCA DUDE RANCH!

TAKE your movie camera with you. You'll need it to refresh your memory on the breath-taking scenery next winter, the caribou and moose, the bear and deer.

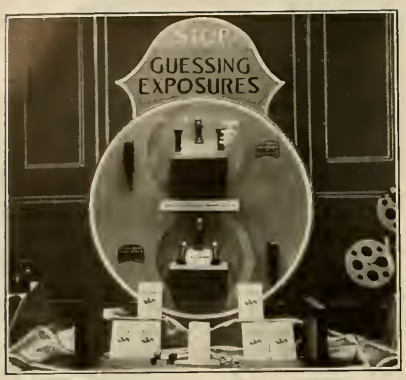
Bring along the guns for splendid trophies. You'll find plenty, whether you prefer to go with a single guide or join one of our numerous hunting parties. We can outfit you, too!

Do you like fishing? Horseback riding? Plenty of saddle trails leading to mountain streams and lakes. Tennis? Boating? Special trips for adventure? Here they are!

3,200 feet altitude, on the Eastern boundary of the largest game preserve in the Dominion. The Athabasca's waiting for you.

Our people return year after year. Try it yourself this summer and find out why. You'll go back bronzed and well . . . ready for whatever's coming. *Write*

S. H. CLARK
THE ATHABASCA DUDE RANCH
Entrance, Alberta, Can.



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This Window Display of the Famous E. K. Store Advises

"STOP GUESSING EXPOSURES"

Because there are now the instant, simple, automatic, correct Drem Exposure Meters ever ready in their practical Leather Case.

JUSTOPHOT FOR "STILL" PHOTOGRAPHY..... $10.50

CINOPHOT FOR ALL CINE-CAMERAS..... $12.50

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DREM PRODUCTS CORPORATION

152 WEST FORTY-SECOND STREET NEW YORK, N. Y.

Movie Makers Announces

VOLUME IV BINDERS (1929)

ARE NOW READY

And, of course, you can still secure binders for Vol. I-II (1926-7) and Vol. III, 1928

AT COST—$1.50 EACH

To MOVIE MAKERS, 105 W. 40th St., New York, N. Y.

Inclosed is $.....for the binder(s) noted below:

Vol. IV..... Vol. III..... Vol. I-II.....

Name.....

Address.....

City.....*State*.....

THE FINISHING TOUCH

LEAGUE LEADERS

Twenty foot animated leaders to proudly tell the world of your A.C.L. membership

AT COST—16 MM. LEADERS, $1.00

60 FOOT 35 MM. LEADERS, $3.00

To the AMATEUR CINEMA LEAGUE, 105 W. 40th St., New York, N. Y.

Inclosed is $.....for the leader(s) noted below:

16 MM..... 35 MM. .....

Name.....

Address.....

City.....*State*.....

Remember that the directorship is both a distinction and an obligation. The little cinema group has pinned its faith on you. In return you owe it the best that is in you. You cannot let your personal feelings interfere with the success of the picture. You must not permit your personal resentment to take such form that necessary players will quit in the middle of a production. Get the most out of your script and players and weld this into the most perfect production possible. Work past the retakes, then, if you wish to tell what is really in your heart, tell it and quit.

But take this from an old timer. After the strain is over, you'll feel differently. Unless you are a superman, the chances are that you will end a production cordially hating a few of the players and perhaps the entire bunch. Just raw nerves. After the picture is cut and titled and you have had a rest, you'll be glad to take the same bunch of whateveryoucallthems and do it all over again.

A DECALOGUE FOR CINEMISTS

(*Continued from page* 303)

*rule now is, **Always keep ten feet unexposed, something will turn up later.***

VIII.

*IN Kodak, Ltd., of Sidney, Australia, is a large waste basket still overflowing with my "cuts." It is a pitiful example of my next commandment, **No scene less than five feet long.** Friends of Tom Heeney turn their faces away in sadness at the sight, knowing what five feet of canvas did for their champ. "A bally waste," they mutter, "those little useless snips of scenes too short to use."*

IX.

*IF there "are always two sides to a story" there are certainly at least four sides to every picture. Not to mention the top and bottom. If the scene is one that cannot be duplicated, then, **Shoot it again from another angle.** Remember that even the Beloved Object has her good side and her best side. You may even discover that her profiles are different. (Editor's Note: But if you do, don't tell her.)*

X.

*SINGAPORE taught me a secret. The tropical sun is brilliant and the tropical shadows are black. **On the equator and below it try for a picture predominately in one or the other and not for a potpourri.***

In these two pictures, the hat is red, the sweater has red sleeves, orange, red, yellow and black stripes. The top and bottom bands of the scarf are red, the middle band cream, the diamond shaped portion navy blue. Note how much more accurately the relative tones of the colors are reproduced in the "Pan" picture (below), than in the picture taken with ordinary film (left).

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LIGHT ON THE SUBJECT

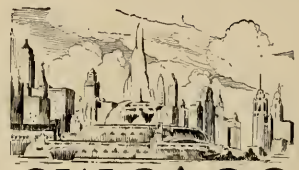
(*Continued from page* 305)

danger to the amateur in the making of his movies, inasmuch as an appreciable time is required to heat these wires dangerously. Nevertheless, the point is worthy of attention. When using the high-power lighting units, it is wise to see that all other devices of heavy current draw, such as electric irons, toasters, etc., are turned off. It is a good general principle not to place a load of over 2000 watts on the house wiring.

It is well to remember that the term "house wiring" does not include the wires attached to small table lamps, bridge lamps, and the like, for the wire used in these connections is small and seldom sufficient for a load of over 400 or 500 watts. Moreover, the insulation and stamped metal parts of the ordinary socket shell are not adapted to carry heavy currents; therefore beware of connecting the cinema illuminating units to these, or using them for cord extensions. This is absolutely prohibitive on any load of over 500 watts. They will heat up quickly and may occasion serious trouble. Besides, they are physically too light for use in conjunction with the heavier apparatus. The safest outlet to which the high-power illuminating unit may be connected is the baseboard plug receptacle. This connection should be used in preference to any other, as it affords the best and closest attachment to the permanent house wiring. Modern practise in house wiring calls for at least two base-board outlets in each room and these should be used, disconnecting other appliances if necessary. It is better to connect each of two units to a separate outlet than to use a two-way adapter for connecting to one outlet. Most units are supplied with a heavy fifteen or twenty foot cord and this will be found convenient in connecting to separate outlets. The principle is to draw the load from the house wiring in as distributed a way as possible and not to concentrate it all at one point. Use your lights only during the filming of a scene or in trying effects.

Note 1. *These are the mercury vapor lamp, the Neon lamp, and other luminous gas lamps, which give a light of more or less high actinic value, but which are rather fragile, and must be adapted definitely to the current on which they are to be used. Special effects are also sometimes secured through the use of the burning magnesium ribbon, which is a sort of miniature flare effect.*

Editor's Note: In the next issue Mr. Holslag will discuss equipment specifications.



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EDUCATIONAL FILMS

(*Continued from page* 316)

tuition, as heretofore, is free. Instructors of visual education from various state universities and colleges form the faculty and A. P. Hollis, organizer of the school for the De Vry Corporation, and director from its beginning, will preside over the sessions. There will be courses in school film pedagogy, movies in church work, operation of movie cameras, talking movies, preparation of scenarios and other related topics.

Care and operation of the various types of motion picture machines, stereopticons and talking movie machines will be taught. Tours will be taken to various institutions in Chicago concerned with visual education. Anyone interested may enroll through the offices of the De Vry Corporation, 1111 Center Street, Chicago, Ill.

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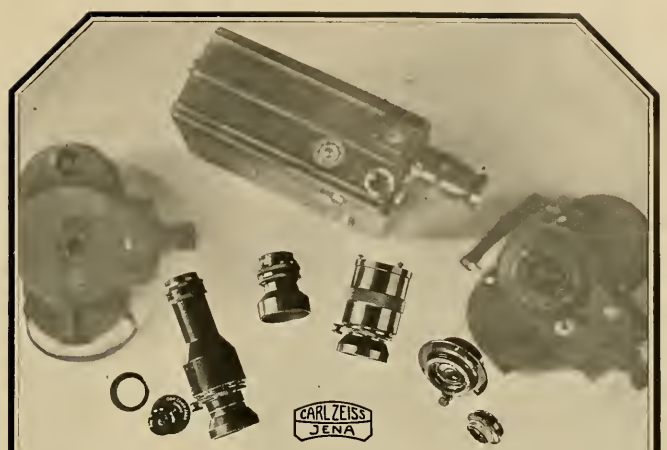
A NEW series of Alaskan and Arctic motion pictures from the camera of Captain Jack Robertson, producer of the famous *Alaskan Adventures,* has just been offered to the home and school by the Veritas Films of 829 Harrison Street, Oakland, California, and promises to be one of the outstanding contributions to film libraries made this year. The authorship of these films is ample testimony to the interest of the subject matter and the beauty of the photography, and letters from the State of California Department of Education and from the Department of Visual Instruction of the University of California stamp them as of the greatest merit not only from an educational viewpoint but as exceptional entertainment.

Trail Mates is the title of the featured release of this series, being in two 400 ft. reels, 16 mm. There are three 200 ft. reels, 16 mm., treating of *Alaska Wild Game, Dwellers of the Northland* and *The Story of a Glacier.* Seven other subjects are in 100 ft. lengths, 16 mm., and include: *Alaskan Birds and Animals at Home, The Valley of* 10,000 *Smokes, The Life of the Salmon. The Ice Breakup in Alaska, Work Dogs of the North, Reindeer Herds of the Arctic* and *Fur Farming in Alaska.* These films have never been released for the theatrical screen and were filmed especially with schools and the home in mind. They can also be secured in 35 mm. width if desired.



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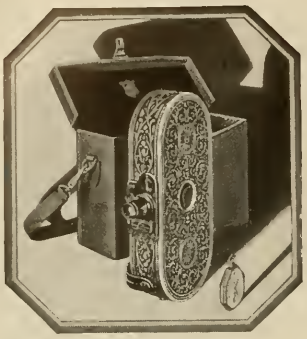

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ILLUSTRATING SONGS

(*Continued from page* 291)

down to give the flickering effect. or you can use sheets of cut cardboard to suggest this idea.

"Though the heart be weary" suggests an infinity of pictures. Use the one you prefer. It may be a toil-broken man at the plow or other manual labor, it may be a woman a trifle faded. The idea merely carries the weary heart. "And the day seem long" is perhaps best indicated by an old woman at a cottage door with the lengthening shadows indicating the close of the long day. For the last two lines go back to the couple by the fire, but now they sit side by side and hand in hand, to suggest peace and not passion. Use different angles for the two lines.

It might be even more effective to use your young people for the verse and an elderly couple for the chorus.

In assembling, get the scene lengths accurately. A change must be given at the moment the line changes. To this end it might be well to loosely assemble and re-splice or, better still, run your title to length, add the first scene and note just where to stop and splice, then add the second scene and trim that. If the film breaks, splice in the same number of frames of black film. Merely expose a couple of feet of film against blackness and send that along to be developed with the rest. Use it as needed. That's what they do on the Vitaphone system. One frame is scarcely noticeable. Three are merely a flicker. If you need more than three frames in a row, make a new piece of film.

Other songs will lend themselves better to dramatic action, and still others will be susceptible of purely pictorial translation, using landscape clips in harmony with the thought. It's a good plan, if you have a supply of film, to try the "mood" style first, working from that to the most elaborate production you care to handle. Just think what a corking production you can make with *The Two Grenadiers*, for example.

Almost every camera worker acquires shots which are beautiful but which seem to be out of place in any assembled reel. Here's a chance to put these to good use. Often you can get material from fellow camerists to better the atmospheric song and a club should be able to produce some really fine results. Try one and see how you like it.

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PHOTOPLAYFARE

(*Continued from page 293*)

realistic filming, the spirit of Conrad who, to our mind, stands alone in portraying the very dramatic conflict of civilized concepts with primitive ways. *West of Zanzibar* is at once tragic and melodramatic. It begins to seem that a realistic treatment of the dramatic is always the melodramatic. Perhaps the essential drama of Euripides, Shakespeare, Racine and Goethe emerges all the more clearly because, when their plays established themselves in the critical judgment of the world as drama, they were presented with conventionalized, symbolized and stylized scenery, fairly rigid action and preagreed-upon methods which left the audience unhampered by a reality which might possibly have destroyed the inner reception of the play by those watching it.

Metro-Goldwyn-Mayer, in this film of Tod Browning's (camera work by Percy Hilburn), was fortunate in that sheep-like movie audiences have become accustomed to the tragic fate of Lon Chaney in all of his films. It was thus possible to present an authentic story involving a struggle between Chaney and Lionel Barrymore in which both are killed. That the fairly competent young lady—whose name has escaped us—and her equally competent lover—likewise gone from our mind—carry on their completely incidental romance to a presumably happy finish, is so much beside the point of the story that it does not disturb the cintelligenzia.

West of Zanzibar portrays savagery as this reviewer has known it personally; it is a very likely tale in general; it is honestly told; it is exceedingly well acted; its direction is somewhat jumpy but its camera work admirable, although no novel methods are used. One must discount the melodramatic touch or, rather, the fact that only the melodramatic moments are presented out of a long tale which, in book form, would have had more of the low spots in the lives of its characters. It is, to our mind, a pity that Mr. Browning did not make use here, of all opportunities certainly one of the best, of some symbolism, abstraction and illusion in order that we might have been given an element of mystery. Conrad did it in *Heart of Darkness* by half-allusions; the technique of the movie gives a better opportunity to do it than words ever afforded. It is a fine chance missed. But, in spite of this, the film is well worth seeing and Metro-Goldwyn-Mayer deserves at least a modified bay-leaf for having made it.

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WHY FILMS GO WRONG

(*Continued from page* 289)

friends or members of the cast suggest "this wonderful idea" and he will not, himself, let a quick vision of a new possibility swerve him from his predetermined plan—not unless he wants to do the von Stroheim foolishness that produces thirty reels to be later cut down to eight.

Subject matter, or what we might call esthetic choice, offers the amateur the most complete opportunity for self-expression. Here he should be subjected to the fewest limitations. Yet, even here, there are certain "don'ts" that can be pretty safely followed. Amateurs are producing film stories for the later reward of appreciation from their friends and they must realize that their friends are persons of some subtlety, good taste, and experience of life and that they probably don't like to have every "t" crossed and every "i" dotted.

The macabre and the horrible are great temptations to both amateur and professional but they are always controversial points. Also the reactions from them can never be predicted and the amateur who goes in for them may have his climax of the awful taken humorously by his audience. If that happens—well, friendship just ceases. In avoiding the grotesque, which is the present curse of most European films, the amateur will not be shunted over into the great American error of "Hollywood-itis" which, unfortunately, is to be found in nearly all professional productions. Every amateur will interpret this term for himself. A practical guide is for the amateur to avoid professional subject matter for his photoplays or his film stories.

Banality, insincerity, vulgarity—the broadness of the present vaudeville and musical-comedy stage to the contrary notwithstanding—are on the other side of the fence from art as the average intelligent person sees it. Once the amateur producer pitches on one of these three, he can never dress up his film enough to conceal it. The professionals try hard to invest banality with an enormous amount of solemnity, insincerity with the most resounding platitudes in titles and situations and vulgarity with all manner of thoroughly moral outcomes, but the man or woman of good taste always spots these camouflages and detests them.

"Hokum" is another term that each of us will interpret for himself and every sincere amateur will avoid it in his filming. In general it means anything that is thrown in for the express purpose of getting a gasp, a laugh, a shudder, a sob or a thrill from the audience. Hokum is one of the stock articles of commercial entertainment and it sells well to the stupid and inane persons of the world. The amateur who deals in it insults his audience in advance.

Here, then, are a few artistic "don'ts". The amateur who is guided by them will steer clear of three-fourths of the trouble of every photoplay. For the rest, let him do as he really wants to do, expressing his own personality freely. Let him be sincere and film only that which really interests him, with a sportsmanlike determination to make it interesting to others. Let him observe economy and not waste film, the actor's time or the attention of his audience. Let him be simple about the whole matter of a film story by starting for a definite goal, moving in that direction and stopping dead when he gets there.

Lastly, whatever the amateur film story maker does, let him make of it a unity. Cut the story to suit the amount of film and see to it that the 100 feet or 400 feet keeps to the point of what it sets out to do, that this point is determined in advance and that extraneous matters are kept out. The result is bound to be convincing.

RHYTHM IN MOTION

(*Continued from page* 299)

pleasing line from a rhythmic point of view steers a middle course.

A swinging pendulum is uninteresting for the reason that each stroke duplicates that which went before. See a few strokes to the left and a like number to the right and you have, in a sense, seen all: to look longer is apt to prove monotonous. On the other hand, you can regard similar left-right motions of a child in a swing for much longer without boredom and gain a certain amount of pleasure simply because each sweep, instead of being a duplication of the one before and after, differs in being greater or less. In a pendulum there is unchanging rhythm which produces monotony; in the swing there is a crescendo or diminuendo of rhythm, different in each of its aspects. Variety in movement should be of such a nature that the eye has some notion of where it is going, yet is not quite so cocksure of the destination that it loses interest and ceases to follow.

All creation is in a process of change, that is to say, motion. In all motion may be found rhythm, pleasant or unpleasant. The task of him who would learn to create "poetry in motion" is to select and record on the film those things in nature and in life which have an unmistakable grace. Taught by such muses, may he not become an artist capable of producing rhythms of his own?

PROFESSIONAL STANDARDS?

(*Continued from page 295*)

own limitations. Not the small bright eyes of the editor who sees irony where no irony is, nor the delicate hands of the art director who insists on the scene with the Louis Quatorze chair; neither the title writer who writes with amazing humor, nor the supervisor who prefers another ending—nothing but the dullness of one's own mind and awkward fingers!

Excepting technical standards, the standards of the professional and those of the amateur are not the same thing. Indeed, there are no amateur standards any more than there are any important professional precedents. The movie masters of the present have scarcely scratched the surface. Should we follow in the faint lines of their scratching, talking of precedent and professional standards? Must we stand hesitant upon the borders of their findings and never look off into the hills where the possibilities are so boundless and the findings so slight? Let the more courageous lead into those vast, illimitable and untouched hills! Let him blaze a new trail, cutting, hacking, deeply, crudely into the virgin soil—because he feels that way! And when the others try to call him back, saying,

"Look! not that way; see! we have made a little trail here into the west." Let him cry in exultation,

"Never mind! I am myself! Your way is not my way. It is not my road. I did not make it. I must go into the hills!"

Courage and faith! The "mother lode" is deep-down.

PORTRAITS OF PIONEERS

(*Continued from page 302*)

Bhutan and Nepal and would probably have come out with some fair film records of his trip had his camera and outfit been less bulky. As a result it was lost in one of the tortuous mountain passes and only the film which he had stored in Darjeeling could be brought back to Europe.

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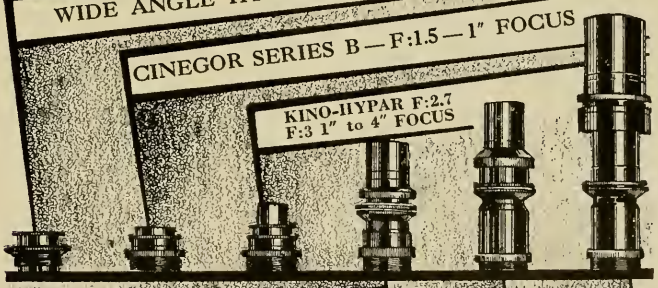


CINEGOR F:2, 1⅜", 1⅝", 2" FOCUS

DOGMAR F:4.5 4⅛", 5", 6" FOCUS

TELESTAR F:4.5 4⅛", 6¼", 9½" FOCUS

Our new Effect Device as described and illustrated in various articles in movie magazines has created unusual interest. Details on this device will be furnished on request.

LENSES

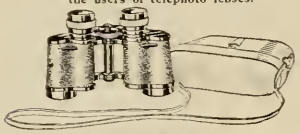
C. P. GOERZ AMERICAN OPTICAL CO., 319A E. 34th St., N. Y.

Don't Shoot

what you think your naked eye sees

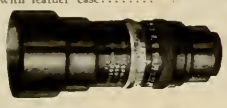
When you use a pair of Binoculars you will make an important discovery—there's no guess work—every detail of long distance observation is magnified clearly thus enabling you to quickly select the area desired, getting into view certain points and picking up moving objects.

Binoculars play an important part for movie makers in long-distance shooting and are a valuable aid to the users of telephoto lenses.



BINOCULARS

This particular model illustrated is in popular demand for outdoor purposes. Their large field of vision, their fine adjustment and clearness and with a magnification 8 times should be of great value to the movie maker.
Price with leather case..... **$17.50**



TELEPHOTO LENSE

The Telephote Lense on your movie camera gives the effect that a Binocular does to the human eye.

It brings in the distance and permits close-ups when you can't get close to far-off objects. It possesses the finest optical brilliancy and precision.

Made in mounting to fit Filmo 70 and 75, Eyemo, Victor, DeVry and Ciné-Kodak Model B (with f1.9 lens equipment only) without extra charge.

3" Focus f4.5 Telephoto.....$55.00
3¾" Focus f3.3 Telephoto.... 75.00
4" Focus f4.5 Telephoto..... 60.00
6" Focus f4.5 Telephoto..... 75.00
For Cine-Kodak f1.9 Model B Only.
3" Focus f4.5 Telephoto..... 45.00

THE UNIVERSAL CINOPHOT EXPOSURE METER

Don't waste your films—now you can measure the light scientifically and with great accuracy with a Cinophot meter before taking the picture. It gives you the correct exposure—in any light—at any time and anywhere.
Price with leather case..... **$12.50**

PATHEX FILMS

Owing to the enormous demand for Pathex Films, we have extended to May 31st our Special Offer of any 10 Reels of 60 ft. each from the Latest list of Pathex 9½ MM. new Library Films for..... **$15.00**

Write for latest list of PATHEX FILMS and accessories also catalog of the above illustrated items.

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TEL. WISCONSIN 1345

surrounding the taking and showing of pictures which he wished to make in the course of his travels. The first Victor portable camera and projector was made for his personal use. It was only when friends pointed out that it had great value as a commercial endeavor that he decided to leave the stage and devote his entire energies to building movie apparatus for the use of the amateur.

Fabulous sums of money were being made by the original Patents Company in the professional movie field and it seemed likely that great sums were to be made in all branches of the industry. Bright visions of the young pioneer slowly turned into twenty years of relentless effort to bring to complete fulfillment his dream of motion pictures which could be taken by anyone, anywhere, anytime. During those years Mr. Victor invented some two hundred features of camera and projection apparatus. For instance, most present day projectors are mounted on a pivoting pedestal. This construction was an exclusive Victor feature until the expiration of the design patents. The electric dissolve, the self-centering electric arc, which first made portable projectors of sufficient power to be used in schools and auditoriums, were other basic Victor inventions.

Mr. Victor's insistent demands and guarantee of an outlet for the product induced the National Lamp Works to experiment and perfect the concentrated filament lamp for projection purposes, which was an important contribution to the whole industry.

The 28 mm. film, the first standardized safety film for the use of amateurs, was introduced by Mr. Victor and adopted as a world standard, approved by legislatures and fire-underwriters. Every motion picture engineer will remember the bitter fight that was waged to make the use of motion pictures without fire-proof booths a legitimate and legal industry. The "safety standard" accomplished this.

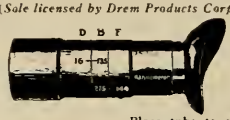
When the Eastman Kodak Company announced its intention to put upon the market a 16 mm. reversible process film for the use of the amateur, Mr. Victor saw the possibility of his pet hobby becoming an accomplished fact. The cost of film had always been the insurmountable barrier to a general use of motion pictures. He immediately set to work to design and build a camera and projector to be used with 16 mm. film, which should be within the reach of everybody. The Victor Cine Camera and Projector were the first 16 mm. apparatus to be put upon the market. This inexpensive hand-drive model

LIOS

"ONE MOVEMENT"

KINO ACTIONMETER

(Sole licensed by Drem Products Corp.)



Place tube to eye, turn tube D until dividing line T disappears then read the correct aperture to use opposite the number 16.

Illustration shows a reading for aperture f3.5 at normal speed. Apertures on scale from f1.4 to f64.

price in soft bag

$8.00

UTTERLY SIMPLE *and* EXTREMELY ACCURATE

Free trial at your dealer or write

BURLEIGH BROOKS

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We Will Exchange Your 16 *MM. Films*

100 ft. of film for . . . $1.00
200 ft. of film for . . . 1.50
400 ft. of film for . . . 2.50

Send us any feature, comedy, drama, cartoon or educational film in good condition and we will return to you equally as good or better for the above price. State what you prefer.

J. NAVILIO FILM EXCHANGE
1757 Broadway, Brooklyn, N. Y.

EVERY AMATEUR SHOULD SUBSCRIBE TO

MOVIE MAKERS

THREE DOLLARS THE YEAR
(Canada, $3.25—Foreign, $3.50)
105 West 40th Street, New York City

Personal Instruction *and* Assistance

In amateur motion picture production

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ILLUSTRATIONS
TECHNICAL PROBLEMS

▼

FRED WALLER

Cine technician

PHONE HUNTINGTON 1573

Huntington, N. Y.

Member Society Motion Picture Engineers

was followed last year by the three-speed spring drive model. when it became apparent that people were willing to spend more money for a really good equipment now that the price of film had made its use practicable.

Europe and America of twenty-five years ago were well acquainted with the name of Victor as the great magician whose performances always had some bewilderingly new and mystifying features. The Trocadero in Paris. Egyptian Hall in London. and Tony Pastor's Theatre in New York were always packed by the lure of his name on the bill-boards. I wonder if some of those people today when they buy a Victor motion picture camera at Dallmeyer's in London, at Perrot's in Switzerland. or at Banno's in far off Japan. guess that it is the product of the same inventive genius. grown a bit older than the blond youth with piercing eyes who formerly entertained and mystified them with such consummate skill?

CRITICAL FOCUSING

(*Continued from page 292*)

rubber grove to the house of the character chiefly concerned. This treatment achieves a very logical opening of the picture, advancing as it does in cinematic terms from the general to the specific and then sweeping on with straightforward action.

BORROWED SEQUENCE: Later in the picture a tremendously effective bit of cutting adds much to the dramatic intensity of a situation. The scene opens with a sailor bartering for an exhibition of a snake charmer's reptiles. Here a fight between a cobra and a mongoose is introduced. This sequence was originally a short subject produced in Germany by Ufa, but. so cleverly is it cut into the picture. one unaware of the fact would never suspect that it was not filmed as part of the story. Also the snake drawn up ready to strike the mongoose in their struggle to death is brilliantly counter-played against the parallel instance of the white woman entering the Chinese girl's brothel in an effort to buy back the letter. which. exposed. will send her to death on the gallows. This cutting from a struggle between opposing forces in a lower form of life to those opposed in a higher is subtle in its irony and tremendous in its heightening of the dramatic aspect of the situation.

Amateurs could readily employ with excellent effect both the technique of the open atmospheric shots and the cutting in of independent but appropriate sequences. though shot at other times for other purposes. L.M.B.

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service finer than ever

Send $2 with a list of short titles and receive your hand-lettered try-out, all ready to splice into your films.

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FOCUSING & EXPOSURE METER
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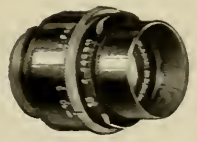
$37.50
Set of Gears $10.00

When your focus is correctly set with Correctoscope, your Cine Kodak is ready for use. This is accomplished by direct vision thru the Correctoscope lens. A set of Correctoscope gears for attaching and gearing up the Correctoscope lens is available now for one inch and ¾ inch Plasmat F: 1.5. Cooke F: 1.5 and F: 1.8. Eastman Kodak F: 1.9. Wollensak F 1.5. For Filmo. Victor and Cine Kodak Cameras.

KINO-PLASMAT F: 1.5 IN FOCUSING MOUNT



A new precision focusing mount much smaller than previous ones, and especially adaptable to the Filmo 75.

Can be interchanged with Filmo 70 or Victor.

Price of this lens in new mount either ¾" or 1". $60.00

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Movie Camera Headquarters

GOOD titling gives your pictures a professional touch, makes them self-explanatory and doubly interesting.

Our art titles (illustrated above) preserve the atmosphere of your scenes and make excellent beginnings for your reels; our printed titles make pleasing sub-titles.

Prices are reasonable, and workmanship is of the highest order.

Kodascope Editing and Titling Service, Inc.
Room 917, 350 Madison Ave.
New York

NEWS *of the* INDUSTRY

Important Merger

IN line with the trend of modern business is the merger of two well-known concerns in the amateur field, Q. R. S. and the DeVry Corporation. Q. R. S. brings to this combination the confidence of financial success achieved in a somewhat different field of home entertainment, having entered the cinematic industry but recently. The DeVry Corporation has for the last fifteen years been active in the manufacture of portable motion picture cameras and projectors, always keeping well to the front in this field. The amalgamation will enable Q. R. S. to transfer its motion picture activities to the DeVry factory, under the active management of H. A. DeVry and his experienced force. The new financial resources now available to the combined company will, it is said, enable motion picture plans to be brought to completion within the year which are advances on present developments. The new company states it expects to place on the market the most extensive line of motion picture apparatus ever offered by one organization. This will, it is said, include motion picture machinery ranging from the least expensive movie camera retailing at $39.50 to the highest priced talking movie outfits.

New Cine-Kodak

THE Eastman Kodak Co., Rochester, N. Y., announces this month the new Model BB Cine-Kodak, which is a beautifully made smaller edition of the well known Model B. The Model BB is made to take 50-foot film spools and possesses in compact form all the excellent features of the larger model, providing for an *f*-3.5 lens or for the interchangeable *f*-1.9 and *f*-4.5 telephoto lenses, or Kodacolor attachment. In addition to this, the Model BB has the special feature of operating instantly at half speed (8 frames per second) simply by pressing the half speed button. This is a particularly desirable feature, inasmuch as, due to the increase in exposure, much less light is needed than at normal speed. Slow subjects in difficult light are, therefore, well within the possibilities of this camera. Increased exposure necessary for Kodacolor is also gained in this way and the range of color subjects thus increased. The Model BB *f*-3.5 comes in black only at $75.00; Model BB *f*-1.9 comes in three colors and black at $140.00, and includes felt-lined, leather carrying case to match, with leather shoulder strap. The case is very compact and well-designed, with additional space for accessories.

THE W. B. & E.
"PILOTLIGHT"

A convenient light on your Filmo Projector that enables you to operate and change your reels with plenty of illumination that does not attract the attention of or annoy your audience.

Makes operating your projector a pleasure.
No extra wires needed.
Just pull the switch and the Light is there—*When* and *Where* you need it.
Easily attached to your machine in a few minutes and projector can be packed away in case without detaching.

Price $6.00

From your Dealer or Direct

WILLIAMS, BROWN & EARLE, Inc.
"The Home of Motion Picture Equipment"
Filmo Motion Picture Cameras and Projectors
918 CHESTNUT ST., PHILADELPHIA, PA.

HEAD HUNTING WITH A CINE KODAK
Converted Cannibals of the Palm Islands, off the Coast of North Queensland, Australia, Demonstrate that They Have Sublimated Their Tendencies.

and now for the

GREAT OUTDOORS

and the memories that will linger on . . . . . .

memories that you are becoming more and more accustomed to recording on movie film. Good times you will have and places you will visit. The great outdoors is your studio, the sun is your Kleig light. You must take your settings as you find them and must be prepared for all conditions, for alluring shots to be

. . . . taken in half light or in color . . . .

and for these there is nothing so necessary as the Kino Plasmat *f*1.5 lens. Wide open it enables picture taking in the early morning light. Stopped down it will serve all your requirements throughout the day, and serve them well. And again, it will record memories to movies until the very last light of day fades. For **KODACOLOR WITH YOUR FILMO** the Plasmat gives full vent to its powers of color correction. It was designed to give the utmost of chromatic correction, that is why its black and white pictures are more true and lifelike. With Kodacolor it assures absolute fidelity to natural color.

Hugo Meyer — kino Plasmat f-1.5 — formula of Dr. Rudolph

"The Universal Lens"

The Ultra Speed Lens that retains all its efficiency at smaller stops as well as wide open for all pictures or Kodacolor.

In micrometer focusing mount for Filmo, Victor, 1 inch focus $60.00

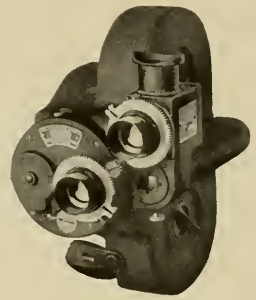
In a new precision focusing mount, much smaller in design than previous mount, especially adaptable to the Filmo 75. Interchangeable with Filmo 70 or Victor, ¾ inch focus $60.00

Adapter for Filmo 75 . . . . . 2.50

Correctoscope
FOCUSING & EXPOSURE METER

. . . memories that you cannot afford to take a chance on losing . . . . . .

because they can never be replaced, never be remade. Why subject these most precious pictures to the element of chance? View your image magnified on a ground glass. Get absolutely sharp focus in an instant. Then determine your exposure by simply viewing this image through a filter. These things you can do in a moment with Correctoscope attached right to your camera, no matter what model it may be. Correctoscope will determine sharp focus for all your pictures, and for Kodacolor, where it is an absolute essential. With a special set of gears Correctoscope will do more to determine sharp focus, it will gear up your camera lens to the Correctoscope lens and automatically set it as you adjust sharp focus by direct vision! There is no longer any reason to fail on any pictures.



Price: Complete with special *f*1.9 focusing. CORRECTOSCOPE lens **$37.50**

Set of Gears: To gear up camera lens to CORRECTOSCOPE Lens for automatic setting. Attached in a moment. Price **$10.00**

. . . . nor to miss because you have inadequate lens equipment . . . . .

Announcing another Plasmat Set of different focal length elements.

*f*4.5 PLASMAT *3 focus* LENS SET — Hugo Meyer

Now offered in two ranges of focal lengths. Either set gives you a complete range of 3 focal lengths to meet all your requirements for telephoto effects for little more than the price of one single lens.

Set consisting of:
Complete lens 3½ inch focus
Rear element 4¾ inch focus
Front element 6 inch focus
Price Complete $125

New set consisting of:
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Rear element 3½ inch focus
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Works: Goerlitz, Germany

From the
"LAND OF THE MIDNIGHT SUN"
Has Come a Picture That Will Hold You Spellbound

THREE years in the stark, snow-bound wastes of Alaska, three years crowded with tense, pulsing adventure — then Captain Jack Robertson returned—with 45,000 feet of film! He set to work cutting and editing this mighty saga of the North, until only the brightest gems of action, beauty and interest remained. From these was created

"TRAIL MATES"

probably the greatest picture of its kind ever filmed. It is a vibrant, stirring epic of Alaska. Depicting the adventures of a little dog, "Wrongstart," it carries you to all the dazzling beauties of the "Land of the Midnight Sun." You shoot down rapids filled with floating ice. You see ice-bergs, glaciers, water-falls in the depths of an arctic wilderness; streams and forests that abound with strange animal life. If you love real adventure, "Trail Mates" will fascinate you as no other picture you have ever seen.
2—400 feet, 16 M.M......$65.00

"Reindeer Herds of the Arctic"
A story of the growth of the reindeer herds in Alaska—their life, and country they inhabit.
1—100 feet, 16 M.M......$7.50

"Dwellers of the Northland"
A film of native life in Alaska and northeastern Siberia. *1—200 feet, 16 M.M.*.....$15.00

"Alaskan Wild Game"
Intimate studies of seal, rocky mountain goats, caribou, moose, bear and mountain sheep in their native haunts. *1—200 ft., 16 M.M..$15.00*

"Valley of 10,000 Smokes"
A remarkable photographic study of volcanic action, fumeroles, steam geysers, and the crater of Mt. Katmai. *1—100 feet, 16 M.M...$7.50*

"Alaskan Birds and Animals at Home"
A series of scenes of small birds and animals, including squirrel, porcupine, camp jay, ptarmigan, and the great gull rookery of Cooks Inlet, Alaska. *1—100 feet, 16 M.M.*.....$7.50

"The Life of the Salmon"
The life of the salmon from its first appearance at the mouth of the fresh water stream to the spawning grounds. *1 —100 ft., 16 M.M..$7.50*

"The Ice Breakup in Alaska"
A complete story of the spring breakup on an Alaska river showing the ice pressure, the first cracks and spectacular scenes of the ice piling up. *1—100 feet, 16 M.M.*.....$7.50

"Work Dogs of the North"
A story of the northern work dogs, showing how they pull the sleds in winter and summer. *1—100 feet, 16 M.M.*.....$7.50

"The Story of a Glacier"
Scenes showing formation of glaciers among eternal snow covered peaks; the flow between canyon walls; close-ups of crevasses; moraines. *1—200 feet, 16 M.M.*.....$15.00

"Fur Farming in Alaska"
A story of fur farming on an Alaskan Island, with close-ups of silver foxes, blue foxes, mink and martin. *1—100 ft., 16 M.M.*.....$7.50

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VERITAS FILMS
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VERITAS
WILD LIFE TRAVEL EDUCATIONAL SCENERY
FILMS
OAKLAND, CALIFORNIA

New Kodacolor Projector

BELL AND HOWELL CO. this month announces the new 57-G Filmo projector equipped specially for Kodacolor. It is said that most remarkable results in color projection may be realized with this equipment. The projector is identical electrically and mechanically with the 250-watt Filmo, but is provided with special optical features particularly adapted to Kodacolor. These include an auxiliary condenser in permanent mount and special color-corrected projecting lens. After May 1, 1929, all projectors will incorporate the auxiliary condenser mounting, so that adaptation may be made at will. Supplementary to the projector, there is offered a new crystal mirror surface screen for Kodacolor, available in three sizes. For the camera, a new and interesting effect device is offered, attachable to the 1" *f* 3.5 lens of the Filmo 70. This is the Duplicator, which photographs objects with a pre-Volstead effect.

Amateur Scoop

AN event full of thrills and interest for the amateur cameraman occurred recently in Los Angeles. The auto show in that city, which was a super-exhibition, caught fire late in the afternoon of March 5, and burned to the ground. Apparently no professional cameraman was near and it remained for an amateur, armed with a Victor camera and *f* 1.5 lens, to film the pictures of the entire conflagration. This man was Ward F. Dean, an employee of the Leavitt Cine Picture Co., of 3150 Wilshire Boulevard, Los Angeles. Attending the show at the time of the fire, Mr. Dean had his camera with him and saw his opportunity. He set the lens at *f* 2.8 and the camera at half speed, thus insuring good exposure and speeding up the dramatic action. He plunged through the thick of the smoke and fire, shooting pictures of the blazing cars within five feet of the flames in heat so intense as to be almost unbearable.

Next day the auto show re-opened with complete new equipment. The hit of this second opening was the showing of Mr. Dean's pictures. Crowds surrounded the exhibit continually, which was shown with a Capitol continuous projector.

Canadian Cinematics

S. H. CLARK of the Athabasca Dude Ranch, located at Entrance, Alberta, Canada, promises exceptional picture-taking opportunities in addition to a glorious summer outing. Himself an active amateur cinematographer and member of the League, Mr. Clark will welcome all fellow-enthusiasts to the Ranch.

IN JAPAN

the Katsuben (announcer) always accompanies the showing of a movie with an elaborate lecture explaining the progress of its plot.

Do you show your pictures in the Japanese manner? Or are they titled and edited so that they tell their own story clearly and smoothly?

Let me give your films professional finish with handlettered titles and intelligent editing.

Write today for Sample and Prices

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1472 Broadway, New York

To know what new items are coming out is of great value in this fast-growing 16 mm. industry. We help our customers choose wisely.

. . . Accessible! One block from Grand Central Station

Gillette Camera Stores Inc.
PARK AVENUE AT 41st ST. NEW YORK CITY
ONE BLOCK BELOW GRAND CENTRAL

FOR A HAPPY HOME and GOOD LUCK
THE PASSION PLAY
depicting
THE LIFE OF CHRIST
IS NOW AVAILABLE FOR YOUR 16 MM. FILM PROJECTOR

This Crowning Achievement is the Genuine Film reproduction of the Original Oberammergau play. One witnessing this Beautiful Passion Story is almost unconsciously carried to the place, made sacrosanct by the piety and devotion of those who portray the characters that circumstanced the Life, Passion and Death of our Lord.

RELIGIOUS INSPIRING EDUCATIONAL

In 7 Reels, 2800 ft. (Complete Story)
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Free Music Cue Sheet with each Purchase
If your dealer cannot furnish this wonder Film
ORDER direct from
HEMENWAY FILM CO.
37 Church Street Boston, Mass.

Arrow Finds Its Mark

THE Arrow Screen Company announces the expectation of scoring a bullseye with its new Quickset Bead Screen. This is the latest development of the firm and consists of a device contained in a well finished wood cabinet which is quickly adjusted to hold the bead screen taut and free from sags or wrinkles during projection. Viewed from the front the screen support is not visible and, when collapsed, screen and support are completely contained in a handy carrying case. All screens are outlined with black borders in the professional style. Six different screen sizes are available, each provided with the well-known bead surface, giving great clarity of projection. The Arrow is simple in operation and staunch in construction. The company also introduces the special bead translucent daylight screen which shows a remarkably brilliant picture even when the room is brightly illuminated. The company announces the opening of the Chicago office in charge of J. A. Byers, at 109 Wabash Avenue. The New York offices are now located at 6 East 46th Street, New York City, with H. S. Millar in charge.

THE WILLARDS IN YUCATAN

Mr. and Mrs. T. A. Willard of Detroit Brought Home the Beauties of Ruined Chichen Itza by Means of their Victor. In the Distance is the Tower of the Astronomers.

New Manager

S WINSTON CHILDS, well-known amateur producer and travel film expert, organizer of the Purity Players at Yale University who produced *Tom Jones* and *Horsemen of Death*, is now manager of Home Film Libraries, Inc., with new headquarters in Room 1845 Grand Central Terminal Bldg., New York City. In this capacity he replaces Orton F. Hicks, whose temporary withdrawal from the 16 mm. field was necessitated by personal business affairs.

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WITH THE

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SELF-OPERATING

Continuous Projector

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Capitol Machine Co.

INCORPORATED

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New York City

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Distant Scenes?
Have you missed a good shot, an odd occurrence, or an interesting object because of the distance? Wollensak Telephoto lenses eliminate this disadvantage. They make Brilliant, clear distant pictures and bring in all sorts of difficult long range shots. Try a Wollensak Telephoto and see for yourself.
Made with special bayonet mount for new lever lock f1.9 Ciné Kodak.
For all 16 mm. and 35 mm. cameras. 3 in. to 6 in. foci $55 to $75.
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WOLLENSAK OPTICAL CO.
984 Hudson Ave., Rochester, N. Y.
Manufacturers of Quality Photographic Lenses and Shutters since 1899.

Little Sunny Twin

makes fully exposed movies at *f*-3.5 with one lamp 8 to 10 feet from subjects (groups or close-ups), at *f*-1.8 at distances up to 20 feet.

Little Sunny Twin is a 15 ampere semi-automatic arc lamp that can be used on any 100-120 volt circuit either AC or DC. We invite comparison and trial against any lamp or series of lamps using up to 20 amperes and selling at two to three times its price.

$25.00 *Complete*

with 15 feet of cord heavy folding stand, 3 White Flame and 3 Panchromatic carbons, postpaid, direct to you from the maker. (No sales through dealers at this price.) Subject to return within 10 days and money cheerfully refunded. Extra carbons 5/16x12″ (8x305 mm.). White Flame, Panchromatic or Therapeutic Sunshine, $2.00 per dozen.

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SAVE YOUR FILMS
Kleena-Fylm is a fluid
It cleans, rejuvenates and makes old Film as pliable as new. Improves projection. Used by some of largest motion picture producers in the world. *Write for particulars.*
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522 Fifth Avenue New York, N. Y.

See the NEW
Ciné-Kodak
MODEL BB
at either of our stores

IT'S here—the last word in home movie cameras — Ciné-Kodak, Model BB, described on the back cover of this issue.

You must see it to appreciate its beauty and efficiency. So come in today. Have us show you what radical improvements it has to offer.

Ciné-Kodak, Model BB, comes in three stylish colors and black, and there are two lens equipments to choose from. Here at home movie headquarters you will find a complete stock of the different models and well informed salesmen who are ready to help you select the model best suited to your needs and tastes.

Ciné-Kodak, Model BB, may be purchased on our easy budget-buying plan, if desired.

Eastman Kodak Stores, Inc.
TWO STORES
The Kodak Corner—Madison at 45th
235 West 23rd, near 7th Ave.
New York City

Talk Your Own

SYNCHRONIZING their announcement with the constantly increasing interest in home talkies and with the appearance on the market of simplified machines for this purpose, the Stanley Recording Co. of America, Inc., 1841 Broadway, New York City, desire to serve the amateur in all personal sound-recording needs. The Company maintains a well-equipped studio for the making of sound and film records, and for synchronizing the two. Sound records may be made to conform to any amateur synchronizing system. The Company will preserve the master matrix of the record so that duplicates may be had at any time. It is pointed out that, in thus providing a sound service for amateurs, audible motion picture records may be made that will be priceless in future years. All recording will be done at the Company's studio.

Prophecy

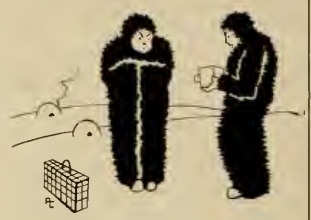
"THE 1929 market for 16 mm. will be a golden era!" In this phrase the Hedwig Motion Picture Laboratories, Inc., of Flushing, N. Y., foretell the future. This firm is showing its confidence in this prophecy, it announces, by preparation for handling greatly increased 16 mm. business during the coming year. Every amateur will doubtless join heartily in the hope thus expressed for widening the 16 mm. field, and will commend the concrete expression of confidence shown by this firm.

A Service

IT has been suggested by one of our readers that it would be a distinct aid in solving many amateur problems if the amateurs themselves were able to suggest to manufacturers products which they would like to see offered. To put this helpful suggestion into effect MOVIE MAKERS will be glad to have any reader make such suggestions to our Advertising Manager, and they will be passed on wherever possible to makers of such equipment.

Thalhammer Openings

THE Thalhammer Corp., of Los Angeles, Calif., makers of the well-known Thalhammer Kino-Pano-Tilt and Tripod, announces that it is prepared to meet increasing demands by the opening of two new sales offices, one at 109 North Wabash Avenue, Chicago, in charge of John A. Byers, the other at 6-8 East 46th Street, New York City, in charge of Harry S. Millar. These offices are now prepared to demonstrate Thalhammer equipment, including the new projector plate which adapts the tripod as a stand for any make of projector. Dealers are requested to order from nearest branch for quick service.



You haven't seen your folks back in Austria, Sweden, Kalamazoo or Kankakee for a long time...or perhaps they're globe trotting while you stay at home keeping the world safe for democracy.

How'd you like to throw a reel on the little old projector tonight and SEE what they're doing?

Then write us about the new cine service we've established! We can now arrange for MOTION pictures for you at many points in this country and abroad ...at very nominal cost, too!

HATTSTROM & SANDERS
702 Church St., Evanston, Ill.
Don't Write It....Reel It!

FILMS
Panchromatic and regular stock for DeVry and Eyemo 35 mm. Cameras—Daylight loading, 100-foot rolls, $3.50 per roll—Sent C.O.D. anyplace. Quantity quotations on request. Film GUARANTEED.
EDUCATIONAL PROJECT-O FILM CO.
129 WEST SECOND STREET
Los Angeles California

FISCHER'S
CAMERA SERVICE, INC.
"Everything Known in Motion Pictures"
154 EAST ERIE STREET CHICAGO

RAY-FLEX
Projection
SCREEN
Sets Up in
4 Seconds!

Handiest screen made; folding standard adjusts to 7 feet high; complete in metal case; three screen sizes: 22″ by 30″—$25.00; 30″ by 40″—$30.00; 39″ by 52″—$35.00.

LUGENE, Inc.
PRESCRIPTION OPTICIANS
600 Madison Ave. (Near 58th Street) *Phone PLAza 6001*
976 Madison Ave. (Near 76th Street) *Phone BUTterfield 8486*

MacGILLIVRAY 16 MM. Safety
Distinction, Significance, Composition, Atmosphere, Action

No. 152—Mickey the Beaver
Every activity of this marvelous engineer.
600 *feet* $67.00

No. 153—Bill King the Bird King
North Woods Idyl—Ruffed grouse.
300 feet $37.00

No. 154—The American Eagle
"Down from the sky they swoop at the call of man."
250 *feet* $37.00

No. 155—Kirtland Warbler and Other Tame, Wild Thiogs
300 *feet* $37.00

JAMES MacGILLIVRAY STUDIOS
Oscoda, Michigan, U. S. A.

CINOPHOT
for use with
CINE KODAKS and FILMO CAMERAS

Automatic—scientifically exact under all light conditions. Gives correct diaphragm settings for Sun and twilight, outdoors, studio, Natural or artificial light. Always ready for use.

Price in Leather Case $12.50

WILLOUGHBYS
110 WEST 32D STREET
NEW YORK, N. Y.

Telephoto Aid

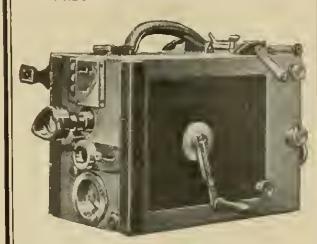
THE firm of Parker and Battersby, 146 West 42nd Street, New York, emphasizes a distinctly novel and original idea for supplementary apparatus to aid the users of telephoto lenses. It is well known that the limited field of view which the telephoto lens includes, as compared with the large area that the eye sees at a distance, makes it somewhat difficult to pick out quickly the area desired. As an undoubted aid in overcoming this difficulty, Parker and Battersby suggest that the amateur equip himself with a pair of good binoculars to magnify every detail of the distant scene so the desired area can be quickly selected. A complete line of these binoculars will be found in the illustrated catalogue distributed by the company. Parker and Battersby will also be glad to advise telephoto users and to recommend binoculars of proper magnification for use with a particular lens.

New Title Board

THE Wondersigns Corporation, 246 South Street, Newark, N. J., announces to the motion picture industry the adaptation of the Wondersign for titling purposes. The outfit consists of a standard frame of the necessary dimensions and a font of special magnetized steel letters in a "keeper" box. These fonts may be had in several styles of type and titles may be spelled from the individual letters which adhere to the board in any position in which they may be placed, by virtue of their magnetism. The letters and backgrounds may be had in a variety of finishes and are washable. White letters and a black background may be used for reversible film titles or black letters and a white background for direct positives. Since paper does not obstruct magnetism, any sort of photographic or paper background may be interposed between the letters and the board.

Eastman Enlarger

A NEW enlarger for making still pictures from 16 mm. film has just been announced by the Eastman Kodak Co. Known as the Cine-Kodak Enlarger, this device enables one to make a master negative, measuring three by four inches, by direct projection, the film being halted in the projector at the required frame. The projector lamp provides the illumination and the image is focused on the white background of the still film sheath which is held by the device at a suitable distance. The exposure is made after the film sheath is removed and requires from two to five seconds on a four by five sheet of portrait or com-



Model L . . . most advanced professional camera ever made . . . direct focus on movable aperture plate through ground glass while camera is loaded with magnifier . . . automatic dissolving shutter with brake . . . register pilot pins . . . finest camera ever designed for trick and multiple work.

The DeBrie Model L with all features . . . eight metal magazines, 400-foot capacity each . . . 35 mm. film . . . two sets of masks . . . two leather cases . . . DeBrie pan and tilt tripod..... $1595

Bass invites correspondence and asks you to send for literature on this and the Akeley Professional Cameras. Headquarters for motion picture apparatus for twenty years. Old apparatus taken in exchange.

BASS CAMERA CO.
179 W. MADISON STREET
CHICAGO, ILL.
"Everything in Movie Apparatus"

"Feathered Wings"

Bird aviation—contains as much action as an airplane circus only these sea-gulls are perfect masters of the technic of flight. Their feats analyzed in all tempos—medium, slow motion, etc. Could you only grow wings after seeing this, you could use them. If you are an aviation enthusiast or rather "air minded" you will better appreciate the merits of this picture.

"1929 Pasadena Tournament of Roses"
The floral classic of classics
100 Ft. 16 MM.
Price $7.50 each

At your local photo dealer—if not handled, you may order direct.

PRODUCED BY
JAMES MATTHEWS
225 WEST SEVENTH STREET
LONG BEACH, CALIFORNIA

HINDU LIFE
and
SACRIFICES

Here is a vivid and realistic record of Life in India—an actual picture story of that far off mysterious country with its astounding customs. For all home projectors. In four parts — sold separately or together.

Part one, Delhi, Agra, Benares bathing and burning ghats. 100 ft. $5.00
Part two, Fakirs and Snake Charmers. 100 ft. $5.00
Part three. The cremation of a Hindu girl. 100 ft. $5.00
Part four. Sacrificing goats to the goddess Kali. 100 ft. $5.00

May be obtained from the dealers below

DEALERS*

BOSTON
Eastman Kodak Stores Solatia M. Taylor
EASTERN MASSACHUSETTS
Alves Photo Shop, Braintree
CLEVELAND WORCESTER
Home Movies, Inc. J. C. Freeman & Co.
FALL RIVER
Smith Office Equipment Co.
DETROIT
Detroit Camera Shop
PROVIDENCE
Starkweather & Williams
NEW HAVEN, BRIDGEPORT, HARTFORD, SPRINGFIELD
The Harvey & Lewis Company
WATERBURY ALBANY
Curtis Art Company E. S. Baldwin
OSSINING
Hudson Radio Laboratories
LONG ISLAND GREAT NECK
B. Gertz, Inc., Jamaica Lovett Cine Studio
NEW YORK CITY
Wm. C. Cullen Gillette Camera Stores
Eastman Kodak Stores, Inc.
BROOKLYN NEWARK
Fred'k. Loeser & Co. Schaeffer Company
PHILADELPHIA
Williams, Brown & Earle
PLAINFIELD POUGHKEEPSIE
Mortimer's Willheide Movie Service
PITTSBURG
United Projector & Film Corp.
UTICA SYRACUSE
Cunningham's Lindemer's
BUFFALO
Buffalo Photo Material Co.
ROCHESTER ERIE
A. H. Mogensen Kelly & Green
FLORIDA
Tampa Photo & Art Supply Co.
TOLEDO
Franklin Printing & Engraving Co.
HOUSTON
Star Electric & Engineering Co.
CHICAGO ST. LOUIS
Almer Coe & Co. A. S. Aloe Co.
ATLANTA MINNEAPOLIS
Visualizit, Inc. Ideal Film Corporation
LOS ANGELES SAN FRANCISCO
Leavitt Cine Picture Co.
CANADA
Photographic Stores Ltd., Ottawa
Regina Films Ltd., Regina
MEXICO CITY
American Photo Supply Co., S. A.
JAPAN
Honjo & Co., Kobe
NEW ZEALAND
Frank Wiseman Co., Aukland

HOME FILM LIBRARIES
1845 Grand Central Terminal
New York City

**These dealers are also rental stations for Home Film Libraries, including the new series of 1929 Features.*

mercial film. A diffusing disc is provided which minimizes any tendency toward graininess. The negative is then developed in the usual way and contact prints made, or the negative may be further enlarged to a size of six and one-half by eight and one-half inches.

AIR TOURISTS TRAVEL LIGHT

Lady Drummond Hay, First Woman to Cross the Atlantic by Zeppelin, Uses the Compact Filmo 75.

Drem Improves Case

THE Drem Products Co., 152 West 42nd Street, New York City, makers of the well-known Cinophot and Dremophot exposure meters for motion picture work, announce certain new improvements in the leather cases which are provided with these instruments. Instead of the former buttonhole fastening, the protecting flap is now secured by a handy snap fastener. Additional slots have been provided which allow the meter in the case to be conveniently attached to the camera carrying strap, so that it is always ready to use when wanted. This type of exposure meter is just as definitely an optical instrument as is the camera, and should be protected with equal care. For this reason the meter carrying case should always be used, either in the pocket, attached to belt or button, or on the carrying strap. It is conveniently adapted to any of these methods.

Capitol Re-organizes

THE Capitol Machine Co., with New York offices at 100 East 42nd Street, makers of the well-known Capitol self-operating continuous projector, last month announced a complete re-organization of the company. The following officers are now in control: president and treasurer, Frank J. Crohan; vice-president and secretary, Geo. C. Beach; vice-president, Milton H. Hall; sales manager, Jos. P. Nathan. The Capitol projector as now being marketed is said to be a most dependable and efficient machine. By means of a most ingenious mechanism, continuous automatic projection of any film length up to 400 feet 16 mm. is effected. The design of the film travel is such that there is a minimum chance for scratching or damage. Projection may be secured at a distance upon an opaque screen or upon a translucent screen in front of the projector. Two portable models are available, one with separate attachable translucent screen and the other with self-contained screen. There is also an ornate cabinet model, entirely self-contained. The satisfaction and practicability of these models is attested by the fact that they are now being used by many large corporations for the showing of their industrial and advertising films and by the U. S. Government.

New Film Cleaner

THIS Department recently had an opportunity to test Kleena-Fylm, the new film cleaning liquid manufactured by the Kleena-Fylm Corp., 522 Fifth Avenue, New York City. The film is cleaned by drawing it slowly through the folds of a special cleaning pad (or any soft cloth) moistened with the fluid. A cleaning pad is supplied with each bottle and the fluid may be used to clean the pad itself after it becomes dirty. The fluid serves its purpose very well and the fact that a piece of film was soaked in it for seven days without harm shows that it has no softening effect upon the emulsion. This concern expects to have available soon an inexpensive machine made expressly for cleaning 16 mm. film.

SAWCO PRESENTS

SWIVEL AND TELESCOPIC
Mirror and Reflector

Ideal for outdoor work. The most practical diverger of light rays for studios. Can be raised from 30 in. intermittently to over 50 in. and tilted or swivelled in many directions. All parts finished in highly polished nickel and a large heavy base prevents top-heaviness.

Price $27.00

Descriptive circular upon request.

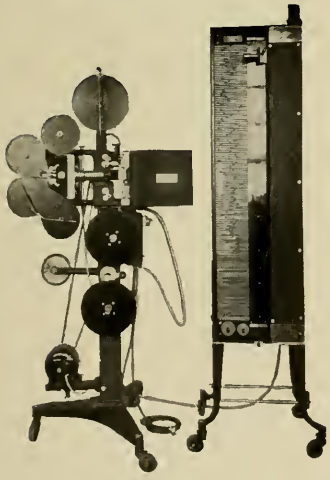
Stumpp & Walter Co
MOTION PICTURE AND CAMERA DEPT.
30-32 Barclay St., New York

TITLES

HERE'S YESTERDAY!

Complete editing and titling service. (16 mm. or standard.) Cinematography.

CLARK CINE-SERVICE
2540 Park Ave. CAdillac 5260
DETROIT, MICH.



Optical Reduction Printer

Reduces from 35 mm. to 16 mm. Enlarges from 16 mm. positive or negative to 35 mm. Contact prints from 16 mm. to 16 mm. All automatically by means of a Giant Light Control of 152 scene changes.

Attachments for printing standard size contacts and for duplicate negatives and master positives.

Manufactured by

DEPUE and VANCE
7512 NO. ASHLAND AVE.
Chicago, Illinois, U. S. A.

AMATEUR CLUBS

(*Continued from page* 301)

picture will be finished soon. The plot is based on a background of high school student activities. In the cast, being directed by W. Melvin Crook and photographed by Joe Berge, are Jane White, Prentice Browning and Gilbert Carpenter. Various Montclair High School Clubs are cooperating in the production.

"Salome" Filmed

FROM the Cumberland Cinema Club in Vineland, N. J., comes the announcement that the story for its second production, running 1000 ft., 35 mm., submitted to *Photoplay's* contest, is based on Oscar Wilde's *Salome*. Conventionalized settings and costumes interpret the feeling of the story rather than attempt to present historical accuracy. Months were spent in their preparation.

Moving camera work was used freely throughout the production; runways, inclines and movable platforms were built to carry the camera. The greatest freedom for the camera, ever obtained in an amateur film, has been secured in this production. Censorship controversy was avoided in filming the Dance of the Seven Veils by placing the cameras on movable platforms overhead and by skillful cutting of the finished film so that no portion of the celebrated dance could offend.

All of the scenes were interiors and 16,000 watts were employed in lighting some of the sets. Panchromatic film and an *f*-3.5 lens were used throughout. The sets were made of flats constructed of wall paper and then painted with conventionalized designs. A cyclorama background was used in a few shots. The designs on the costumes were painted. The film has been developed and printed in the club's laboratory and a 16 mm. reduction print will be made. Nineteen were in the cast directed by John B. d'Ippolito and filmed by Roy C. Ehrhardt.

"Lugger" Premiere

THE premiere of *The Lugger*, first production of the Rochester Cinema Club, was recently held at Kilbourn Hall in Rochester. This amateur photoplay is described in the reviews of Rochester papers as excellently scenarized, directed and photographed. The story, based on a love tangle, woven about an inventor with an innocent but mysterious past and a young actress, involved numerous interior and exterior settings, and was told with the standard motion picture technique. It is said that the film's purpose was to demonstrate the recreational value of

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in its famous annual Cut Puzzle Contest

Full details in every issue

Are you reading PHOTOPLAY'S Amateur Movie Department?

All the news of Professional and Amateur Motion Picture Making

Photoplay Magazine
750 North Michigan Avenue
Chicago, Ill.

AROUND THE WORLD WITH MOVIE MAKERS

An International List of the Dealers Who Carry this Magazine

VISIT THEM!

CALIFORNIA

BERKELEY: Berkeley Commercial Photo Co., 2515 Bancroft Way.
FRESNO: Potter Drug Co., 1112 Fulton St.
HOLLYWOOD: Fowler Studios, 1108 N. Lillian Way.
Hollywood Movie Supply Co., 6058 Sunset Blvd.
Hollywood Music Co., Camera Dept., 6019 Hollywood Blvd.
LONG BEACH: Winstead Bros., Inc., 244 Pine St.
LOS ANGELES: California Camera Hospital, 356 S. Broadway.
Eastman Kodak Stores, Inc., 643 S. Hill St.
John R. Gordon, 1129 S. Maripoea Ave.
T. Iwata Art Store, 256 E. First St.
Leavitt Cine Picture Co., 3150 Wilshire Blvd.
Earl V. Lewis Co., 226 W. 4th St.
Marshutz Optical Co., 518 W. 6th St.
B. B. Nichols, 731 S. Hope St.
Schwabacher-Frey Stationery Co., 734 S. Bdwy.
OAKLAND: Davies, 380-14th St.
PASADENA: Flag Studio, 59 E. Colorado St.
F. W. Reed Co., 176 E. Colorado St.
POMONA: Prasher's, 158 E. Second St.
RICHMOND: LaMoine Drug Co., 900 MacDonald Ave.
RIVERSIDE: F. W. Twogood, 700 Main St.
SAN DIEGO: Bunnell Photo Shop, 414 E St.
Eastman Kodak Stores, Inc., 419 Broadway
Harold E. Lutes, 958 Fifth St.
SAN FRANCISCO: Eastman Kodak Stores, Inc., 545 Market St.
Hirsch & Kaye, 239 Grant Ave.
Kahn & Co., 54 Geary St.
Leavitt Cine Picture Co., 564 Market St.
San Francisco Camera Exchange, 88 Third St.
Schwabacher-Frey Stationery Co., 735 Market St.
Trainer-Parsons Optical Co., 228 Post St.
SAN JOSE: Webb's Photo Supply Store, 94 S. First St.
SANTA ANA: Forman-Gilbert Pictures Co., 1428 W. Fifth St.
SANTA BARBARA: J. Walter Collinge, 8 E. Carrillo.
SANTA MONICA: Bertholf Photo Finishing, 1456 Third St.
SIERRA MADRE: F. H. Hartman & Son, 25 N. Baldwin.
STOCKTON: Peffer Music Co., 40 S. California St.
WHITTIER: Maxwell C. Peel, 226 E. Philadelphia.
YOSEMITE NATIONAL PARK: Best's Studio.

COLORADO

DENVER: Eastman Kodak Stores, Inc., 626-16 St.
Ford Optical Co., 1029-16 St.
Haanstad's Camera Shop, 404-16 St.

CONNECTICUT

BRIDGEPORT: Fritz & Hawley, Inc., 1030 Main St.
Harvey & Lewis Co., 1148 Main St.
GREENWICH: Gayle A. Foster, 9 Perryridge Rd.
HARTFORD: Harvey & Lewis Co., 852 Main St.
D. G. Stoughton Co., 255 S. Whitney St.
Watkins Bros., Inc., 241 Asylum St.
MIDDLETOWN: P. B. Fountain Co., 483 Main St.
NEW BRITAIN: Harvey & Lewis Co., 85 W. Main St.
NEW HAVEN: Fritz & Hawley, Inc., 816 Chapel St.
Harvey & Lewis Co., 849 Chapel St.
STAMFORD: Thamer, Inc., 87 Atlantic St.
WATERBURY: Curtis Art Co., 25-29 W. Main St.

DELAWARE

WILMINGTON: Butler's, Inc., 415 Market St.
Frost Bros., DuPont Bldg.

DISTRICT OF COLUMBIA

WASHINGTON: Reid S. Baker, Inc., 1320 F St., N. W.
Cinema Supply Co., Inc., 804 Eleventh St.
Columbia Photo Supply Co., Inc., 1424 New York Ave., N.W.
Eastman Kodak Stores, Inc., 607-14th St., N.W.
Fuller & d'Albert, Inc., 815-10th St., N.W.

FLORIDA

JACKSONVILLE: H. & W. B. Drew Co.
LAKE WALES: Morse's Photo Service, Rhodesbilt Arcade.
MIAMI: Miami Photo Supply Co., 36 W. Flagler St.
Red Cross Pharmacy, 51 E. Flagler St.
ST. PETERSBURG: Barnhill's Camera Shop, 17-3rd St., N.
Robison's Camera Shop, 115-3rd St., N.
Strand Camera Shop, 9-2nd St., N.
TAMPA: Tampa Photo & Art Supply Co., 709-11 Twiggs St.

GEORGIA

ATLANTA: Eastman Kodak Stores, Inc., 183 Peachtree St.
Visualizit, Inc., 21 Peachtree Arcade.
ROME: Macon A. Brock, 231 Broad St.

IDAHO

BOISE: Ballou-Latimer Co., Idaho at 9th St.

ILLINOIS

*CHICAGO: Bass Camera Co., 179 W. Madison St.
Camera Exchange, 26 Quincy St.
Almer Coe & Co., 78 E. Jackson Blvd.
Almer Coe & Co., 18 S. LaSalle St.
* Almer Coe & Co., 105 N. Wabash Ave.
Central Camera Co., 112 S. Wabash Ave.
Eastman Kodak Stores Co., 133 N. Wabash Ave.
Fair, The, Dept. 93, State, Adams & Dearborn Sts.
* Fischer's Camera Service, Rm. 202, 154 E. Erie St.
Ideal Pictures Corp., 26 E. 8th St.
Illinois Radio Appliance Co., 1426 E. 70th St.
W. W. Kimball Co., 306 S. Wabash Ave.
Leonard Lynn Co., 302 S. Wells St.
Lyon & Healy, Jackson Blvd. & Wabash Ave.
Post Office News Co., 37 W. Monroe St.
Seamans, Photo Finisher, 7052 Jeffery Ave.
Stanley-Warren Co., 908 Irving Park Blvd.
Von Lengerke & Antoine, 33 S. Wabash Ave.
DECATUR: Haines & Essick Co., 122-128 E. William St.
EVANSTON: Almer Coe & Co., 1645 Orrington Ave.
* Hattstrom & Sanders, 702 Church St.
FREEPORT: Hartman's Camera Shop, 17 S. Chicago Ave.
GALESBURG: Illinois Camera Shop, 84 S. Prairie St.
MOLINE: A. D. Webster, 1507 Fifth Ave.
ROCKFORD: Johnson Photo Shop, 316 E. State St.
SPRINGFIELD: Camera Shop, 320 S. 5th St.
STERLING: Ray Hart, 8-10 E. 4th St.

INDIANA

ANDERSON: Reed Drug Co., 37 W. 11th St.
EVANSVILLE: L. E. DeWitt, 618 Main St.
Smith & Butterfield Co., 310 Main St.
FORT WAYNE: Biechler-Howard Co., 112 W. Wayne St.
Rogers Optical Co., 824 Calhoun St.
FRANKFORT: Pathex Agency, 206 E. Walnut St.
INDIANAPOLIS: L. S. Ayres & Co., Dept. 290 1. W. Washington St.
H. Lieber Co., 24 W. Washington St.
KENTLAND: Boone Pharmacy, on the Square.
SOUTH BEND: Ault Camera Shop, 122 S. Main St.
Ault Camera Shop, 309 S. Michigan St.

IOWA

CEDAR RAPIDS: Camera Shop, 220 Third Ave.
DAVENPORT: Eastman Kodak Stores, Inc., 318 Brady St.
DES MOINES: Eastman Kodak Stores, Inc., 808 Locust St.
GRINNELL: Child Art Rooms, Cine Dept.
IOWA CITY: Rexall & Kodak Store, 124 E. College St.
SIOUX CITY: Eastman Kodak Stores, Inc., 608 Pierce St.
Lynn's Photo Finishing, Inc., 3717 Orleans Ave.

KANSAS

TOPEKA: Hall Stationery Co., 623 Kansas Ave.

KENTUCKY

LEXINGTON: W. W. Still, 129 W. Short St.
LOUISVILLE: W. D. Gatchel & Sons, 431 W. Walnut St.
Sutcliffe Co., 225-227 S. 4th Ave.

LOUISIANA

BOGALUSA: Moon News Stand, Williams Drug Co., 31 Columbia St.
BATON ROUGE: Ewing, Inc., P. O. Box 950.
NEW ORLEANS: Eastman Kodak Stores, Inc., 213 Baronne St.
SHREVEPORT: Southern Cine Co., Inc., 310 Milam St.

MAINE

BANGOR: Francis A. Frawley, 104 Main St.

MARYLAND

BALTIMORE: Amateur Movie Service, 853 N. Eutaw St.
Eastman Kodak Stores, Inc., 223 Park Ave.

MASSACHUSETTS

BOSTON: Eastman Kodak Stores, Inc., 38 Bromfield St.
Eastman Kodak Stores, Inc., Hotel Statler.
Ralph Harris & Co., 30 Bromfield St.
Iver Johnson Sporting Goods Co., 155 Washington St.
Jordan Marsh Co.
Andrew J. Lloyd Co., 300 Washington St.
Montgomery-Frost Co., 40 Bromfield St.
Pathescope Co. of the N. E., Inc., 260 Tremont St.
Pinkham & Smith Co., 15 Bromfield St.
Solatia M. Taylor Co., 56 Bromfield St.
BRAINTREE: Alves Photo Shop, 349 Washington St.
BROCKTON: Raymond C. Lake, 218 Main St.
LOWELL: Donaldson's, 77 Merrimack St.
NEW BEDFORD: J. Arnold Wright, 7 S. 6th St.
PITTSFIELD: E. J. Curtis, 397 North St.
SALEM: Robb Motion Picture Service, 214½ Essex St.
SPRINGFIELD: J. E. Cheney & Staff, Inc., 301 Bridge St.
Harvey & Lewis Co., 1503 Main St.
WORCESTER: J. C. Freeman & Co., 376 Main St.
Harvey & Lewis Co., 513 Main St.
L. B. Wheaton, 368 Main St.

MICHIGAN

BAY CITY: Bay City Hdw. Co., Sporting Goods Dept., 1009-15 Saginaw St.
*DETROIT: Clark Cine-Service, 2540 Park Ave.
Detroit Camera Shop, 424 Grand River, W.
Eastman Kodak Stores, Inc., 1235 Washington Blvd.
Fowler & Slater Co., 156 Larned St.
J. L. Hudson Co., Dept., 290.
Metropolitan Motion Picture Co., 2310 Cass Ave.
E. B. Meyrowitz, Inc., 1516 Washington Blvd.
United Camera Stores, Inc., 14324 Jefferson Ave., E.
GRAND RAPIDS: Camera Shop, Inc., 16 Monroe Ave., N.W.
JACKSON: Royal Film Service, 178 Michigan Ave., W.
LANSING: Linn Camera Shop, 109 S. Washington Ave.
Vans Cine Service, 201 American State Bank Bldg.
MARQUETTE: Ray's Photo Service, 335 Harrison St.
MIDLAND: McCandless News Agency, 107 E. Main St.
MUSKEGON: Beckquist Photo Supply House, 885 First St.
SAGINAW: Hesse's, Genesee at Jefferson.

(*Continued on page* 342)

amateur film stories and that no attempt was made to experiment with the possibilities of motion pictures as an art, but rather to produce a good humored imitation of the contemporary professional silent picture. The Rochester production was directed by John C. Capstaff and photographed by A. Wittmer, F. T. Percy, C. H. Green and R. A. Purdy. Mae Perrine, Bernard Heatherly, Dorothy Drakeley, Bob Caine and David Bellamy were cast as the leads.

Culver Still Safe

FACULTY and students of Culver Military Academy, Culver, Indiana, are cooperating in the production of a serial entitled *Sinister Sam*, which is being presented to the Culver students in installments on the weekly film program with the amateur-made school newsreel. The plot of this first amateur serial follows the general model of the "ten, twenty and thirty" thriller, which it satirizes, and is based on the machinations of a Russian who has been commissioned to put Culver out of business. The villain has so far been successfully foiled in attempts to blow up the school buildings and to freeze out the boys. Captain Mather has charge of the direction; Captain Stinchcomb, photography: Lt. Harper, projection.

College Strikes Back

WITH the recent reorganization of the student amateur movie club of the University of Virginia, the name of the production unit has been changed from College Topics Productions to University Productions. Filming of the *The Highest Degree* has been temporarily postponed and *One Week End*, 1000 ft., 35 mm., already half completed, has been substituted as the club's first venture. The story, written by Isham Kieth, Jr., satirizes the current interpretation of college life in the professional movies. W. T. Mitchell is devoting his time to the direction and J. H. Smith is handling the camera. The story for the second production is now being written.

Young Producers

TWO productions, *A Scramble of Eggs* and *Slippery Pears*, are already to the credit of P. A. M. Pictures, an organization of youthful amateurs in Wilmington, Delaware. Plans have been made for the production of the third picture this summer, a comedy illustrating the possible misunderstandings of the young members of a large British family which is visiting an equally large American family. Doris du Pont is president of the club; Paul du Pont, vice-president; W. Winder Laird, treasurer; Peter du Pont, art director, and Mariana du Pont and Betty Laird, property managers.

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(*Continued on page 344*)

Chicago Busy

LATE meetings of the Chicago Cinema Club featured a demonstration of accessories for the movie maker, talks by Stanley E. Butler, Joseph A. Dubray and Charles Bass, tests with incandescent lighting equipment and the screening of *Narrow Paths*, product of Markard Pictures.

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Walter Stevens of Reno, Nevada, Whose *Black Dirt* Is the Story of the Early Days of Virginia City.

Art Rambles

WORK on *Black Dirt*, the current epic production of the Reno, Nevada, Amateur Movie Club, having been postponed due to illness in the cast, Walter Stevens, director-cameraman, is filming a 400 ft., 16 mm. photoplay, the title of which has not yet been chosen. The plot is built about a wandering artist who, by chance, saves a girl from being beaten to death. The story of their wanderings together completes the film tale.

Extensive Plans

UNDERGRADUATES of the University of Oregon in Eugene, Oregon, have made plans for the production of the first amateur photoplay at that university. A scenario has been prepared under the direction of Leslie Lewis, instructor in English, and Myron Griffin, student advisor. Collegiate megaphone wielders will be guided by Mrs. Ottilie Seybolt, dramatic director, and Professor N. B. Zane will have charge of the art work. An advisory staff made up of the dramatic critics of many Oregon daily papers has been appointed by George H. Godfrey, faculty chairman.

Over sixty students have been selected for the largest amateur production staff yet recorded. Evidently another amateur super-feature is to be expected.

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(*Continued from page 342*)

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Capi, Broerstraat 48.
ROTTERDAM: Bollemeijer & Brans, Korte Hoogstraat 25.

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PUEBLA: Casa "Hertes," Av. Reforma 109.

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Has Three Plays

A CROWDED hall greeted the premiere of "*Freshman Days*," production of the Flower City Movie Club in Rochester, N. Y. *Three of a Kind*, produced by the junior members of the club, was also screened on the program which was concluded with other entertainment features. This active club has submitted *At Your Service* to *Photoplay's* contest.

Lively Plot

CAMERA work on *Headlines*, production of the Palisades Picture Players, has been finished and the film is now being edited, reports A. W. Stellfflug, president. The plot ingredients of the film, a lengthy comedy drama written by Seymour Knight, are the hectic life of a suburban younger crowd, an automobile smashup and an unexpected parental appearance complicated with kidnapping. It is a racy tale that promises much in entertainment value.

Amateur Industrial

A VERY well planned film record of a rug manufacturing process in Larchmont, N. Y., has been filmed by W. Lyle Holmes, Jr., of Elkins Park, Pa. The picture presents a consecutive study of the manufacturing processes and features the dramatic use of closeups. It has been presented to the Club Film Library and will stand as a fine example of an amateur-made industrial record.

Brooklyn Production

IN Brooklyn, N. Y., the Satellites are producing a 400 ft., 16 mm. photoplay based on psychological study of the reactions of a lonely old man. The story was chosen to give free play to the club's technical staff. The club has decided to publish a monthly club bulletin.

Amherst Club

AT Amherst College the Amherst Movie Club has been lately formed, under the leadership of Kenneth M. Hickey, for the production of amateur photoplays. Cameras have already started clicking on a script, the title and story of which will be announced later, reports Wesley R. Tinker, Jr.

"Y" Filmed

A FILM story illustrating the value of Y. M. C. A. athletic activities, to be titled. *A Visit to the "Y."* has been placed in production by Ernest K. Pearson in Pawtucket, R. I. Charles Everett, Spencer Kyle, Evan Kyle, Joseph Roberts and Charles Holt are working on the project. Plans have been made for the organization of an amateur movie club after the completion of the production.

"Rushes"

THE premiere of *What Price Pearls*, production of the Birmingham Amateur Movie Association in Birmingham, Ala., has netted the club eighty dollars to be applied to to the club's next film venture. The picture has been booked by several clubs and societies which will give farther support to the treasury of the amateur producers and indicates a sound backing for future films.

¶ In Plattsmouth, Nebraska, Miss Marie E. Kaufmann, recently elected chairman of the movie department of the Plattsmouth Women's Clubs, is making plans for the production of a series of amateur photoplays to be sponsored by the movie department.

BRITISH AMATEURS

Sheffield Active

LATE programs of the Sheffield Branch of the A. C. A. included a demonstration of the construction of a movie camera by H. Gerald Toothill, a discussion of artificial lighting, a demonstration of new projectors and the screening of *Sparrowhawk*, filmed by C. Robinson, and *Round Dock-Land*, made by a club member.

A hilarious scene in the Sheffield Botanical Gardens was occasioned last month by the Sheffield Branch working there on location in the filming of its current comedy. Visitors, shocked by the spectacle of two derelicts in an apparently very merry state tumbling down the stone steps in the gardens, reported the matter to the park-keeper to find out that only around the corner the Sheffield amateurs were making movies.

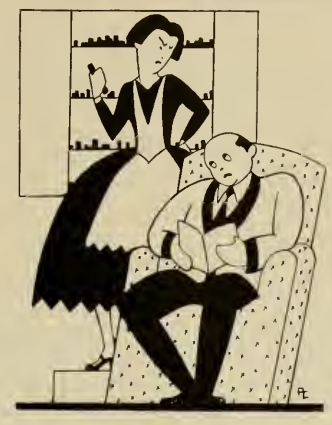
Owlpen Talkies

IN Bowden, Cheshire, Sir Alan Cobham, K. B. E., A. F. C., has been taking part in the production of amateur talkies being made by the Owlpen Studios, amateur movie club in Bowden. Philip Heys has christened his amateur talkie device, "Audiofilm."

Clinic

PLANS for the current production of the Manchester Film Society are progressing, writes Peter A. Le Neve Foster. The setting for the story will be laid in the Belle Vue amusement gardens in Manchester, and three elephants, an orang outang and several lions have been "signed up" to appear in the production.

Club activities have been pleasantly interrupted for the time being by the marriage of Miss Ruth Tonge, camera-woman of the club, to Peter A. Le Neve Foster, club director and photographic scientist. Need we note that the wedding was recorded in film?



"Algernon, I WISH you'd get rid of ONE of these things you've got for your cine. Why in the world do you need FOUR of them? They're simply cluttering up the house!"

"Oh, all right—all right. I'll send along an ad for MOVIE MAKERS' *classified . . . . But, say! Why don't you ever talk about all the stuff YOU'VE got hanging 'round? Huh!"*

Classified Advertising

EQUIPMENT FOR SALE

PRINT your own movie titles, stationery, bookplates, Christmas cards, pamphlets, linoleum blocks, etc. Complete outfits, $8.85; larger, $11-$29; rotary, $149; print for others; easy and interesting; rules sent. Write for catalogue presses, type, paper, etc. Kelsey Company, X-50, Meriden, Conn.

BRAND NEW Kodascope Model B Projector; cost $300, will sell for $220. Brand new Cine Kodak Model B Camera, *f*-1.9 lens; cost $150, will sell for $115. Saul Haber, 110 West 40th St., New York. Chickering 5698.

FOR SALE—Special Projection Screen (Eastman stock) 54" x 72"; several reels of choice pictures, 16mm., 33⅓ to 50% discount. J. B. Hadaway, Swampscott, Mass.

SPRING SALE—Eastman Kodascope Model A—200 watt, slightly used, $85.00; slightly shopworn Kodascope Model C, $40.00; Kodascope Model B, used as demonstrator, looks and runs like new, $185.00; 16mm. De Vry Projector with case, $80.00; new Eastman Business Kodascope, bargain at $65.00; new Cello 35mm. Projector, 200 watt lamp, for hall or church use, cost $200.00, bargain at $155.00; slightly shopworn Filmo 70 complete with case, ratchet winding key, Ramstein filter, $143.00; Model A Cine Kodak (crank camera) with Kodak Anastigmat *f*-1.9 lens, single picture attachment, slow motion attachment, cost new $260.00 (less tripod), first $185.00 takes it; moderately used *f*-6.5 Cine Kodak with leather case and one roll Agfa film, $30.00; new Eastman Kodacolor screen, never been unpacked, bargain at $18.00. Also several used Eastman Silver Screens. Donaldson's, 75 Merrimack St., Lowell, Mass.

ONE Eyemo 47mm. T.H.C. lens and 3¾" telephoto complete with case, $220.00. One Filmo No. 70 Camera with special Cowhide Case, $110.00; one Filmo Projector, perfect condition, $100.00; one Contessa Nettle Camera with Zeiss Tessar *f*-4.5 (9 by 12 cm) $75.00. Lugene, Inc., Opticians, 600 Madison Ave., New York.

BELL & HOWELL Filmo Projector, very little used, at a saving of $100.00; can be had for $90.00. F. V. Lindsey, Morris Plains, N. J.

BARGAINS. Nearly new Filmo 75 Camera, *f*-3.5 lens, also Cine-Kodak Model A with *f*-3.5 lens. A real buy for a serious worker. Home Movie Service Co., 2128 Cathedral Ave., Norwood, O.

FOR SALE—*f*-1.9 Model A Cine Kodak with tripod (new), list, $225.00—bargain, $167.50; 3" *f*-4.5 Telephoto Lens, list, $45.00—bargain, $32.50; war film, "America Goes Over" (has been run few times), list, $150.00—bargain, $92.50; B. & H. Title Writer (new), list, $36.00—bargain, $27.50. Memphis Photo Supply Co., Memphis, Tenn.

FOR SALE—Bargain, New De Vry 35mm. Motion Picture Projector, $137.00; new De Vry 16mm. Projector with case, $83.00; new De Vry De Luxe 16mm. Projector with case, $100.00; new Kodascope Model A, $145.00; new Pathex Projector, motor driven, $29.00; new Kodalite with 500 watt lamp, $23.00. Columbia Photo Supply Co., 1424 New York Ave., N. W., Washington, D. C.

CLOSING OUT new Arrow head screens, former model No. 1—22x30, list $15.00—each $8.90; No. 2—30x40, list $25.00—each $14.90; No. 3—39x52, list $35.00—each $20.90. Cooke 1" *f*-1.8 lens in focusing mount—$28.50; 3¾" *f*-3.3 Wollensak telephoto for Cine Kodak, $19.50; 3¾" *f*-3.3 Cooke telephoto for Eyemo, $60.00; Filmo Model 75 Camera and Case, $79.50; Victor Camera with *f*-2 Schneider lens, $87.50; DeVry 35mm. Automatic Camera *f*-3.5 lens, $90.00. Willoughbys, 110 W. 32nd St., New York.

EQUIPMENT WANTED

WANTED—Eyemo Lenses: 35mm. 3¾", 6" and 11"; also 16mm. pictures, travelogues preferred. J. B. Hadaway, Swampscott, Mass.

TRADING OFFERS

CASH for amateur or professional cine apparatus. Send full description. Old apparatus taken in exchange. Bass Camera Company, 179 W. Madison St., Chicago.

TWIN ARC complete with stand, resistance, etc., 15 amps for amateur indoor pictures. Trade for lens, or what have you. Write for photo. Hyman Fink, 212 North Mariposa, Los Angeles, Calif.

FILMS FOR SALE

PANCHROMATIC and regular film stock for DeVry and Eyemo 35mm. Cameras—Daylight Loading—100-foot rolls—$3.50 per roll—sent C. O. D. any place. Quantity quotations on request. Film guaranteed. Educational Project-O Film Co., 129 West 2nd St., Los Angeles, Calif.

HOLLYWOOD'S professional cameramen load their Eyemo and DeVry Cameras in daylight with our special 35mm. panchromatic 100 foot rolls of film. Why not try it? Shipped anywhere in U. S. Charges paid upon receipt of $4.00 per roll, or sent C. O. D. Hollywood Movie Supply Co., 6058 Sunset Blvd., Hollywood, Calif.

PERSONAL OPPORTUNITIES

SITUATION WANTED—Young man, 24, interested in photography, titling, editing, presentation, etc. Dependable, loyal, intelligent, single. A-1 references. Joseph Schlitt, Jr., c/o Playhouse, 173 Wegman Pkway., Jersey City, N. J.

KISMET

A Colorful Tale of the East

Wild, improbable, romantic; brimful of color, drama, comedy, adventure and suspense. The pictured moments of the struggle, triumph and defeat of Hajj, the beggar of Bagdad, who, between the rise of the sun and the coming of night, ascends from dust to affluence and returns again to the dust from whence he came.

▼▼▼▼▼

Flying Cadets

Official U. S. Aviation Film

Announced last month, it achieved an immediate success. Orders for its purchase have poured in from all parts of the country. Two 400-ft. reels, Obtainable through all our branch Libraries and Distributors at Rental of $3.00, or Purchase price $70.00.

Cine dealers supplied at regular trade discounts through any Kodascope Branch Library or direct from

Kodascope Libraries, Inc.
33 West 42nd St. New York, N. Y.

FEATURED RELEASES

For Home Projectors

Bell & Howell Co., Chicago, Ill. Thomas H. Ince is in the Filmo Library announcement again this month, heading the list with a five-reel production, *The Cup of Life*, in which Hobart Bosworth, Madge Bellamy, Tully Marshall and Niles Welsh have the leads. Advance notices indicate that this is a fine film, not only striking pictorially, but gripping as well. Another item of importance is that eight comedies bearing the trade mark, "The Spice of the Program," which, to the initiated, means Educational Film Exchange productions shown in "first run" theatres, will be released exclusively by the Bell & Howell Company, May 1st. They are: *The Movies* (Lloyd Hamilton), *Funny Face* (Big Boy), *Maid in Morocco* (Lupino Lane), *Navy Blues* (Dorothy Devore), *Beauty a la Mud* (Christie), all two 400 ft. reels, and *Scrambled Eggs* (Cameo), 400 ft., *Hot Feet* (Cameo), 400 ft., and *Sweet Baby* (Cameo), 500 ft. Felix the Cat is well represented in three films: *Felix the Cat in the Big African Hunt*, 200 ft.; *Felix the Cat Gets Cold Feet* and *Felix the Cat in Holland*, both 100 ft.

Eastman Kodak Co., Rochester, N. Y. Fancying Snap as a cowboy is so alluring that we carry this announcement to the head of the Cinegraph list with the title, *Snap the Gingerbread Man in Out West*. Fine technique and interest combine in 100 ft. Other releases are *The Alhambra*, and *An Arctic Polar Bear Hunt*, the titles of both being explanatory. The latter, however, is said to be in a fine 200 ft. description of the country with the thrill of hunting and shows interesting methods used in the capture of Mr. and Mrs. Bruin.

Hemenway Film Co., Boston, Mass. Religious films for the 16 mm. projector have been rare. Here is a reproduction of the original Oberammergau production, *The Passion Play*. This is an announcement of distinct interest to those who have made inquiry of our Photoplay Department for a religious film. It is in seven reels, 2800 ft. (complete story), and we are advised carries a free music cue sheet with each purchase.

The Burton Holmes Lectures, Inc., Chicago, Ill. Interesting titles, these of Burton Holmes. Here you are—a special release: *A Polynesian Odyssey*. It's all about the Island of Bali in the Dutch East Indies; 350 ft. of unusual pictures of an island some of us know little about. Here's another: *In Siamese Society*, a pictured tea party in Bangkok. The ladies wore their best pants for the occasion; 250 feet. (That refers to the film). *Luzon Lingerie*, being what its name suggests, shows the designing and making of fine underwear in the Philippines; 250 ft. *Push-Car Trails in Formosa*, a wild interior where camphor stills (what are they, by the way?) are seen in the mountains; 300 ft. The other special release will close the story of the month, *Souvenirs of Singapore*, 250 feet of all sorts of things from bejewelled tamil maidens to glimpses of the tapioca industry, and that's a wide enough range for anybody!

Home Film Libraries, Inc., New York, N. Y. This company again stresses its novelty feature, *Hindu Life and Sacrifices*, which is to be had in four parts, each a 100 ft. reel. No. 1 is *Delhi, Agra, Benares Bathing and Burning Ghats*, No. 2 *Fakirs and Snake Charmers*, No. 3 *The Cremation of a Hindu Girl* and No. 4 *Sacrificing Goats to the Goddess Kali*.

Kodascope Libraries. The extremely interesting announcement of last month, *Flying Cadets*, two reels, 400 ft., through which one can keep pace with student flyers, and which was produced under the auspices of the Government, is repeated. Kodascope also presents *Kismet*, which would appear to hold all the color of the East as revealed in the story of Hajj, the beggar of Bagdad. Might be one of Scheherezade's tales, modernized by the films.

James MacGillivray Studios, Oscoda, Mich. Nature lovers, attention! Here are four pictures: *Mickey the Beaver*, 600 feet of this little efficiency worker; *Bill King the Bird King*, descriptive of the ruffed grouse, 300 ft.; *The American Eagle*, 250 feet; *Kirtland Warbler and Other Tame, Wild Things*, 300 feet.

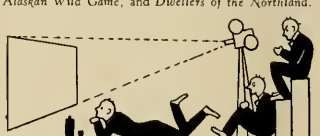
James Matthews, Long Beach, Calif. An interesting analysis of bird flying is offered in *Feathered Wings*—sea gulls in bird aviation stunts, showing slow motion, medium and so on. Mr. Matthews' announcement also covers the *1929 Pasadena Tournament of Roses*.

Motor Boat, Motion Picture Dept., New York, N. Y. Here is a new bidder for the interest of the home projector owner, with a sport picture, made by the managing editor of *Motor Boat*. 100 ft. of thrilling film, showing the race between Mayor Segrave and Gar Wood for international honors, the World's Speedboat Championship and the Miami Regatta, with the outboard races, the overturning of a hydroplane and the rescue of the driver.

Pathegrams, New York, N. Y. Our Gang figures in two entries this month, first in *Dog Days*, a 400 ft. reel which evidently has nothing to do with the weather, and *More Mischief*, in which trick photography is used to good advantage on this funny little crowd; (100 ft.) Harry Langdon in *His Marriage Wow* and Ben Turpin in *Yukon Jake*, both 400 ft. features, are announced. Juxtaposition of Paul Poiret and Ben Turpin was not intended by "*Featured Releases*," but let it stand. It shows the diversity of Pathegrams. The 100 ft. film, *Creator of Vogue*, shows M. Poiret in his salon and on his estate.

Ernest M. Reynolds, Cleveland, Ohio. Here is something unique, a 100 ft. novelty reel said to be the first of its kind, entitled *Kaleido Capers*, described as a "gorgeous display of interwoven designs."

Veritas Films, Oakland, Calif. Amateurs will remember Captain Jack Robertson in connection with Alaskan Adventures. Now comes a new Robertson picture, sponsored by Veritas Films, and entitled *Trail Mates*. It was produced in the Arctic and is the result of 45,000 ft. of negative. "Wronestart," a little dog, starts on a tour of the Arctic, and Captain Robertson's camera tells the story of his adventures. The film was made for the educational world, but its description shows it holds a lure for many a grown-up. The Educational Films Department of this magazine gives further detail concerning the offerings of this new library, for there are ten other films whose entertainment and educational value would seem to be high. Their nature may be judged from a few of the titles: *Alaskan Birds and Animals at Home*, *Fur Farming in Alaska*, *Reindeer Herds of the Arctic*, *Alaskan Wild Game*, and *Dwellers of the Northland*.



STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912,

Of MOVIE MAKERS, published monthly at New York, N. Y., for April 1, 1929.
State of New York,
County of New York ss.

Before me, a notary public in and for the State and county aforesaid, personally appeared J. B. Carrigan, who, having been duly sworn according to law, deposes and says that he is the editor of the MOVIE MAKERS and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 411, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are: Publisher, Amateur Cinema League, Inc., 105 West 40th Street, New York, N. Y.; Editor, J. B. Carrigan, 105 West 40th Street, New York, N. Y.; Managing Editor, none; Business Managers, none.

2. That the owner is: Amateur Cinema League, Inc., 105 West 40th Street, New York, N. Y. Membership corporation with no capital stock. President, Biram Percy Haxim, Capitol Building, Hartford, Conn; Vice-President, Stephen F. Voorhees, 101 Park Avenue, New York, N. Y.; Treasurer, Arthur A. Hebert, 1711 Park Street, Hartford, Conn.; Secretary and Managing Director, Roy W. Winton, 105 West 40th Street, New York, N. Y.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds ,mortgages ,or other securities are: None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

J. B. CARRIGAN, Editor.

Sworn to and subscribed before me this 27th day of March, 1929.

WARREN B. SHELDON, Notary Public.
(My commission expires March 30, 1930.)

HAYDEN ACCESSORIES

"Movies in the Home"

Manufactured under Hayden Patents and Patents Pending

Projector Stand
Any Model $18.50

Interchangeable
Arms, Four With Stand

Humidor Attachable
To Stand $12.00

Humidor Springs 100
& 200 Ft. Film 10 in set 75c

Broken Film Connector
12 in Package 25c

Sell Threading Reel
200 ft. 50c; 400 ft. 75c

Reel Holders for Filmo
Projector, Pair 15c

Threading Light
$1.50

HAYDEN AUDIBLE FOOTAGE METER

The Eye Follows the Picture—The Ear Tells the Footage

BETTER MOVIES—NO MORE GUESS WORK

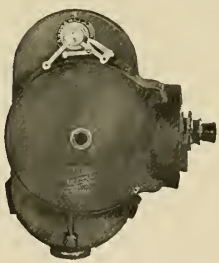
They are now obtainable for
CINE-KODAK, VICTOR
FILMO 70 & EYEMO

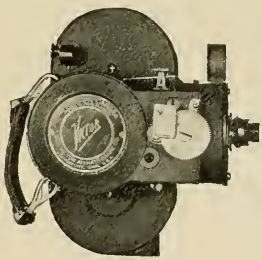
PRICE $7.50

Remember no alteration to your Camera

WORTH READING

When you press the button on your Kodak you get the Picture. Not so with the Movie Camera, it is the footage of film that counts. One audible click of the Footage Meter tells you that one foot of film has passed through the camera, or two and one-half seconds for projection. A picture worth taking should have ten seconds of projection or four clicks or as many more as you desire. Saving film while avoiding disappointment will pay for the Hayden Audible Footage Meter in a short time.





NEW FILM

Next Month We Will Tell You

FOR CINE KODAK *All About It* NO ALTERATIONS

A. C. HAYDEN CO.,
Brockton, Mass., U.S.A.

Please send free your booklet with Film Log for my films.

Name.....

Address.....

Curtain 3x4 or 4x5 Ft.
and Stand $30.00

Viewer, Splicer &
Rewind $37.50

Editing Reels Set
of 12 and Base $5.00

Splicer
$7.00

Table Tripod Fits
All Cameras $2.50

Automatic Panoram
Price with Case $35.00

C. LAZELL NORTHROP PRESS, N. Y.

A NEW Ciné-Kodak

LIGHT · SMALL · BEAUTIFUL · EFFICIENT

and at a remarkable price

IN Ciné-Kodak stores everywhere you may now examine the last word in home movie cameras.

It is convenient, good looking, and possesses unique operating advantages.

It is the new Ciné-Kodak, Model BB.

Unparalleled Convenience!

The lighter a movie camera is the more you will want to use it, and the Model BB is the lightest spring-driven camera made in the 16 m/m field, film capacity considered.

It is small and compact. Oblong in shape, its body measurements are only 7 inches long, 4 3-8 inches high, and 2 3-16 inches wide. It is no bigger than a medium-sized Kodak.

A handy carrying case comes with the *f*.1.9 model. Besides the compartment for the camera, it contains several convenient niches. Into one of them two rolls of film fit neatly; into another the Kodacolor attachments; and into a third, the new lens for telephoto effects which enables you to take close-ups even though you are many feet from your subject.

Exquisite in Appearance!

Both case and camera win your eye at once. They are covered with rich, lustrous, fine-grained leathers. They come in three smart shades—blue, brown and gray—as well as black. (*f*.3.5 model comes in black only.)

Metal fittings are either exquisitely lacquered or gleam with non-tarnishing chromium plate.

Furthermore, these splendid materials are combined with a beautiful simplicity of line and a refreshing absence of non-essential detail.

Improved Operating Efficiency!

This ultra-attractiveness, this graceful modernity of Model BB, has not been allowed to interfere with the camera's *raison d'être.*

The same simplicity that makes it beautiful adds to its strength and efficiency.

This you will instantly appreciate when your dealer shows you the camera. Sight it for yourself. Press the release. Listen to the quiet purr of the spring motor. Press the half-speed button, a feature which enables you to take portraits, landscapes, and still life with much less light than normal speed requires, particularly when using the *f*.1.9 lens for Kodacolor films.

Movies in Natural Color!

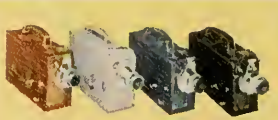
The development of Kodacolor has made the Ciné-Kodak with *f*.1.9 lens an even more precious possession.

With this camera, a filter and Kodacolor Film you can make the most beautiful *living* portraits.

When you project the film you see your dear ones as they actually are, with all the color, even the delicate flesh tones, absolutely true to life.

You simply use a color filter when making or projecting Kodacolor.

EASTMAN KODAK CO., ROCHESTER, N. Y.



Model BB comes in black with *f*.3.5 lens at $75 (case $9 extra); with *f*.1.9 lens, in three colors and black, including felt lined leather carrying case to match, and with leather shoulder strap, at $140. Kodacolor filter and neutral density filter (for colored movies) cost $15 extra. New *f*.4.5 long-focus lens for telephoto effects is furnished as extra equipment, if desired.

KODACOLOR FILTER

LENS FOR TELEPHOTO EFFECTS

MOVIE MAKERS

Magazine of the Amateur Cinema League, Inc.

JUNE 1929

25¢

HAYDEN ACCESSORIES

"Movies in the Home"

Manufactured under Hayden Patents and Patents Pending

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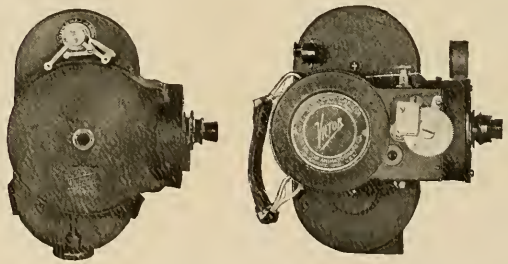

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$7.00

Table Tripod Fits
All Cameras $2.50

Automatic Panoram
Price with Case $35.00

KODACOLOR

and

COLOR MOVIES *demand* a lens that is *fully* corrected for COLOR

An outstanding contribution to the science of photo-optics by this field's foremost authority. . . . Calculated by Dr. Rudolph with fullest correction for the primary colors of the spectrum as his objective. . . . For this the Kino Plasmat F:1.5 has won its reputation the world over as well as for its greater depth of focus and absence of flare at all speeds. . . . The Plasmat fitted for Kodacolor is $85.50 complete . . . one inch focus.

HUGO MEYER & CO.
105 West 40th Street
Works: Goerlitz, Germony

KINO-PLASMAT
FORMULA OF DR. RUDOLPH
f:1.5

Do You Want SHORT MOVIE FILM 24 HOUR SERVICE

Under the Hayden Process?

ENTER THE MOVIE SNAPSHOT!

THE FILM

This film will be known as the Hayden Daylight Magazine Loading Roll Film. It can be put up on the same spools as those now used in all 16 mm. movie cameras. BUT instead of 100 feet that must be used before the camera can be opened our plan contemplates FIVE TEN FOOT lengths with a leader between lengths so that each ten feet of exposed film can be removed in daylight.

AUTOMATICALLY SEPARATED

By inserting the Hayden Separator (which costs only $1.00) in your Cine-Kodak, with absolutely no alteration to your camera, this film will automatically separate between each length, so that each ten feet may be removed in daylight. Ordinary hundred foot lengths may be run past the separator, without interruption, if desired.

QUICK SERVICE

Our plan contemplates processing by your own dealer. Arrangements are now in progress by which LOCAL 24 HOUR SERVICE may be effected.

YOUR FAVORITE FILM

We do not make film but we have evolved this method to give amateurs low cost and quick local service. If you want ten feet you can take ten feet and no more and do not have to hold up your processing until fifty or a hundred feet have been exposed. Local processing is quicker than factory processing. YOU WILL MAKE THAT LAST TEN FEET A REAL PICTURE WITH THIS PLAN. Fine for keeping short film diary notes and for making titles. Saves time, money and patience.

WILL YOU COOPERATE?

MR. AMATEUR! Fill out the two coupons below, sending one to us and one to the manufacturer of the 16 mm. film you prefer to use. Remember that we do not make film and that your help is essential if short lengths, under our plan, are to become generally available. Also inform your dealer that you would like HAYDEN PROCESS short length film.

MR. DEALER! Ask us for full information on our plan for your own processing of short length films both reversal and negative-positive. Our equipment for this will be priced very reasonably.

DEFINITE NOTICE

If amateurs and dealers will cooperate, we hope soon to refer every amateur to his own dealer for purchase and processing of TEN FOOT FILM by a definite notice to both amateur and dealer.

Send this coupon to us filled out

Date .....

A. C. HAYDEN CO.
Brockton, Mass.

Please keep me in touch with the magazine short film that can be processed locally.

Name .....

Address .....

Send this to your favorite film mfg.

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MOVIE MAKERS

MAGAZINE OF THE AMATEUR CINEMA LEAGUE, INC.

VOLUME IV JUNE, 1929 NUMBER 6

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MOVIE MAKERS is published monthly in New York, N. Y., by the Amateur Cinema League, Inc.

Subscription Rate $3.00 a year, postpaid (Canada $3.25, Foreign $3.50); to members of the Amateur Cinema League, Inc. $2.00 a year, postpaid; single copies, 25c.
On sale at photographic dealers everywhere.

Entered as second-class matter August 3, 1927, at the Post Office at New York, N. Y., under the Act of March 3, 1879.
Copyright, 1929, by the Amateur Cinema League, Inc.
Title registered at United States Patent Office.

Editorial and Publication Office: 105 West 40th Street, New York, N. Y. Telephone, Pennsylvania 3715.

Advertising rates on application. Forms close on 5th of preceding month.

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A-1006 — *Home-Talkie Syncopators.* 8-piece orchestra, "She's Funny That Way."
A-1007—*Erno Rapee,* playing "Recollections," sung by Lois Bennett.
A-1008 — *Eddie Dowling,* Parody Song. James Hanley at piano.
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A-2001—*Miss Patricola,* "That's How I Feel About You" and "I'd Rather Be Blue Over You."
A-2002—*Hanlon* and *Murray,* "Roses of Yesterday" and "Give Your Baby Lots of Loving."
A-2003 — *Home-Talkie Syncopators,* "A Tale of Alsace Lorraine" and "A Precious Little Thing Called Love."
A-2004—*Fred Ketch,* Ventriloquist, and *Jerry,* "Doggone Ya."
A-2005—*Erno Rapee,* playing "Charmaine," "Angela Mia," "Kewpie Doll," "Recollections." Sung by Harold Van Duzee and Lois Bennett.
A-2007—*Phil Baker,* Medley of song, accordion and comedy talk.

EDDIE
DOWLING
(at right)

Star of the current "Rainbow Man" and distinguished as one of the most magnetic personalities of the show world, in two 100 ft. subjects. In one he sings the theme song of his latest screen success. In the other, he offers a novelty parody presentation, which reveals his Irish humor to the full. Jimmy Hanley, popular song composer, at the piano.

ERNO
RAPEE
(below)

Conductor of the Roxy Symphony Orchestra, and composer of many outstanding song hits. In a 100 ft. subject he presents "Recollections" sung by Miss Lois Bennett. In a 200 ft. subject, Mr. Rapee offers "Charmaine," "Angela Mia," "Kewpie Doll," "Recollections"—a melodious presentation of composition and song, assisted by Harold Van Duzee of Roxy's "Gang."

PHIL
BAKER
(at left)

Broadway's popular fun maker and musical comedy star brings his accordion into play in the inimitable way that has made him famous. Interspersing his songs with a paprika of droll remarks, Mr. Baker pours the depths of his musical capers into two subjects, a 100 ft. and a 200 ft. respectively. All Home-Talkie fans will want these.

MISS
Patricola
(at right)

The eminent Radio-Keith-Orpheum headliner reveals her gifts of syncopation in "My Blackbirds Are Bluebirds Now," a 100 ft. subject, assisted by Abel Baer of radio fame, at the piano. In a 200 ft. subject, Miss Patricola presents a program of songs to a violin obligato which gives the ear as well as the eye something to remember.

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The noted ventriloquist and his remarkable Jerry have a way of stirring the risibilities that has a special appeal for the kiddies. Grown-ups will also appreciate this popular novelty in both the 100 ft. and 200 ft. presentations. When Jerry sings the "Yodel Song," the chuckles must simply have their way. An excellent number for a Home-Talkie party.

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(at left)

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A-1003—Guignol Studio Marionettes—*"Darktown Dancers."*

A-1004—Guignol Studio Marionettes—*"Jungle Romance."*

A-1005—Fred Ketch, Ventriloquist, and "Jerry."

A-1006—Home-Talkie Syncopators.—8 *piece orchestra.*

200 FT.—$15.

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A-2002—Hanlon & Murray—Sisters of Harmony.

A-2003—Home-Talkie Syncopators—8 *piece orchestra.*

A-2004—Fred Ketch and Jerry—*Talking Skit and Song.*

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FEATURED RELEASES
For Home Projectors

BELL & HOWELL CO., Chicago, Ill. Comedy releases for June evenings....here they are. The Filmo Library supplies for this need four of the Educational Film Exchange releases bearing the trade mark, "The Spice of the Program," a familiar term to patrons of first run theatres. Complete in one or two 400 ft. reels, they may be rented or purchased outright. *Open Spaces*, written for Big Boy, and full of laughter for boys and girls; *Kid Speed*, featuring Larry Semon, with Jim Jeffries, the ex-heavyweight boxing champion of the world, as one of the cast (the titles are "burlesqued" from the poem, *The Shooting of Dangerous Dan McGrew; A Briny Boob* with Billy Dooley as a United States gob who undertakes the part of Cupid for his commanding officer. All the foregoing are two reel, 400-ft. pictures. *Plumb Goofy* is a one-reel, 400 ft. film in which Phil Dunham and Toy Gallagher combine forces for fun.

EASTMAN KODAK CO., Rochester, N. Y. Chip the Wooden Man has become a farmer and of course that means trouble, Nature having produced a new order of worm whose appetite can only be satisfied with Chip's crops. Although so far as we can learn Chip has not brought his woes before Congress, *Down on the Farm* (100 ft. film) will probably bring them before many gay gatherings of children. Other Cinegraph releases are *Fly Fishing in Glacier National Park*, a 100 ft. sport picture, and *Golden Eagles*, an unusual 200 ft. film made under great difficulties by Captain Charles W. R. Knight of England. It not only shows the eagle as a fledgling flier and on through his adolescent period, but it also brings to the film a trained eagle.

HEMENWAY FILM CO., Boston, Mass. Last month this company announced a reproduction of the original Oberammergau production, *The Passion Play*, in seven reels, 2800 ft., for which a free music cue sheet was offered with each purchase. Religious films for the amateur field have not been plentiful and 16 mm. projector owners will doubtless welcome this one. Another Hemenway offering this month is *The Littlest Boy Scout*, a happy title for this 400 ft. film for children.

THE BURTON HOLMES LECTURES, INC., Chicago, Ill. From a collection of eighty-five films, 100 ft. in length, and twenty films, ranging from 200 to 400 ft., three 100-footers have been chosen for June exploitation. *Midwinter Sports in Quebec*, is one, and why not look at curling, snowshoeing and tobogganing, when the temperature is up and away? Then there's *Making Manila Cigars*, which takes you around an open air, sanitary factory in operation. *Catching Salmon in Oregon* . . . little explanation is needed beyond the title. However, step aboard for Oregon and watch the salmon rounded up at spawning time. Did you ever see how the eggs are extracted and fertilized for the hatcheries? Well, here's how!

HOME-TALKIE MACHINE CORPORATION, New York, N. Y. Perhaps you've heard the synchronizations of Miss Patricola, *My Blackbirds are Bluebirds Now, That's How I Feel About You*, and *I'd Rather Be Blue Over You* . . . and Peggy Hanlon and Evangeline Murray in *Roses of Yesterday, Give Your Little Baby Lots of Loving*, and *What Did-ja Wanta Make Me Love You For?* Then there's the production of the Guignol Studio Marionettes, *A Jungle Romance*, and the rest of the good list of 100 and 200-ft. subjects stressed by this company in its first announcements of the Home-Talkie productions. But here are the latest: Eddie Dowling in character songs, accompanied by Jimmie Hanley at the piano, Phil Baker, star of *Pleasure Bound*, in comedy and songs, with concertina obbligato, and Erno Rapee, conductor of the Roxy Symphony Orchestra, in a pianolog of motion picture theme song hits, sung by Lois Bennett and John Van Dozee. Why not write for a complete list?

KODASCOPE LIBRARIES. The character of Kodascope offerings is splendidly maintained in *Beau Brummel* in which John Barrymore, the featured player, gets an opportunity for what is said to be the finest work he has ever done on the screen. Certainly the contrasts of Brummel's life would give opportunity for artistic portrayal. Barrymore is assisted by a fine cast, Mary Astor, Willard Louis, Irene Rich, Alec Francis and Carmel Myers.

ERNEST M. REYNOLDS, Cleveland, Ohio. The latest addition to this library, the 100-ft. novelty reel, *Kaleido Capers*, noted last month, is again the keynote of Mr. Reynolds' announcement. *Ascending Pike's Peak*, showing actual conditions at a 14,000 ft. elevation, is also offered. A catalogue of Gold Seal Pictures may be had for the asking.

Y. M. C. A. MOTION PICTURE BUREAU, New York, N. Y. No particular items are featured this month, but twenty-eight new 16 mm. subjects are offered free to organizations and institutions and an invitation extended to ask for a list of all films.

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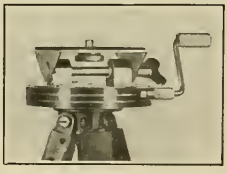

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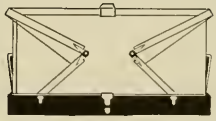

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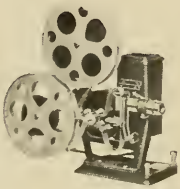

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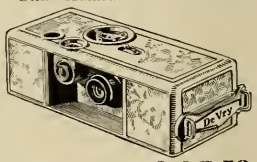

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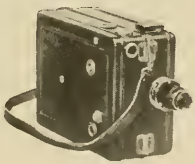

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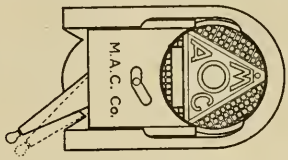

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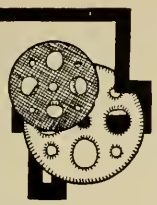
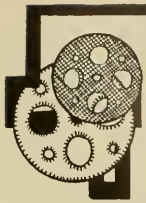


EDITORIAL



TALKING pictures are interesting, entertaining, progressing rapidly in technique and offer a rich field for experiment, all of which is equally true of the foreign relations of the United States and the practice of home-brewing. Neither of the two latter has much to do with the art of the motion picture nor have the "talkies," barring the accidental facts that they are made by motion picture companies, that—like photoplays—they tell dramatic tales and that film, cameras, projectors and screens are employed to present them to the public.

¶ There is much to relate "talkies" to the art of the spoken stage. They are, in essence, a similacrum of the spoken stage and they offer the stage several advantages. "Talkies" can be shown in many places at the same time; they will last forever, subject to reasonable care; they can conquer the time and space "unities" of the spoken stage as they have not been conquered since the stage became realistic; they can depict minute motion—by the close-up—as the spoken stage never has done.

¶ There is no reason whatsoever why commercial motion picture companies should not produce all the "talkies" they want to make. There is a legitimate objection, however, to the absurd claims of the commercial companies that "talkies" are an advance in motion picture art.

¶ It took years for purblind dramatic critics to see any difference between a stage play and a photoplay and screen criticism is only now emerging from a confused mass of wordy fulmination against movies as poor substitutes for the stage. The persistent delusion of the commercial companies about "talkies" as an advance in cinematic art will again cloud the critical issue and critics will go back to evaluating screen art in stage terms. Clarity will be lost again and esthetic choas will reign.

¶ Clear thinking by amateur movie makers—who now possess the silent picture art both by squatter sovereignty and by the chance of commercial abandonment—is extremely desirable lest they follow the commercial companies into confusion. There is no reason why amateur movie enthusiasts should not enjoy the "talkies" either in the theatre or in their own homes because both are now possible and undoubtedly a pleasurable form of entertainment.

¶ Many will also probably experiment with making "talkies" just as they experiment with radio transmission or with chemistry. If these experiments are caused by a genuine interest in the spoken stage and its latest child, the "talkie," the results will be satisfying. If they should be caused by amateurs believing in the professional "hooey" about "talkies" and cinematic art and if amateurs think that they will advance motion picture art by "talkie" production there will be a deal of empty gesture and very little progress.

¶ Motion picture art is paradoxical in that its results on the screen are most easily understood of all the arts and that its esthetic philosophy is least easy to clarify. This is true because it is based on illusion and not on reality, and clear, exact and abstract thinking is necessary. But it offers a diversified opportunity for amateur experiment and constantly widening horizons of artistic possibility. There is enough "gold in them mountins" for years to come. Let us, as amateur movie makers, stay by amateur movies in our production work until we have carried this art to its utmost. If, in addition to this, we have time for other experiments with radio, electricity and the "talkie," let us not confuse our hobbies.

R. W. W.

A Word About the Amateur Cinema League

THE Amateur Cinema League is the international organization of movie amateurs founded, in 1926, to serve the amateurs of the world and to render effective the amateurs' contribution to cinematography as an art and as a human recreation. The League spreads over fifty countries of the world. It offers a technical consulting service; it offers a photoplay consulting service; it offers a club consulting and organizing service; it conducts a film exchange for amateur clubs. MOVIE MAKERS is its official publication and is owned by the League. The directors listed below are a sufficient warrant of the high type of our association. Your membership is invited.

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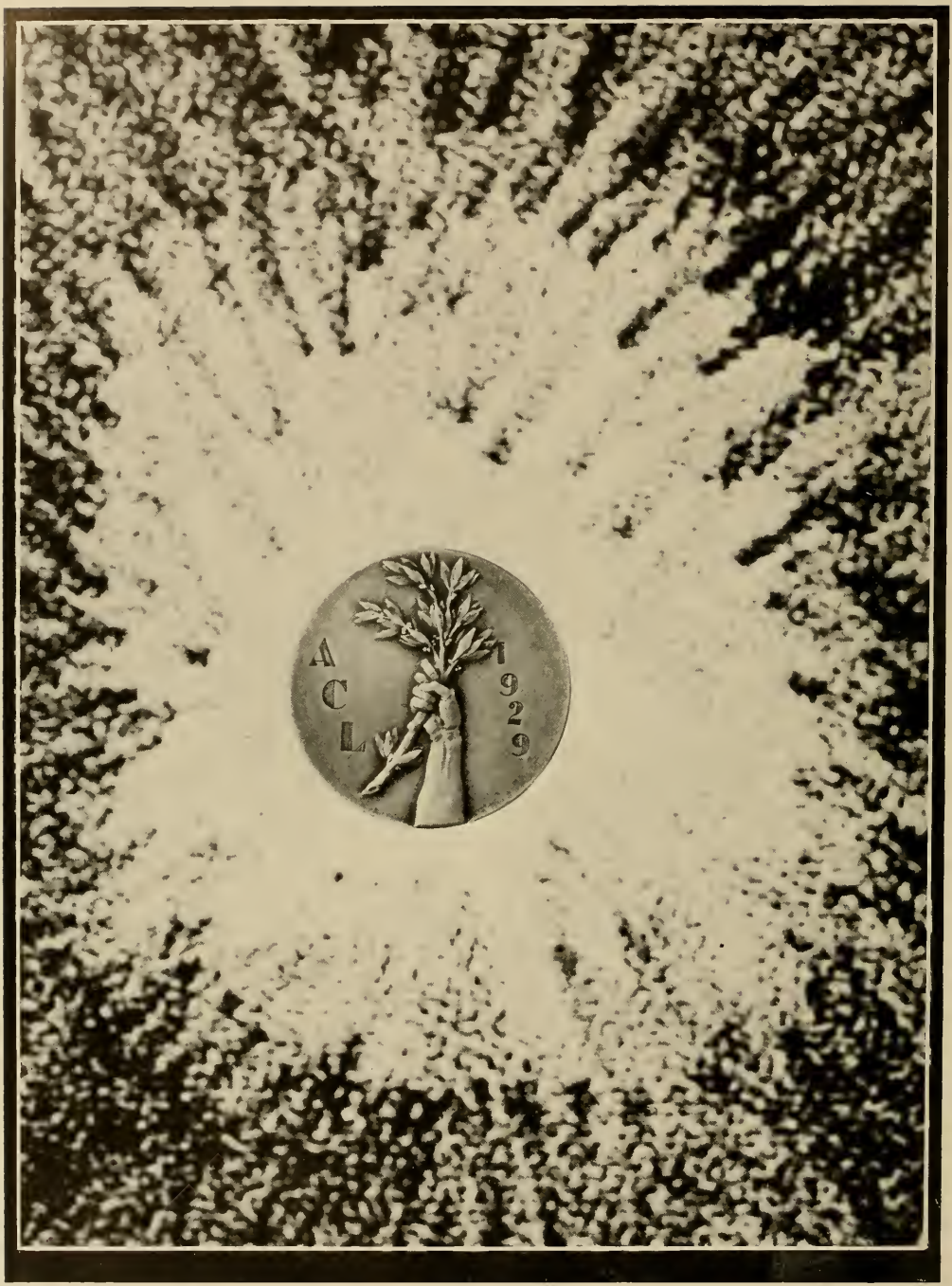


Photograph by Patricia Novlan.

THE FIRST AWARD

A Replica of One of the New Amateur Cinema League State Film Contest Medals, Initially Awarded Last Month to Winners in the Connecticut Competition.

MOVIE MAKERS

JUNE, 1929

THE ONE EYED WITNESS

By Gurney Williams, Jr.

COME on over, Dink," said Mortimer Little to me over the phone, "I've got it at last!"

"Got what," I demanded sarcastically, "an automatic spaghetti fork?"

A snort of exasperation came to me from the receiver.

"Don't be an ass," said Mort in that withering voice of his. "Can't you ever be serious?"

"Well. what is it?" I asked. "I've got an engagement for day after tomorrow and I'll be late for it unless you hurry up and —"

"It's a movie camera, Dink," said Mort, regaining his equilibrium. And then he hung up, knowing full well that I'd all but burn a bearing getting over to his place.

We'd been bitten by the movie bug a long time before, and had been struggling along collecting a library of film with borrowed cameras. Not having our own equipment had cramped our style, but Mort had been looking forward to his twenty-second birthday when he had expected to annex at least a camera; and now that he had it we'd start saving for a projector.

When I got over to his house in my Sraight Four with Bugs, my Heinz dog, I found Mort sitting on the lawn with his new camera set up on a tripod about a foot off the ground. He was taking pictures of a jointed, wooden elephant.

"Happy birthday, Mort," I said as I stopped the motor and got out. "And what's the idea?"

Mort stopped squinting through the finder and looked up with a smile.

"Pretty nice, eh?" he said, "Now we'll be able to take all the pictures we want without borrowing—"

"Yeah," I cut in, "but what's the idea of taking pictures of a toy elephant at six cents a foot?" We always split the cost of film and I was a bit annoyed.

"Keep your eyes wide open," advised Mort, "and give your brain all the gas it'll take. You'll soon get the idea."

"Oh," I said, "animated movies, eh?"

"Ah," drawled Mort, "I thought it would seep through! Yes, that's what I'm doing, and this film came with the camera so if the experiment is a failure you'll lose nothing." This made me feel sort of silly for having snapped at him. "Now we'll make the elephant turn a somersault," said Mort, "after," he added as the phone rang in the house, "I see who craves conversation." He got to his feet and went into the house.

"Say, Dink," he said, coming back out again, "Mr. Keller wants to see us in his office."

Mr. Keller is the lawyer for the Hamilton Traction Company. He has always been pretty decent to us and every summer Mort and I take him fishing a few times when he can get away, up on Lake Mississauga. I thought that's what he wanted to plan now, but it turned out to be something a lot better than fishing. A lot better!

"Howdy, boys," he said as we pushed open his office door. "Come in and make yourselves homely!" But after we had flopped into chairs Mr. Keller lost his facetious air and began to shuffle papers around on his desk nervously.

"I have a job for you two," he began abruptly, "that I think you'll like. It's a job for movie experts."

Mort slipped me a wink and I wondered if *his* spine were tingling too.

"As you probably know," Mr. Keller went on, "a Mr. Norville Ramsay is suing the trolley company for $50,000 for alleged injuries sustained two months ago when a car started before he had fully alighted, thus throwing him to the street. He claims that his right leg is permanently injured as a result."

Mort and I nodded. That was all newspaper stuff. Ramsay was an old grouch who lived in a house by himself about four miles out of Hamilton, just off the Linwood road. He lived out there because it was cheaper, I guess; I think he's the worst tightwad that ever squeezed the breath out of a buffalo nickel. He had some sort of investment office in town but I don't think he did much business. A man with his disposition couldn't sell a bag of peanuts to a kid at the circus.

"I'm almost certain, though," continued Mr. Keller after pausing to bite the end off a cigar, "that there is nothing wrong with Mr. Ramsay except a desire for revenge."

"Revenge?" Mort and I hitched up our chairs in surprise.

"Yes," said Mr. Keller, tapping a box of matches on his desk, "vengeance might be a better word for it. You may not be able to recall that ten years ago when the company built that suburban line to Linwood the original plans called for a station that would have necessitated the purchase of two of Ramsay's lots. They decided at the last minute not to build the station. There weren't enough people there to warrant it and no development was predicted for years. Besides, Ramsay wanted too much for his lots."

That was news to us and we digested it thoroughly while Mr. Keller lighted his cigar

"Ramsay swore he'd get even with the company for not buying his land, although they hadn't promised to do so; and now I think he's trying to carry out his silly threat. It's foolish, you know, but it's rather embarrassing for my clients. They finally built the station two years ago and carefully avoided Ramsay's property."

We had certainly been fooled. if what Mr. Keller said was right. I had seen old man Ramsay several times during the previous few days hobbling around on crutches, and he seemed pretty badly crippled in his right leg. He had spent several weeks in the hospital too, and I didn't see how he could have fooled a doctor unless he had bribed one whose ethics weren't up to snuff.

"How badly *was* he injured?" asked Mort. "I thought—"

Mr. Keller slapped the top of his desk with an open hand and his teeth snapped down on the cigar like a steel trap. "*Everybody* thinks Ramsay is crippled!" he exploded, "But I don't!" Then he calmed down and looked Mort in the eye. "Ramsay is a crafty old duck; I know him pretty well. He *may* be crippled—I can't swear he isn't—but I have a strong hunch he's faking. However, I can't prove it except by the best evidence I know of—movies."

He paused and then went on slowly so that we'd get the full significance of what was to come next.

"I'm quite sure that if you get Ramsay in an unguarded moment he'll be walking as naturally as any of us. I have a lot of confidence in you fellows and I'm putting the fate of the case in your hands." He waggled a finger at us emphatically. "That's exactly what I'm doing. And if you do get a picture of Ramsay walking naturally and *carrying his crutches* I'll pay you one hundred dollars for it."

Wow, one hundred bucks! That would mean a projector!

"But," warned Mr. Keller, "remember that my hunch may be wrong, and that the pictures must show without shadow of doubt that Ramsay has been giving us the horselaugh."

He extracted a ten spot from his wallet.

"Here. This will buy the film and cover other expenses. You may have to buy some gas for Dink's coffee grinder. Now go to it, and—let's see, today's Tuesday,—I must have the pictures a week from Friday for the trial."

Back in Mort's room we talked it over.

"It's going to be a tough proposition at that," mused Mort. "The only logical place to get Ramsay is near his home. Nobody lives within half a mile of his place, and he'll probably discard the limp—provided he's faking—after he gets off the car or bus. I guess he's riding the busses these days!"

"Hmm," I said. That's about all I have to say when Mort gets to thinking.

"Anyway," he went on, "our worst trouble will be with the light."

"Light?" I repeated.

"Light," said Mort. "Judging from his office hours, Ramsay must leave his place around 7:30 in the morning and get back about 6:30."

"Bad time for taking movies, all right." I said. "What's the dope?"

"Well, the only thing we can do is wait until Saturday and get him when he comes home at noon; in which case we'll have to rush the film off in order to get it back on time."

"Six days are enough," I said.

"Ought to be. Now listen; Saturday morning we'll go out to Ramsay's place in your flivver, ditch it in a patch of woods and then hide ourselves in the bushes opposite his house."

"Okay, chief," I approved. "Anything else?"

"Yes. You'd better bring Bugs along."

"Bugs?" I said, puzzled. "What's the big—"

"The big idea is that I may need him. No, the fact is, I *know* I'll need him. . . Now, let's forget it and edit those new reels, eh?"

"All right," I said, knowing enough not to ask any more questions. You might as well try to get information out of a dead herring as Mort when he has an idea. So I just had to wait.

I thought Friday night would never come, but it did; and Saturday morning the sun was shining as brightly as ever. But along about eleven when I drove around to pick up Mort there were clouds in the south and it looked as though we were going to have a race for those pictures, Mort patted Bugs as he slapped into the seat next to me, but he didn't feel like talking.

"Let's go," he said.

It's only a short ride to Linwood and it wasn't long before we turned off the highway and went slowly down the road that leads by Ramsay's place. As we drove past the little two-story frame house Mort looked the ground over carefully, and just

a little way beyond I turned the car off into a patch of trees. We hopped out, made sure that the car couldn't be seen from the road, and then I started to tie Bugs up.

"Let's take him along," suggested Mort. "I have a hunch we'll need him."

Mort set the camera up on its tripod so that the lens pointed out over the top of one of the big rhododendron bushes, sighted through the finder carefully, and then tied one end of a long piece of string to the camera trigger. The other end he let drop to the ground. Then he wound up the spring motor, squinted at the gathering clouds, set the diaphragm, and finally dropped to the ground where I had been reclining in silence. Bugs was reposing nearby at the end of his leash.

"Now," said Mort, "pray that it won't rain before Ramsay gets here and that he doesn't suspect he will be seen by an eye that never forgets."

"But what's the plan," I said, "before I bust!"

"Very simple. Ramsay will probably get here on the bus that's due at 12:25. He's very methodical about that. When he comes down the road you get that affectionate pup of yours interested in his approach. When I say, "Now!" you let Bugs go out and play with him. Ramsay hates dogs—he's afraid of them—and I think Bugs will upset him so that he'll forget to limp unless he really can't help it. Thus we'll get a sort of before and after picture, see?"

I nodded. "Great stuff," I said.

"Bugs won't hurt him," Mort went on, "and as soon as Ramsay starts yelling, Bugs'll probably beat a hasty retreat, see?"

"I see," I grinned. "I also see that your thinking machine is about three days ahead of mine, as usual."

"No, no," protested Mort, "not three days; a week!"

From then on it began to get darker and Mort had to get up twice to open the camera diaphragm wider. His camera wouldn't take pictures in the rain and it began to look as though all our plans would be shot.

It seemed a week before we heard the far-off humming of transmission gears as the bus pulled away, telling us Ramsay had gotten off.

"Now get Bugs primed," said Mort as he craned his neck for the first sight of Ramsay, "and don't forget your instructions."

I untied the pup and pulled him close to my face which he tried to lick as he always does. I gave him a cuff on the ear and he laid quiet until Mort dropped down beside me again.

"Here he comes!" he said excitedly, "and what's more he's hobbling as usual!"

"Good!" I said. "That's the first part of the picture. But if he's hobbling out here in the country I'm afraid we're on the wrong track. Gee, I hope the rain—"

I stopped suddenly as Ramsay hove into our range of vision. Mort waited for a few seconds and then gave the trigger string a yank. As the little camera began clicking I grabbed Bugs, pointed his nose in Ramsay's direction, and began to whisper excitedly in his ear.

"See that man, Bugs? See 'im, see—"

"*Now!*" said Mort tensely.

"Go git 'im, Bugs!" I urged. "*Sic 'im, Sic 'im!*"

Bugs gave a little yip and bounded out towards Ramsay, wagging his tail and barking like fury. Ramsay saw him coming and stopped uncertainly in the middle of the road. Mort was watching closely with a strained expression, and the camera clicked faithfully on. A quick glance at the sky told me there was just enough light left for satisfactory results.

Bugs reached Ramsay, stopped short, barked twice more and then waited for the fun to begin.

"You keep off me!" cried Ramsay in a frightened voice, waving one crutch. This was just what Bugs wanted. He saw in that crutch, perhaps, a stick to be retrieved, and pranced around Ramsay barking joyously. But the crutch never left Ramsay's hand and Bugs was forced to try persuasion. In his own friendly way he gave a sudden leap and tried to kiss Ramsay on the nose. The impact made the man lose his balance and he sat down suddenly.

"Hey!" he yelled shrilly from a sitting position, "Scat! Git!"

(*Continued on page 421*)

"YEAH," I CUT IN, "BUT WHAT'S THE IDEA OF TAKING PICTURES OF A TOY ELEPHANT AT SIX CENTS A FOOT?"

THE RUSE *and* THE RING

The Comic Tragedy of a June Bride

By Epes W. Sargent

▲▼▲

Scene 1: Porch or doorstep of comfortable home. Jim is taking leave of Mabel very impressively. Evidently they are sweethearts. He kisses her. She enters house. He starts down walk.

Scene 2: A fence. Medium shot of cat walking along the fence.

Scene 3: The yard of same house. Bobby sees cat. Picks up stone. Throws.

Scene 4: The yard. Jim coming down walk. The stone takes his hat off. He turns angrily. Spots Bobby. Runs out of scene.

Scene 5: Another part of yard. Jim chases Bobby into scene. Grabs his collar. Scolds. Bobby defiant. Says—

Spoken title: "You can't spank me if you are going to marry Sis."

Return to scene 5: Jim thinks he can. He does. (There should be a bench or stump for him to sit on.) He releases Bobby. Exits. Bobby looks after him wrathfully.

Spoken title: "You'll pay for this!"

Scene 6: Clenches fists. He'll get even. (Note: He does not shake his fist after Jim.)

Title: The Fatal Day.

Scene 7: The yard. (Get a pretty background of shrubbery.) Jim and Mabel before the minister. Bobby, as page boy, very much ill at ease. Guests ad lib. Bobby still vengeful. Shoots baleful glances at Jim. Jim ill at ease. Takes handkerchief from pocket. Bobby looks down.

Scene 8: Closeup of wedding ring in grass. Bobby's foot slides in and covers ring.

Scene 9: Return to scene 7. Minister asks for ring. Jim feels in pockets. Consternation. Feels in other pockets. Grows feverish.

Scene 10: Closeup of Bobby, the picture of innocence.

Scene 11: Closeup of Mabel, looking very much distressed.

Scene 12: Closeup of Jim. Beads of perspiration. (Spray face with atomizer.)

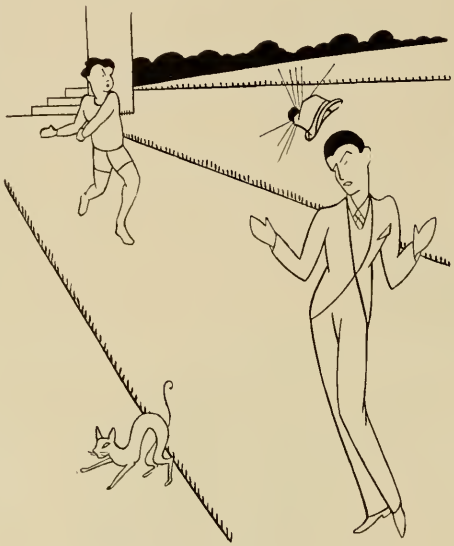
Scene 13: Medium shot of crowd, tittering.

Scene 14: Closeup of Mabel, crying.

Scene 15: Medium shot. Bobby looks at Jim and then at Mabel. His better nature is asserting itself. Undecided for a moment.

Scene 16: Closeup of Bobby's foot, pushing ring away.

Scene 17: Medium shot. Bobby "discovers" ring. Picks it up. Hands to Jim. Jim takes ring. Pats Bobby's shoulder. Ceremony proceeds. Iris out.



"THE STONE TAKES HIS HAT OFF"

Scene 18: Curb. Auto with chauffeur. Pam past crowd up the walk. Mabel and Jim in street clothes come from house. Mabel throws bouquet. They run down walk to auto, followed by rice and old shoes.

Scene 19: Curb. Change camera angle and shoot toward car. Bobby standing by door of car. Jim and Mabel enter scene from previous shot. Mabel kisses Bobby and enters car. Jim slips him a bill. Says:

Spoken title: "You saved my life, old chap."

Return to scene 19: Jim enters car. Bobby regards bill. Iris out.

Scene 20: Closeup of Jim and Mabel, either in car, on steamer or at railroad station, wherever you can get a good shot. Loving embrace.

Scene 21: Closeup of Bobby and the girl friend. Each has an arm about the other, leaving one hand free to hold an ice cream cone. He nibbles at hers. She nibbles at his. Bliss! Iris or fade.

The End.

NOTE: To obtain scene two, get a cat and a piece of fish. Put fish on fence out of camera range. Let the cat smell it. Take cat to fence on other side of camera field and out of lens range. When ready to shoot, release cat. No megaphone required. It might be well to make sure that the cat is hungry. Keep it from food for several hours before it will be needed.

This short all exterior scenario is adaptable to almost any location, and it can be filmed very simply with a minimum of properties and accessories.

In shooting this film story, be sure to follow the script exactly. Place the camera as close to the characters as possible, without excluding any of the essential action. Tell your friends, taking part, not to "act" but to imagine themselves in the situation outlined and to react as they would in natural life.

You can easily write other short film plots of this type. Build them about some particular location or property that you would like to feature. Make your plots as simple as possible and base them upon ordinary events. If you want your friends in the picture to act naturally and convincingly, avoid the bizarre and the unusual. Use only incidents that might easily happen in everyday life and then tell the actors to "be themselves."

Be sure that your plot is motivated. Note that in this scenario all of the actions of the characters are normally motivated. Bobby throws the rock because he sees a cat. He misses and knocks off Jim's hat. Bobby is defiant, as he naturally would be, and Jim spanks him as the result of justifiable irritation. Jim is shown as ill at ease at the wedding and consequently doesn't notice the ring fall out with his handkerchief. Bobby's ire at Jim, the wedding and the ring, unnoticed on the ground, complete the situation.

LIGHT *on the* SUBJECT

Clarifying the Amateur's Interior Lighting Equipment Problem

PART II.

By Russell C. Holslag

IN our previous discussion in May on the subject of interior illumination for the amateur, we considered in general the attributes of the two principal units available—the arc and the incandescent lamp. In addition, we investigated the conditions and learned certain precautions necessary in connecting our units to the house wiring system. Let us now in the same way give our attention to definite specifications which should be found in the apparatus itself. This may then help us in our decision as to the number and kind of illuminating units in which we are to invest.

At the outset we should assume that a certain amount of weight is necessary in order that the unit shall function properly and steadily. This need not mean a sacrifice in portability but should certainly mean that the apparatus is not flimsy in construction. In the case of incandescents a dependable tilting device for lamp and reflector should be provided.

Every lighting device should be provided with a substantial reflector of reasonably large area. The stand should be rigid when assembled and the feet should have a fairly wide spread to prevent tipping over. Most of the stands furnished are of the convenient collapsible type and the method provided for locking the parts in place should be dependable. In setting up the device, do not be in too much of a hurry when making adjustments. See that all the locking thumbnuts are tightly turned up. This precaution deserves special mention because it is very disconcerting to experience the sudden collapse of a telescoping rod in the midst of an action. In setting up the units, the connecting cords should be disposed of in such a way that they will not interfere with the action but will be accessible to the person controlling the lights.

The arc light, by reason of its added weight, should come equipped with a somewhat heavier stand than the incandescent. In the commercial product this will be found generally to be the case. The parts which control the carbon feed should be substantial and the mechanism for striking the arc should work easily. The enclosed metal parts of the arc lamp are generally lined with asbestos. The arc flame may be exposed or protected by a cover of annealed glass. To soften the outlines of shadows and to give a light of more uniform quality, a diffusing attachment may be provided. This consists of a screen or curtain of translucent material which may be attached in front of the light at will. A home-made diffuser may be cut from draftsman's tracing cloth. It is also possible to obtain an incandescent lighting unit provided with an etched globe lamp, giving a diffused light at the source. Diffusion will be found most valuable for soft lighting effects and in portraits and close-ups where softness is desirable. Remember, however, that whatever is interposed between the light and the subject will cut off some of that light.

The arc is lighted by "striking," or touching the tips of the carbons momentarily, then separating them to a distance of one-quarter to three-eighths of an inch, which is the length of the arc when burning. In operating the mechanism which strikes the arc, do not hold the carbons in contact more than an instant as this causes a partial short circuit, the effect of which for a brief time only is absorbed by the resistance with which the device is provided. Always use the special switch provided for turning on or off the arc light. Never make use of a socket switch or home-installed snap switch for this purpose. An open arc may be extinguished simply by *blowing it out* with a quick sharp breath. The arc lamps sold to amateurs will burn on alternating current (A-C) or direct current (D-C). The arc on A-C will have a noticeable humming noise, which increases as the arc lengthens. On D-C only a faint hum will be perceptible.

The candle type of arc on D-C is unsuited to long-continued burning, unless polarity is often changed, because the carbons tend to burn to uneven lengths. This of course is not the case on A-C. It would appear from tests that the arc on A-C is richer in ultra-violet light than on D-C. This

(*Continued on page* 398)

SPECIAL EFFECTS MAY BE GAINED BY THE PROPER PLACING OF TWO LIGHT SOURCES. (Note the Screen Used as Reflector.) *Photograph by Russell C. Holslag.*

CINE ILLUSIONS

Amusing Stunts for the Summer Cinemist

By H. Syril Dusenbery

EVERYONE enjoys the home movie show with its familiar faces and places, but. after a few reels are projected, the spectator becomes conscious of a certain sameness and, unless the pictures possess exceptional merit, soon becomes restless. To hold the attention and interest of the home movie audience the wise showman occasionally introduces an unusual scene or trick stunt —cine illusion is perhaps a happier term—to spice up his films. While these effects appear quite difficult to the uninitiated. many of them are surprisingly simple, once you know how. Of course. stunt shooting requires a little more time and care than ordinary movie making but it is easy and interesting work.

About the only well-known illusion in the realm of amateur movie making seems to be that of reversing action by holding the camera upside down while shooting the picture. When such a scene is cut off the reel and then turned end for end (to make it appear rightside up on the screen) everything appears to move backwards. As old as this stunt is, it never fails to bring a laugh if it shows an appropriate subject. If you have never tried it. you have missed a great deal of fun. Pictures of rapidly moving traffic, objects being broken. swimmers diving into the water with a big splash, articles rolling down an obviously steep hill, and paper being torn or burnt are but a few of the many things that are very amusing when run backwards.

Another mysterious effect is produced by stopping the camera in the midst of an action while some one steps in or out of a scene, thus giving the effect of a magical appearance or disappearance. Substitutions of articles while the camera is stopped. a dog for a cat. for instance, give very startling effects on the screen. Despite the fact that the modus operandi is fairly obvious, this stunt offers such wide variations that it never fails to excite comment.

Of the lesser known stunts to try with your camera, one of the simplest is accomplished by placing it very close to the ground. on a stool or small box. and having the subjects run up to it and jump directly over it. The effect thus produced when the film is screened is that the subjects run forward and jump into the air and vanish. A variation of this effect, one that will give your spectators a real thrill, is made by placing the camera just off the ground in the middle of the road and letting an automobile drive directly over it after the camera has been set in motion. The car will clear it nicely without harm and produce a very startling effect. The camera should be placed as far off the ground as will enable it to clear the machine and should point slightly upward. The auto should start from a point well in the background and rush directly over the camera. If this effect is new to you, you will find it worthy of a trial.

WITH A DISTORTING LENS THE FAT APPEAR LEAN AND THE TALL APPEAR SHORT

A distorting lens. now available, is a clever accessory that lends itself to many uses. With it the fat appear lean and the tall appear short, which is an amazing screen contradiction. Perhaps you have never realized there are other easy means of producing such startling effects. Did you ever look through the bottom of a common jelly glass or tumbler? Try it. Also look through its sides. It should not be too thick a glass, for then the light will be so diffused that it will not be suitable for our purpose. The average straight side tumbler, free from fancy decoration, will distort a scene just enough to produce a weird effect. Try holding such a tumbler in front of your camera. Shoot a scene through the bottom of the glass, slowly revolving it at the same time. Be careful not to allow the direct sunlight to fall on it. Also try shooting a scene through a glass filled with water. Glass objects such as crystal balls, paper weights, and plain glass dishes, all obtainable at the five and ten cent store, when held in front of the lens of your camera will produce a variety of unusual and comical effects.

You are doubtless familiar with the fact that the illusion of the ground tipping or swaying can be produced by tipping the camera. Shooting interiors while tipping the camera slowly from side to side suggests that the picture is taken aboard ship. A very comical effect can be obtained by having a person lean as far as possible to one side and then the other, while you tip your camera to correspond, so that at all times your subject appears to be vertical when seen through the view finder. In other words, as the subject sways from one side to the other, the camera should follow in the same direction as if they were firmly connected. If correctly done, the screen effect will be that of the ground tipping under the feet of the subject. This very startling effect must be seen to be appreciated.

If a person crawls on his hands and knees with the camera at a position directly over him. pointing straight down. the illusion produced is that the subject is crawling up the face of a vertical wall. If a paved brick street is crawled upon and the camera properly located overhead, it will appear on the screen as a smooth brick wall. The camera must be well above the subject and no other objects should be in the field of view. It is essential that the camera point straight down or the effect will be ruined. A wall or a room can be imitated on the floor by laying wall-paper down and placing

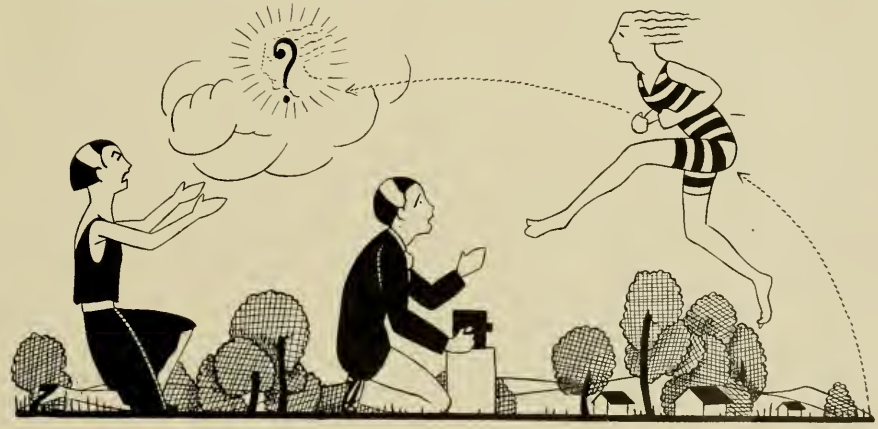
pictures on it appropriately. Then, if the subject crawls over it, the effect will be very funny. A little acting on the part of your subject to make it appear that he is having great difficulty in crawling will add to the effect. For such scenes, the camera may be mounted on a tall ladder and the shooting done from such an angle that no part of the ladder is visible. It is not difficult to make this reproduction of a wall on the floor so that even the closest observers will be deceived. It is often done in professional comedies. Let a child crawl on it, or a dog walk on it. Try rolling a ball on it. You will even surprise yourself with the effect thus produced.

A fascinating futuristic effect can be produced by shooting a moving subject through a triangular tube of mirrors. This is a modified form of an old toy known as a kaleidoscope. A cheap mirror should be cut into strips about two inches wide and eight or nine inches long. Three of these strips, with the reflecting surfaces inside, should be bound together to form a triangular, prism-shaped tube. The picture is shot through this tube while it is slowly revolving. The subject should be in motion and have a very strong light thrown on it. The best results are obtained when the camera is fairly close to the subject. Before using this device, it is well to do a little experimenting with it by holding it before the view finder instead of in front of the lens itself. In this way you can get a better idea of how the finished picture will appear. This stunt has been used frequently in Hollywood of late to produce futuristic and cubist effects.

The so-called moving "art title" is usually made by double exposure. The moving scene that forms the background is made with one exposure and the letter that forms the title, with another. Few movie makers know, however, that a very effective moving art title can be made with a single exposure. A large piece of clear celluloid is used for this purpose. Large sheets of this material are easily obtained from dealers in artists' supplies or at automobile accessory stores. The title is made by sticking gummed paper letters on the celluloid and shooting a suitable moving scene through it. The celluloid sheet should be held as far from the camera as possible without its edges becoming visible. It is to be held taut and in a vertical plane. If the letters on the celluloid are in sharp focus and the moving background slightly out of focus, a very effective title will be produced that will excite the admiration of your spectators. If ordinary reversible film is used, it should be slightly under exposed for best results.

SHOOTING INTERIORS WHILE TIPPING THE CAMERA SUGGESTS THAT THE PICTURE IS TAKEN ABOARD SHIP.

If you are fortunate enough to have a large window close to the ground, through which you can shoot some scenes, you should not fail to take advantage of it. A glass door opening into the garden or even the glass door of a closed automobile will do. The glass should be well polished so that its presence can not be detected. Take a close up of a person through the glass. His nose and forehead should be barely an inch away from it. Suddenly he presses his nose and forehead against the glass. An unusually funny effect will be produced. Few will guess the reason for the comical flattening of the nose. You will also get a rise out of your audience if you shoot a picture of a person sprinkling the garden, who without warning suddenly turns the hose straight towards the camera. The stream will, of course, hit the plate glass. When projected on the screen, few spectators can resist the temptation to "duck" when they see the water apparently coming straight towards them.



BY THIS METHOD THE SUBJECTS RUN FORWARD, JUMP INTO THE AIR AND VANISH

FILM-FLAM

Edited by Louis M. Bailey

Machinal

FOR those amateur producers to whom applause is the sweetest music it is our privilege to announce a boon. Never again need they survey an empty living room dejectedly when the passion to project is on them. For what difference will it make now whether there is an audience present or not? A Chicago acoustical expert is reported to have perfected an applauding mechanism which will solve every applause problem, great or small. By means of it you can control the applause yourself. You can have it only at those moments when your most beautifully photographed scenes appear, or, if you are just a trifle egotistical, throughout the entire reel.

It has long been a custom in the commercial theatre to hire applauders or claques to start the desired clapping at the proper moments. We do not know whether this custom has carried over into home projection shows or not. but we rather imagine that its equivalent has lain in asking true and tried friends (and how tried they have been) upon whom one could invariably depend for approval, no matter how overexposed the film. This new device makes such a handpicked audience unnecessary any longer. It will now be possible to invite one's worst enemies, as even their hisses can be satisfactorily drowned in the paeans of mechanical praise.

"AW, BE A SPORT, ANNA! I'LL BET YOU'RE JUST AS GOOD ON CLOSEUPS AS YOU ARE ON CUP CAKES"

All that is necessary, we understand, for this great innovation is the phonographic record of assorted applause. It is hitched, just as the home talkie machines, to an amplifier or amplifiers. The press of a button causes a mild ripple of clapping. A more emphatic push will start the house rocking, "bringing down the roof," as the theatrical saying goes. Or, if it is desired, several amplifiers can be distributed in different parts of the room and the source of the applause varied at will. This might be the part of wisdom, else those of your audience near the single amplifier, instead of watching the picture, might spend most of their time watching each other's hands to see who was making all the noise.

Improvement?

IT'S a hard choice between the talkies and the old lady who reads titles aloud, always with emphasis on the wrong words. However, there is some comfort in the knowledge that the presence of one will automatically eliminate the necessity for the other.

Everybody Wins

IMAGINE the relief of the neighbors when the following want ad appeared in *American Photography*:

WANTED—CINE CAMERA WITH 3.5 or 1.9 lens. Have York Tenor Saxophone, case; York Alto Saxophone, case; both silver, new pads, mechanically A1. Want to trade one or both for cine outfit.

Nevertheless we wager the gentleman will be buying another ear twister when it becomes possible to record his own "Home Saxies."

"DON'T FORGET TO CATCH THAT DETERMINED EXPRESSION ON MY FACE!"

GETTING DOWN *to* BRASS TACKS

Another View of Amateur Film Trends

By Dr. Kinema

AS a matter of fact, exactly what is it we amateurs are aiming at? Are we trying to make better photoplays than the professionals? If we are, we are beaten before we start. We have not the acting talent, the casting opportunities, the equipment, the money nor the time to give it.

Some of us appear to think that we can make up for these lacks by having recourse to the weird, the unnatural and the unwholesome. But be this exotic fever dream stuff ever so brilliant in conception and photographic technique, and some of it is both, it can never get us anywhere worth while. All of which dicta is the result of attending an ultra smart amateur screening the other evening. There was only one film shown, but it was plenty. It absolutely took the cake when it comes to conception and photographic technique, but without qualification it was the most exalted example of the fever dream stuff that has yet been produced, as far as my knowledge goes. The effect upon one distinguished member of the audience is worth recounting.

This ultra-ultra modern amateur film was screened before an ultra smart group the other evening and I got more kick out of it than I have extracted from anything since my projector was made to run quietly. The business was pulled off by our cinematic intimates, Will and Marion. They had a house full of smart people to see the film, one of whom was an uncle of Marion's. Uncle was a judge, elderly, rather stern looking, inclined to be non-communicative and detached. The inexperienced would consider him critical, disapproving and high-hat. But the experienced saw through this exterior and guessed the old chap was out of his element in a group of very smart people. I hungered to tempt the old chap into a discussion of some daring question.

Uncle had not the slightest idea in the world what the excitement was all about. Somebody dug it out of him

"UNCLE WAS A JUDGE, ELDERLY, RATHER STERN LOOKING, NON-COMMUNICATIVE AND DETACHED"

"AS THE LIGHTS WERE TURNED UP, THE CHATTER OF POLITE DISCUSSION BEGAN"

that he went to the movies once in a while, but it was painfully evident that to him the movies just moved and that was about all there was to them. I began to wonder vaguely as to this old gentleman's probable reaction when the vastly modern amateur film to be shown got going. I had seen it before, so I knew what was coming.

Finally it came time to take seats. I forgot all about the Judge, what with the excitement over realizing how smart the amateur cinema was becoming, and getting the goat of my better half over her chances of fainting from terror half way through the show. The picture began and silence fell. There is one thing we must concede to these fever dream things, and that is, they absolutely command their audience. Nobody squirms, whispers, coughs or makes a sound. It might be argued that this signifies general approval. It does not. Just listen.

Possibly five minutes of the most profound silence and nervous tension prevailed, when my attention became attracted to a man's head down front twisting around. I recognized the Judge in the dim light. Something appeared to be bothering him. First he looked hard at the neighbor on his

(*Continued on page 421*)

AMATEUR CLUBS

News of Group Filming

Edited by Arthur L. Gale

First State Prize

AT last MOVIE MAKERS records the successful conclusion of the first step toward inter-city and inter-state amateur film competition. There are three "firsts" in this story: there is the first state competition: there is the first joint amateur movie club meeting: there is the first prize which has already been awarded.

The Amateur Motion Picture Club of New Haven went en masse and en "bus"—specially chartered for the occasion — to visit the Amateur Motion Picture Club of Hartford, in order to determine who should hold the first prize for a general amateur film in the state of Connecticut. This was done April 17, the event including a complimentary dinner to the New Haven visitors by the Hartford group at the Hartford Golf Club, speeches by guests and the competition itself.

Hiram Percy Maxim, president of the Amateur Cinema League and president of the Hartford Amateur Movie Club, won first prize with his film, *The Sea*, a study of sea moods and beauty. Irving Tier, of the New Haven Club, member of the Amateur Cinema League, won second place with *Maple Sugar*, a film descriptive of the processes of extracting this succulent product. Mr. Maxim won third place with *Winter*, a film showing the moods and scenery of that season.

Judges for the occasion were Messrs. Morris, Goebin and Lewis of the Hartford Club. Messrs. Russell, Nicholas and McLachlan, for the New Haven group and Roy W. Winton, managing director of the Amateur Cinema League. Colonel Winton and Arthur L. Gale, the League's Club Consultant, were guests of the joint clubs and bore League greetings.

The Connecticut finals were continued at a meeting of the two clubs in New Haven, May 11, but this event occurred too late to report.

Metropolitan Meeting

THE last meeting of the Metropolitan Motion Picture Club, the newly organized New York City group, was held in the main exhibition room of the New York Camera Club. The program featured an informal address by Professor Carl Louis Gregory on current problems of the amateur cameraman, including practical information on interior lighting, the use of filters and a description of the work now being done on his all-purpose printer, followed by the projection of an interesting film printed in his laboratories.

BONZABAR THE BEGGAR
Effective Character Work by Richard de Ferle Marks This Latest Film of the Little Screen Players (Boston).

H_O, an experimental film, showing the movement and reflections of water under many conditions, produced by Ralph Steiner, club member, was next screened and through the courtesy of Educational Film Exchanges, Inc., *Pictorial Composition*, produced by Robert Bruce, well-known scenic cinematographer, was also projected. A lively question and discussion period finished the program. Over one hundred and fifty were present at this meeting, presided over by Dr. Raymond L. Ditmars. Through the courteous cooperation of the Camera Club, future meetings will be held in the main exhibition room of its quarters.

Film History

THE film record of the inauguration of President Hoover, produced by the Washington Cinema Club, is an example of a well organized and worth while club activity. At the January meeting it was decided that the club should make a film of the inaugural ceremonies, and plans were laid well in advance. Space in the photographers' stand and arm bands, permitting members to work on the curbs along the line of march, were secured. 260 ft., 16 mm., were taken of the ceremonies and the march. Then the film was developed by club members. The finished reel was the first to be screened before members of the White House Photographers' Association.

Club members H. B. Dellett, Barry Mulligan, Landon V. N. Burt and J. T. Lokerson acted as cameramen on the project and Mr. Dellett handled the processing. Prints have been furnished each member at a nominal cost and a print has been contributed to the Club Film Library. This film in its completeness and excellence of photography equals any newsreel of the event that we have seen.

At a recent club meeting, *Narrow Paths* and *And How* were screened and a demonstration of Vitacolor was given. Members are now working on the club's first film story, the plot of which will be announced later.

Oldest Producers

ALTHOUGH inactive for some time, the Little Screen Players of Boston, oldest of the amateur producing units, has retained organization and members. The club renewed production recently with the filming of *Bonzabar the Beggar*, 1000 ft., 35 mm., submitted to *Photoplay's* contest. The story, written by Jabez Wood, tells of a crippled beggar who, under the hallucination that his benefactor, Dr. Credo, and not himself, is crippled for life, kills the doctor to save him from the years of suffering that Bonzabar, himself, has experienced. The well planned continuity

was written by William V. Burnell and the picture was directed and photographed by Herbert F. Lang. In the cast of two, the beggar is played by Richard de Fole and his benefactor by Malcolm L. Harvey, both veterans of the Little Screen Players.

Canada to the Forefront

THE recent organization of the Regina Amateur Cinema Club in Regina, Saskatchewan, brings the amateur cine club movement to Canada for the first time. The twenty members of the new club will have laboratory and studio facilities at their disposal and camera work on the first production, planned to run 800 ft., 16 mm., has already been started.

W. H. Bird has been elected president; Archie Murray, vice-president; P. M. F. Bird, secretary-treasurer; Frank Holmes and Leslie Baines, cameramen on the first production. Through the cooperation of Regina newspapers the club has arranged for a series of weekly articles on amateur movies.

Electricians Produce

THE Hawthorne Photographic Club in Chicago, Ill., has announced a scenario idea contest to select the story for its first production. The contest is open to all members of the Hawthorne Club which is made up of the employees of the Western Electric's Hawthorne Station in Chicago. The first production is to run 300 ft., 16 mm., and will be made available to other clubs. At a recent meeting *Fly Low Jack and the Game*, production of the Rochester Community Players, was screened and greatly enjoyed.

MAKING NATURE A MEMBER OF THE CAST
Beautiful Locations Are an Integral Part of *Avarice*, Production of the La Jolla (California) Movie Club.

New Club Stunt

THE last meeting of the Cleveland Movie Club featured the screening of *Our Hero*, production of the Newport News High School Movie Club, *The Village Blacksmith*, a humorously titled and seriously filmed comment on the passing of the horse, produced by Douglas Campbell, and *The Mystery of the Can Opener*, produced by Jo Ramsey. The latter two films, both the work of club members, were produced from subjects drawn at random at an earlier meeting. Each member pledged himself to present the club with a film of not less than a hundred feet in length, based upon the subject, thus chosen by lot. R. L. M. McNelly, secretary, reports that the hilarity at the screening of these films almost broke up the meeting and he recommends the idea to enliven the meetings of other clubs. A demonstration of makeup by Mrs. Alva Leo and film tests of various types of makeup concluded this varied program.

A MAKEUP CLINIC
A Helpful Series of Tests Was Recently Conducted by the Cleveland (Ohio) Movie Club.

Full Schedule

PLANS of the Cinema Club of Toledo, Ohio, call for two productions to be completed this summer. The scenario for the first, a light mystery drama to run 100 ft., 16 mm., has been written and camera work will begin this month. With the experience of this production behind it, the club plans to film a newspaper story with the cooperation of a Toledo daily. This picture will illustrate the

(*Continued on page 414*)

MINIATURES *and* MODELS

Their Preparation and Use

Second of a Series of Articles on Trick Photography

By Fred Waller

DON'T let a professional "trick photographer," like myself, discourage you because he wrote an article about six weeks work on a cyclone.

There are a great many trick effects that can be done simply and some of the most dramatic illusions have been produced in an hour or so with no specially built apparatus or props. The thing that counts most in trick work is imagination. The amateurs with an interest in this work, given the fundamentals and a little time to work them out, will outstrip the regulars in the variety, ingenuity and originality of their trick illusions.

The public, which knows nothing about cinematography, likes to hear about the special stages, the staffs of technicians, the wonderful apparatus, et cetera, used by the producing companies, and consequently the publicity departments feature only this side of trick work. Allow me to repeat again, *don't let all this discourage you.* The amateur has advantages that in my opinion more than offset the special apparatus and assistants the professional has to work with.

First, the 16 mm. camera uses a shorter focus lens than the 35 mm. and provides greater focal depth at close range. That means you can get objects in the foreground and background of a miniature more sharply defined. These lenses also work at larger apertures, so that you need less light, which is an advantage.

Second, you do not have to rush a trick sequence through to meet a release date or have the thorn in your side that you are delaying a production unit with an overhead of three or four thousand dollars a day.

Last and not least, you are not bound by the tradition of an industry or the temperament of a director who, as some still do, thinks that an inexpensive scene can never be satisfactory.

Models and miniatures are one of the important branches of trick work and make possible scenes you could not otherwise secure, so we will start at the beginning with the scene and describe other effects in articles to come.

The first consideration when working with miniatures is to start thinking in scale. You must think of everything you use as belonging to a Lilliputian world built in the particular scale you are using.

The normal lens height in taking actual scenes is five feet. If you are photographing a miniature built one inch to the foot your lens center should be five inches from the ground or floor level of your set. If the set is one half inch scale your lens should be two and one half inches from the floor, and so forth.

The place where many workers make a mistake is in not keeping the small objects of a set true to scale; for instance, a two story cottage in one half inch scale would be ten inches high; the cross bars in the window sash should be only one forty-eighth of an inch to one thirty-sixth of an inch wide. The grass blades should not be more than one twenty-fourth of an inch long; the shingles, one sixty-fourth of an inch thick and lapped one fourth of an inch on the roof. Your first reaction may be, where am I to get such small materials to work with? The answer is all around you, if you will look with an open mind. For the window, a sheet of transparent gelatin or celluloid ruled in Chinese white with a pen is good. For a cut lawn, a cloth of velvet or velveteen does well, and for the shingled roof, thin bristol board cut in strips and then grooved with scissors on one side to represent the individual shingles is ideal.

A regular draftsmen's scale rule, which can be purchased at any stationery store, will give you ten different scales from three inches to the

(*Continued on page* 406)

AN ENORMOUS HOLLYWOOD STAGE DEVOTED ENTIRELY TO TRICK PHOTOGRAPHY

Photograph Courtesy American Cinematographer

EDUCATIONAL FILMS

News of Visual Education in Schools and Homes

Edited by Louis M. Bailey

▲▼▲

L. of N. Sponsorship

UNDER the direction of the League of Nations, the International Educational Cinematographic Institute has been organized and is now actively functioning for the purpose of creating a world wide collaboration among those interested in the aims of educational and scientific cinematography.

Dr. L. de Feo, head of the Institute, which is housed in the Villa Medioevale Torlonia in Rome, announces the publication of a review which will regularly report the progress of visual education in the various countries where this new teaching adjunct is employed.

MOVIE MAKERS subscribes heartily to the purposes of this new agency and its activities will be recorded from time to time in these columns.

Teaching Talkies

BELIEVING in the increased importance of the motion picture in the educational field since the advent of the talkie, the Western Electric Company has organized a Department of Educational Talking Pictures with F. L. Devereaux, vice president of the Telephone Securities Company, as its head.

Hitherto Western Electric sound equipment has been confined to theatre use but the company looks forward to its early extension into wider fields and will foster development of the educational talking screen.

Unity Through Talkies

THE opinion that the movies as a leveling force will accomplish much which no other medium has so far successfully coped with is further supported by the prediction of Professor John H. Muyskens, University of Michigan, who says that America's speech will be uniform throughout the land in twenty-five years if talking pictures continue to develop at the present rate of speed. Through this new movie miracle, he declares, the southern drawl, the eastern clipping of words, the broad "a" of Boston and the provincialism of middle western speech will disappear under the tutelage of the picked voices of the talking screen. Professor Muyskens also believes that the resultant uniformity of speech will break down sectional differences and, in further unifying the United States, be a major asset to national progress.

History Via Movies

RECOGNITION by Great Britain of the power of motion picture propaganda has taken form in the production now underway of twelve, two reel talkers based on Owen Wister's book, *A Straight Deal*.

The pictures, produced by Greater Union Films, Ltd., and to be released through Educational Film Exchanges, are designed to present in a fair manner controversial historical episodes involving the United States and Great Britain, with the aim of alleviating misunderstanding between the two nations.

Movie Museum

WITH the establishment of a museum in Hollywood for the preservation of objects and sets used in celebrated pictures, the movies take on another interesting educational aspect.

A number of exhibits have already been entered, including the quaint wagon used in *The Gaucho*, bones of a dinosaur from *The Lost World* and the chariot from *Ben Hur*.

Harry Crocker is founder of the institution.

Government Talkies

PRODUCTION of talking movies will be begun by the United States Department of Agriculture during the current season, and, if present plans are carried out, one or more all-talkie short features will be ready for presentation at the livestock shows next winter.

For the present, production of talking films will be limited to short specials for such occasions as the National Dairy Show, where facilities

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THE BEN HUR CHARIOT IS ONE EXHIBIT OF THE NEW MOVIE MUSEUM

Photograph by Metro

A MINISTER *As* MOVIE MAKER

By Helen Lockwood Coffin

"AND THIS IS HOW IT WORKS"
The Rev. W. H. Stockton and Some of the Young Movie Fans of His Parish

BOYS and their dogs: girls and their dolls; babies; building activities: our fishing industry; The Exchange Club; the Woman's Club; high tides and oil field fires; yacht wrecks and races; Memorial Day for Seafarers: a rum raid; basketball on the school grounds—these are a few of the local reels which Rev. W. H. Stockton, an amateur movie operator, has used as tools in the social service of the Community Methodist Church in Newport Beach, Calif.

His is a peculiar field: two tiny little resort towns three miles apart, directly on the open and public beach of the Pacific Ocean: the Mecca of countless thousands during the summer, the all-the-year residence of a few hundreds. In each town he has charge of a chapel and divides his time between them. All told, the actual membership on which he can depend is thirty-five people. Week-ends all through the year bring the crowds of itinerant pleasure seekers. Fishing, boatbuilding and renting rooms and houses to the visitors are the main industries. Sunday is the great day for business and pleasure. Most of the property owners live and vote elsewhere. Recreation is the end and purpose of almost every man, woman and child in the place. There are few common ties, little community spirit, to bind the people together. Shifting like the sands on the shore, casual, gay-hearted, holidaying, it has been a problem to develop concerted interest and concerted action.

When he first was appointed to this parish two years ago, Mr. Stockton found very little organized social activity for the community in general. There were two woman's clubs, an Exchange Club, a chamber of commerce, a yacht club; but these were more or less limited in their appeal. There were Boy Scouts and Girl Scouts, but neither group touched all the youngsters. He had been a Scoutmaster and also specialized in other ways in the work with young people. His experience had taught him that one of the easiest ways to reach them was by moving pictures, and since he knew that older people are merely boys and girls grown tall, he conceived the idea of trying what a series of weekly picture nights would do for them.

A former parishioner, who had lost her two sons by death, had given him an outfit as a memorial to them—a camera, a projector, a screen and various accessories. He began at once with what he calls a weekly "community social night" in each church. These are continuing their successful appeal even now, after a "run" of unbroken weekly appearances for over two years. He rents a few reels, usually planning on having a travelog, always a comedy, sometimes a scientific, or other informative picture, and once in a while a "straight" story. But his mainstay in the social service field has been his locals.

Whenever anything happens in his territory, Mr. Stockton and his movie camera are on the spot at once. Twice the oil refinery staged a spectacular night fire and he caught some thrilling views. In January of succeeding years unusually high tides inundated the boardwalk and streets, washed out the jetty and wrecked fishing barges and yachts. Mr. Stockton's film caught all. When a new building is projected he gets a shot of the old building or the open space where the new one is to go. From time to time he takes pictures showing the wrecking of the old and the growing of the new, of course featuring the workmen, the owners, and all responsible for the improvements. Every local celebration is recorded. Every celebrity who comes to town gets his picture taken. Every local organization takes its turn in the limelight. The church societies and their meetings are, of course, often recorded. In fact, local history is caught and held in the records while it is making.

There is sound psychology in this. The chief interest of mankind is man. Every one of us is particularly concerned with the things he does and has part in, and is fascinated when he has a chance, such as these local films give him, of seeing himself in action. When it is announced that such and such local scenes will be on the screen, every man, woman and child

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Shooting in Shanghai

Notes on the Cinematic Thrills Abounding in Topsy Turvy China

By Robert Lang

CINE SETTINGS
Above: A WATER SHRINE
Center: A RIVER GIANT
Below: A BOULEVARD CAFE

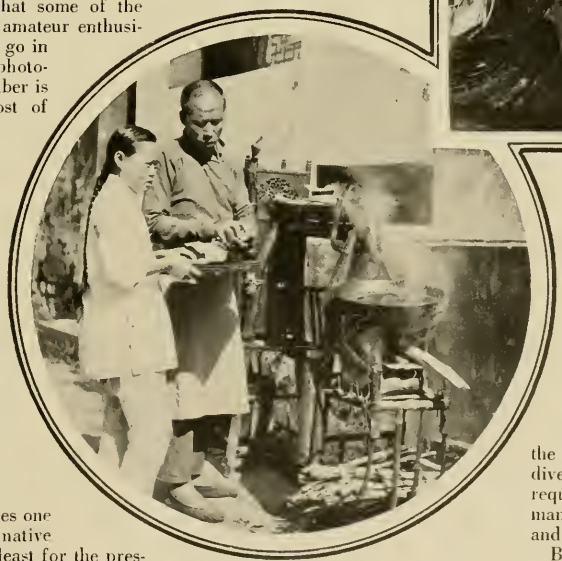
OUR Maker must have had the amateur cinematographer in mind when he created China. You only need to step out into the street to have life unfolded before you in such contrast to that we Americans are accustomed to that the question becomes not one of what to take but rather one of restraint and decision as to what not to take. Not even that bugbear of the amateur, "continuity," need worry him much. Is not life in the East one continuity after another? The amateur may keep all the commandments laid down by the various makers of movie cameras for the successful operation of their instruments but there is one he will surely forget about and that is not to use up too much footage on any given subject. It just can't be done. one forgets all about it.

It is quite true that some of the growing number of amateur enthusiasts in the Far East go in for the filming of photoplays, but their number is limited indeed. Most of them devote their energies to the taking of native scenes.

It should not be implied that the Chinese are easy to photograph. They have that instinctive fear of the camera common to all primitive people. Also they often resent an intrusion. One must catch them unawares which only adds to the joys of the hunt.

To get real pictures one must go into the native quarters, which, at least for the present, is hazardous. If it be in the afternoon you may find a dandy strutting about holding in his uplifted hand one or sometimes two or three bird cages, displaying to all who may see and hear that his pet lark is the best between Szoochow and Hangchow.

Or one may get a glimpse of the age old Punch and Judy show where the spectators are even more interesting than the show itself. On the next corner there is a Chinese temple. Do you want to see life? Well there it is, unfolded before you. A houseboat trip may become a revelation. In Shanghai they can be hired by the day and there is no pleasanter way of spending a few days than on board one of these comfortable craft. Sailing along peacefully in the many waterways is an experience indeed.



Photographs by Robert Lang

And to complete a record of the different kinds of boats and their diverse means of locomotion would require much time and the use of many a roll of film. But both time and film would be well expended.

But even the treaty ports like Shanghai offer much, especially in

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THE CLINIC

Edited by Russell C. Holslag

June Filter Effects

AS the Spring season advances and the activity of nature everywhere becomes more and more apparent. the amateur is moved to respond with an increase in his own film activities. Consequently a few definite suggestions appropriate to the time might be in order.

Nature's settings are often so beautiful as still pictures that we are tempted to shoot scenes that on projection appear one after another like

a series of lantern slides. Try to avoid this. The motion picture is a record of motion; let us make it justify its purpose. It is not difficult to do this, for nature is full of movement in late Spring. Wind and water are unfailing sources of interest—a tumbling cataract. shot through the trees; waves breaking into spray on a rocky shore; a country glade with trees and bushes set in movement by the breeze; the sun casting moving shadows on the grass. If we see a distant view that is irresistible, let us frame it with the nearby moving branches of trees. We will thus impart life to the scene and will give a real impression of depth caused by the contrast between the near and far objects. We should focus carefully on the distant view. for if the near details of our frame are slightly out of focus no harm is done.

One of the most beautiful effects in nature which is frequent at this time of the year is the sight of huge shadows of clouds moving across a distant mountainside. Here is an opportunity for motion together with the grandeur

of a distant view. We know that nearby shadows are more apparent and offer more definite contrast than do distant ones. Objects even at several hundred feet from the camera will be sharp, but very distant objects are apt to be dulled by intervening atmospheric haze which is always present to some extent. The effect of this haze is to reduce contrasts in distant ob-

jects and will cheat us of our shadows if we do not take steps to prevent. The effect of haze is more apparent on the film than to the eye. It consists of particles reflecting blue and ultra-violet rays to which the emulsion is especially sensitive. In this way it interferes with details of the distant image. To make our distant shadows plainer. therefore, we may place before the lens a filter which will absorb this unwanted light. or as we say, "cut through" the haze.

Such a filter is the well known K-1 or, better. if the light is bright, the K-2. Panchromatic film will be found to give the best results and

should be used in this work. With this film and the K-1 filter we increase our exposure 1½ times that required without the filter as indicated by a good exposure meter. With the K-2 filter. which is preferable for better color correction. we increase the exposure to three times normal. Wide-open stops will be unnecessary in the brilliant light of June; they should not be used. Filters at present are held before the lens in convenient mounts attachable to the lens barrel. A lens hood or sunshade should be used with the filter if possible, especially if the sun is not directly at the cameraman's back. Beautiful effects are often secured with the sun at the side or even toward the front. If our camera has a half-speed attachment, it will be a great aid in making the action of slow moving clouds more apparent. Besides this, half speed will allow us to make use of the desired smaller stops even when using the filter.

Vote on This!

THE League has under consideration an idea which it desires to submit to its members. Briefly, the suggestion has been made that we provide some means whereby members may show that they are identified with the Amateur Cinema League. This identification might take one of the three following forms: (1) A small lapel button bearing the letters "A.C.L."; (2) a tag which may be attached either to camera or apparatus: (3) a small metallic sticker which may be affixed to business or personal stationery at will.

Having outlined these suggestions briefly, we would very much appreciate our members' reactions. Please write the League what you think.

The First Step

THE officers and directors of the Amateur Cinema League are very happy to report to the amateur movie world that the Tariff Bill. as reported to the special session of the United States Congress by the Ways and Means Committee of the House of Representatives, contains a provision whereby amateur films of all widths, if exposed on American manufactured raw film in countries other than the United States. whether developed or not. may enter the United States duty free. This is rightly subjected to the limitation that these amateur films shall not be used for commercial purposes and to the further limitation that proof of the identity of these films as of American manufacture shall be established under such rules as the Secretary of the Treasury shall set up. This wise legislative provision is designed to give amateur movie makers the privileges now enjoyed by still photographers. The Amateur Cinema League has undertaken this relief for amateurs in general, has made the

proper appearances before the Ways and Means Committee of the House of Representatives and will do all that it properly may to aid the passage of this legislation. Progress will be reported in the Clinic from time to time. All amateurs should watch the progress of the Tariff Bill with a personal interest as it contains this legislation for their especial relief.

FIRST AID *for* AMATEUR · ACTORS

A Guide for the Beginner Who Wants to Get the Most Out of His Cine Camera. How to Register Surprise and Other Emotions---Including Loss of Self Respect.

Drawings By Alan Dunn

Start like this

Now inhale

Expand right auricle

Find a dictionary and look up auricle

Coordination of mind and pivot teeth is essential

This is the way they get paid for doing it in Hollywood

Remember this one—it can also be used in sneezing

Maximum intensity of astonishment. Beginners are advised not to go any further than this

The facts of life must be faced clearly

Be careful—this is not a tragedy—yet

Relax. Your career has only just started

Now it's all over—the film, we mean

PURE *or* SYNTHETIC?

A Common Sense View of the Question of Cinema Art

By Kenneth W. Adams

▲▼▲

THE question has been often asked, *Does the motion picture offer a new art medium?* And, it has been added with a smile, a *true*, not a *synthetic*, art medium.

What is a true art? Since we use words to express our thoughts here, let us understand what the word "art" means. *Art is the skillful and systematic arrangement or adaptation of means for the attainment of some end.*

The word "means" in this sense is a plan of procedure, ways and means, or manner, of arriving at some end. The "means" have always been in existence, but only as man's mind developed was he able to utilize them. In other words, then, the creators of the seven arts — Architecture, Sculpture, Painting, Drama, Poetry, Dancing, and Music—used something that was there before they had the power to grasp it.

That takes us back a long way. Where was the beginning? Since art was created by man, would it be wrong to say that its very roots were imbedded in necessity? And as the necessity was controlled by the skillful and systematic arrangement or adaptation of means, would it be wrong to say that one developed from the other? Then which is the true art?

A great many volumes have been written on the subject by splendid thinkers of a bygone age. Our college professors of today supplement these writings, trying to help pupils to understand the individual viewpoints of these old thinkers. Even they were not in agreement. But how could they be? Who knows the riddle of life? And as art came into existence with man, how could they know?

Now, let us see what the so-called Synthetic Art is, or is supposed to be: *Synthesis, the putting of different things together; combination of separate or subordinate parts into a new form, composition, construction.* If that be true, and one applies skill and systematic arrangement in adapting or putting these different things together, we have art.

If art had its birth with man and was developed as he was able to grasp the ways and means, and one grew from the other, is there not a touch of synthesis here? And if the motion picture goes a step farther and embodies parts of all the arts, why is it to be scorned?

Let us who have chosen the motion picture as our medium of expression not quarrel with any of the arts. Let us take them to our heart, try to understand as much of them as we can grasp, and apply them to our medium of expression. The very definition of art tells us that it began with man; and the study of mankind is man and his achievements.

If we analyze the motion picture to see what its bone structure is, we find that we are working with lights and shadows. We apply the light to planes and masses (the shadows resulting) for specific purposes. We have movement in place of words to convey thought. If we accept the triangle for our foundation, let us see what each of the arts adds to our structure. Lights and shadows take the place of the painter's colors. We can, by their use, portray thought as forceful as he with his pigments. From the sculptor we learn the position of planes, angles and masses, and by playing light on them we make them as clear and sharp or rounded and soft as can he in marble. Our movement embraces music, dancing, poetry and the drama. Our complete structure, embracing the six mentioned arts, we may liken to architecture: it is a complete unit.

We know little about light in its relationship to our medium of expression. Every day we find new ways and means of controlling it, both from its natural source and artificial source. And as fast as we find new ways and means we apply them with skillful and systematic arrangement or adaptation to our next cornerstone. We apply light to planes, angles and masses for a specific purpose. The purpose is to express thought.

Here we may well learn from an old painter. Rembrandt fought with light. In recent issues of the *Cosmopolitan Magazine* the Ludwig biography of Rembrandt tells of his struggles. Light to him was the means to an end. He refused to take it coming from its natural source and causing only natural highlights and shadows. He used it to create a feeling, regardless of whether it was possible for light to penetrate a wall or object. If it added or expressed the feeling

he was striving to create, who had the right to tell him he was wrong?

Let us give that a thought. There is nothing which binds us in our use of lights. Nothing must bind us, not even old mother convention or old father custom. Why can't we be as bold as that old painter and try to create thoughts, moods and emotions by using light where we want it?

Try this simple experiment: stand

"——A POETRY

in front of a mirror and hold a light close to your body under the chin; express an emotion and study it. Place the same light above your head; express the same emotion and note how different you look. Place the same light to left of face; express the same emotion and note the difference. Try the same thing on the right, and notice the difference again.

Which lighting effect expressed your thought most clearly and forcefully? It takes time, study, patience and care to put this in a motion picture; but when some one does we'll smile and say, "I told you the motion picture was an art."

These two, then, light control from its source and knowledge of how to use controlled light, we may call the two corners at the base of our triangle. The apex, which is movement, embraces music, dancing, poetry and the drama. Drama, as we express it in light and shadow, is a composition of a series of actions, events or purposes, considered collectively as possessing dramatic unity. That is the aim of our thought expression; and how much better clear or forceful light and shadow is able to do that than can the spoken word it is still impossible to tell.

Poetry enters into the motion picture closely allied to drama. When the series of actions, events or purposes of a dramatic composition flow smoothly, and pleasingly address imagination as rhythmical, and usually metrical language does, we have a poetry of thought and motion. How well thoughts, expressed in rhythmical motion alone, can be made to live in lights and shadows, Charles Ray showed us in his motion picture of *The Girl I Loved.*

OF THOUGHT.

Dancing grows out of the poetry of thought as naturally as a seed pushes through the ground. As rhythmical language expresses thought smoothly and pleasingly, so dancing in a series of rhythmic, concerted movements also expresses thought. The fluidity of thought leads to the fluidity of movement just as the fluidity of movement leads to the fluidity of sound.

Music can no more be bounded than can light. It is a rhythmic combination of tones, vocal or instrumental, embracing melody and harmony. Light, with its resulting shadows, is just as capable of rhythmic tones that embrace melody and harmony. Then, to summarize the movement of our medium, we strive to embody in our theme dramatic unity. In the dramatic unity we strive to embody rhythmical movement of thought, expressed in rhythmical motion, or pantomime, which through our medium of light is made as fluid and boundless as music.

The person who plans or constructs a motion picture is just as much an architect as one who plans buildings and directs their construction, because both must use the scientific arrangement and construction of systems of knowledge.

We need not be ashamed of the faulty motion pictures we have seen, and shall see for a long time to come. We must remember they are produced by people who are in business. Business is what one follows regularly for profit. But as these business men go along, watching the debit and credit side of the ledger, those who are working and studying because something inside of them clamors for expression will find new things; will discover ways and means the others have no time for and in which they can not see a profit.

OF MOTION."

The question of pure versus synthetic art should not stop those who have chosen the motion picture as their medium of expression. As mentioned before, we make use of the scientific arrangement and construction of systems of knowledge.

What is there pure about knowl-

"LIGHT, WITH ITS RESULTING SHADOWS, IS CAPABLE OF RHYTHMIC TONES THAT EMBRACE MELODY AND HARMONY——"

CRITICAL FOCUSING

Technical Reviews to Aid the Amateur

Edited by Arthur L. Gale

▲▼▲

Alibi

UNITED ARTISTS

Directed and Scenarized by.....Ronald West

Photographed by.....Ray June

Although a dialogue and sound picture throughout, *Alibi* yet remains essentially a motion picture and not a stage play. Talk is used for emphasis rather than to advance the plot. With very few titles this picture would get across all silent. Sound and talk are used as intelligently handled accessories to support the cinematic freedom of the picture.

CINEMATOGRAPHY: The shadow of an officer tapping his night stick against a wall opens the picture. Following this comes a long shot of the officer beating his stick against the wall at the end of a prison corridor. The rhythm of the stick blends into the shuffling march of the prisoners, as the scene dissolves into a shot of them forming a line in front of their cells. This sequence, effectively introducing the atmosphere of the story, uses the sound to heighten its symbolism.

Photographs by United Artists

CINEMATICS FROM *ALIBI*

These Scenes, Described on This Page, Are Striking Examples of the Technique of the Motion Picture Which "The Talkies," with Such Rare Exceptions as *Alibi*, Are Unfortunately Losing.

Later in the story when the police are trying to extract evidence from an accomplice, in order to further the effect of the monotonous repetition of the questions and the suspense of the prisoner, closeups of a clock ticking regularly, a window shade flying up accidently and two officers whispering together are spliced in with scenes of the prisoner registering his growing nervous fear. Although sound enhances these incidental closeups, the same technique can be effectively used in all silent amateur pictures by repetition of the short scenes conveying the effect of monotony.

In the same sequence we see a detective on guard outside, silhouetted against a frosted glass door. Within his shadow, the glass is transparent and his features can be clearly seen as the prisoner imagines he sees them.

In another instance the police exchange is notifying the other precincts and other cities of Williams' escape. A closeup of a door dissolves into a shot of a long row of officers at the exchange desks repeating the description of the wanted criminal in even and expressionless monotone. The use of monotone dialogue in this sequence particularly adds to its cinematic value and will interest every amateur cameraman.

MOVING CAMERA: This device is used freely. In one case the camera moves forward through a crowded theater lobby, giving the atmosphere in sound as well as in motion. In another instance the camera follows Williams as he escapes the police and runs out

(*Continued on page* 397)

PHOTOPLAYFARE

Reviews for the Cintelligenzia

Edited by Roy W. Winton

and got a jumpy and broken result from his frequent changes of scene because the curtain had to come down and the lights had to go up between the different episodes. The *Porgy* technique was convincingly employed in *Hearts in Dixie*, which is just as good tragedy, although of a less violent sort. The rough spots of the mechanism of the new medium are apparent but it is easy to see what can be done when these are smoothed out. It is apparent that, once this medium is rendered more flexible—a matter of a year or two, at the outside—it can do things the spoken stage has not been able to do since it insisted on realistic sets and abandoned the old conventions of the Elizabethan and classic French drama. The "slice of life," as the asinine foreword of the play calls it, of the black seventies gives us a series of incidents in the life of a negro family and does it with only one white character. The story plan, the dialogue and the action are excellent. If we consider it as of the theatre we can approve it wholeheartedly.

It is interesting to note the way the motion picture is shackled when it is used in the "talkie." There appears to be something in the sound reproduction method that makes for poorly-lighted scenes and blurred focus. The best it seems to achieve is a diffused type of still photography. If we have motion it must be in long or medium shots. Closeups must be slowed down for the proper reproduction of the voices. Hence, the audience always has the feeling of watching a play through a mist or a curtain. One has precisely the same feeling in those theatres that have given up footlights and that go in for weird lightings which make a character seem, from

(*Continued on page* 398)

Photographs by Fox

TALKIE BUT NOT MOVIE

Hearts of Dixie, Reviewed on This Page, Illustrates the Severance of "The Talkies" From the Motion Picture and That They Simply Represent a Liberation of Spoken Stage Technique.

Hearts in Dixie

WILLIAM FOX'S Paul Sloane production, *Hearts in Dixie*, which might as well have been called *The Southern Cross* or *Black Manners*, so little does the title represent the thing itself, is the "talkie" at its best. This reviewer found it, however, a still more convincing argument than *The Terror* and *Interference*, previously reviewed in these columns, for his contention that the "talkie" has nothing in common with the motion picture as an art and that it is a modification and a liberation of spoken stage technique.

By dint of rapid changes of scene, reminiscent of the free stage of Shakespeare where signboards took the place of sets, the play achieves a certain epic sweep and shows us the negro life in the south of the eighteen-seventies. Heyward tried this in *Porgy*

LOVE

THE SCREEN TEST

By Creighton Peet

THIS, dear reader, is Malarya Murgatroyd, who has been told by all her girl friends that she simply *must* go into the movies, but who until this moment has never had an opportunity to have a screen test. Accordingly she is *simply in raptures* over your cute little teeny-weeny camera, and she is, oh, so willing, so anxious, even insistant, that you let her run through her emotional repertoire, so that she will have a few hundred feet of film with which to stun D. W. Griffith, King Vidor and Von Stroheim when she finally flutters out to California to sign one of those "long-term" contracts she is always reading about in the movie magazines.

Of course the most important thing every movie actress must register is *love*, spelled both with and without capitals. This explains, in part, why she opens her screen test by making a flying tackle at Alfred Ashley-Ashley, another week-end guest, who, quite incidentally, happens to own a string of diamond mines somewhere. His pardonably natural surprise and (we may add) reticence give Malarya a splendid opportunity to register the next most necessary expression for a film star—Unrequited Love. This quickly changes into scorn and hatred, during which she rises to sublime dramaturgic heights by bringing both fists down smartly in the middle of Mr. Ashley-Ashley's back.

HATE

Almost immediately we have *fear*. And oh, my gosh, what a fear it is! * * * with tears and shoulder-wracking sobs and grovelings on the lawn and tuggings at the unfortunate Mr. Ashley-Ashley's pants leg. Imperceptably it changes to *entreaty*, and when it comes to entreating, this little girl leaves no tear unshed, nor sleeve unpulled-at in her efforts to get attention.

Not being an actor himself, Mr. Ashley-Ashley is now thoroughly terrified and seems willing to do almost anything which may bring an end to these goings-on. Accordingly he becomes conciliatory. He is pliable, humble, rattled.

This is Malarya's cue. She becomes haughty, scornful. She even sneers, quietly at first, and then out loud. She becomes arrogant, queenly, cold, distant, finally reaching out to deal the gentleman a sock on the nose. Something stops her. Probably it is Fate. You know how those things are. Almost immediately she is melting onto his shoulder, again registering *LOVE*, but in larger italic capitals than shown here, which inspires Mr. Ashley-Ashley with a lively desire to catch the very next train back to the city. This leaves Malarya with her final emotion — *farewell*. And let me tell you it is one of the first gestures for which an actress has genuine need.

I am afraid that by now you are under the impression that Malarya is destined to reach her highest form of expression in the local laundry * * * but you are a phoney casting director * * * just see what Royce E. Von Grapefruit, the mighty impresario, has done with your week-end guest. She now has two houses, three cars, four yachts, and keeps the lady fan-magazine writers simply steeped in champagne. Malarya Murgatroyd is now Delilah Delish.

FEAR

ACTING *Versus* NATURALNESS

Some Psychology and a Lot of Common Sense for the Actor

By Paul D. Hugon

"HE acts." These two words sum up all the condemnation that can be heaped upon an artist. On the other hand, "He does not act a bit" sums up the most sincere praise.

When the amateur first appears before the camera, unfortunately, he acts. That he does it out of sheer nervousness, and to cover up his lack of self-confidence, is an explanation rather than an excuse, for his acting is likely to spoil the film. How is he to learn that the perfection of acting is to be natural?

The causes are largely psychological. In the first place, the would-be actor has been stuffed full of "Don'ts": "Don't look at the camera! Don't step over that line! Don't turn your back! Don't gesticulate! Don't rush!" Whichever way he turns, whatever he feels like doing spontaneously, his first reaction is, "Don't." He is for a time the center of a universe, such as the Greeks portrayed, in which the forces of Nature are overwhelmingly arrayed against him. He hears the whirr of the camera; he listens half-sheepishly for unwanted advice from the megaphone; he senses, behind the outfit, a grinning multitude of his worst enemies—his friends; he sees through dummy windows a vast nothingness, or another grinning fiend; he may be overcome by the heat, or by the fear of losing his make-up. And here we are telling him that all he needs is self-confidence! How he would like to choke us!

If it is any comfort, he should know that even famous stars are not free from nervousness. Only a few days ago, one of the most experienced actresses of screen and stage, who is now prominent in the talkies, asked me how—oh how?—to overcome "mike fright" when she steps before the awful silence of the talkie battery.

"ANOTHER FORM OF LACK OF SELF-CONFIDENCE IS 'ACTING' IN IMITATION OF SOME OTHER PERSON"

I gave her the only answer, "Picture a dear and kind friend watching you from behind the camera—one who wishes you every success—and act for him alone. Ignore everything and everybody else."

To remove a fear reaction, substitute a love reaction. Most public speakers do it, selecting in the audience one sympathetic face to receive their discourse.

Self-confidence, however, does not come without practice. If it is the camera whirr that bothers you at the outset, borrow the camera and let it turn empty on private rehearsals. After a while you will not hear the whirr any more, or at least it will cease to portend disaster. Or have the camera motor turn close to the table while you are enjoying a meal. Unconsciously associating the sound with pleasure, you will actually welcome it on the set; that is an example of the psychology by which modern babies are weaned of their fears.

A common cause of "acting" is the impression that haste is necessary. It is not, if the brain work has been done rightly. Eliminate waste motion, reduce action to its significant elements. Even fifteen seconds is a long time. Writers, public speakers, advertising men, have the same trouble with haste, and it is purely mental. At a recent banquet, a man who had just returned from a trip around the world was given five minutes to tell about it. Impossible? Certainly not. In five minutes he could have spoken, clearly and deliberately, six hundred words. He could have pointed out, for example, his surprise at finding that the people of each country take their condition for granted, as they do, and he could have given three or four striking examples. But what did he do?

(*Continued on page* 404)

"DON'T LOOK AT THE CAMERA! DON'T STEP OVER THAT LINE! DON'T TURN YOUR BACK! DON'T GESTICULATE! DON'T RUSH!"

KODACOLOR

(HOME MOVIES IN FULL COLOR)

As Easily Taken and Projected as Black and White Movies

ALL the glorious colors of Spring and Summer—the soft, restful green of rolling meadows, the brighter blue of mountain lakes and clear skies, the brilliant hues of flowers in bloom—can be captured in Kodacolor!

Everywhere around you are scenes that, for recreation in full beauty on your screen, need the whole scale of colors that make them beautiful in nature. Kodacolor faithfully reproduces these colors!

Flowers—whether a bed of pansies, or a formal garden—show their true richness and beauty in Kodacolor. The delicate tints on distant mountains; the bloom of youthful cheeks; the glory of the sunset—Kodacolor accurately shows these on your screen!

It's as easy to take Kodacolor as it is to take black and white pictures. Amateurs all over the country are obtaining excellent results with a great variety of Kodacolor subjects, from portrait close-ups to landscapes. This is convincingly shown by the uniformly high quality of the Kodacolor films received at Rochester for processing.

You will never appreciate the miracle of Kodacolor until you have actually seen Kodacolor pictures. Go to a Ciné-Kodak dealer and ask him to show you Kodacolor on his screen. He will do so gladly—and then you will fully realize the opportunities for Kodacolor pictures that are yours for the taking!

Ask your Ciné-Kodak dealer for a demonstration

EASTMAN KODAK COMPANY, ROCHESTER, N. Y.

To take Kodacolor—full color movies, with every tint accurately recorded—it is only necessary to use Ciné-Kodak, Model B, *f*.1.9, or Model BB, *f*.1.9, Kodacolor Film, and the Kodacolor Filter. There is a place in the Model B Ciné-Kodak and in the combination cases of both Models B and BB, where the filter may be carried when not in use.

CINÉ-KODAK
Model B, f.1.9

THIS Ciné Kodak proved its dependability and simplicity of operation long before Kodacolor was invented. It is now taking Kodacolor as easily and as satisfactorily as it has always taken black and white pictures.

Model B, *f*.1.9, comes in black, gray, and brown, at $150 for the black Ciné-Kodak, not including the case, and at $175 for the gray or brown Ciné-Kodak, case included. The leather combination case for the black Ciné-Kodak is $11.

The Kodacolor Assembly, for use in taking Kodacolor, is $15.

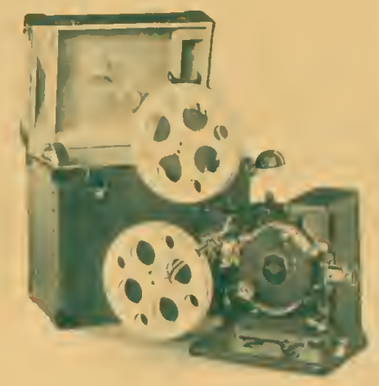
CINÉ-KODAK
Model BB, f.1.9

THIS is a smaller, lighter movie camera, with the same ultra-fast *f*.1.9 lens used in Model B. Its film capacity is 50 feet, compared with the 100-foot capacity of Model B. A half-speed feature greatly broadens the field for good Kodacolor results.

Model BB, *f*.1.9, comes in black, blue, brown, and gray, with case to match, at $140. The Kodacolor Assembly is $15.

IT is just as easy to project Kodacolor as it is to project black and white pictures. Either Kodascope A or Kodascope B, late models, may be used. Older models can be adapted to Kodacolor use.

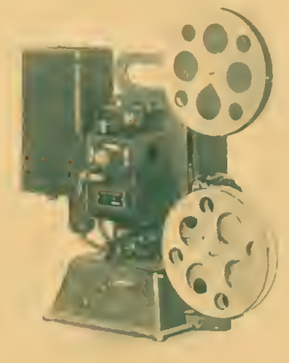
The use of the special Kodacolor Screen is necessary for perfect Kodacolor projection.



KODASCOPE
Model B

THIS has aptly been called "The projector that's almost human." It is beautifully finished in bronze, with chromium-plated, non-tarnishing fittings; is self-threading, reversible, has a motor-driven rewind, a "still" picture device, and many other useful features.

You simply use the Kodacolor Assembly, priced at $18, when projecting Kodacolor with Kodascope, Model B.



KODASCOPE
Model A

MODEL A is a simple, sturdy, dependable projector, designed to give good service under frequent and hard usage. It has every essential adjustment, and projects Kodacolor as effectively as Kodascope, Model B. You simply use a Kodacolor Lens Unit, priced at $20, when projecting Kodacolor with Kodascope, Model A.

A FERRY TALE

An Atmospheric Scenario

By Leonard Hacker

MANY an amateur cinematographer, having taken pictures of his family and friends, is in a quandary as to just what to photograph next. In the following scenario I have endeavored to give an idea for filming short photoplays with material at hand.

I don't know why I chose to dramatize Miss Ferry. I could just as well have chosen one of her relations. Perhaps it's because she is such a neglected soul. Even with all the publicity going around nowadays Miss Ferry has been entirely overlooked. Not that she doesn't possess unlimited talent and an unusual personality. The fault really lies with herself. She seems perfectly content to do her work quietly and well, unheedful of the march of civilization.

Shall we permit such talent to go to waste? What to do? It remains for the readers of MOVIE MAKERS MAGAZINE to reload their cameras and give Miss Ferry a satisfactory screen test. "But," you ask, "how is it possible for us to approach so timid a person when even professionals balk at her reticence?" The answer is simple. All one has to do is to board Miss Ferry with the crowd and she won't know the difference. Also, you remember, do you not, that there are such wonderful things as telephoto lenses? With their skillful use, many striking close-ups of Miss Ferry can be obtained. I admit that scenes seven and eight may be difficult to photograph but the enthusiastic cinematographer usually regards an obstacle as a challenge to his skill. However, these two scenes can be readily omitted without affecting the continuity. Various bits of "local color" that the amateur may observe can be spliced into the film to emphasize Miss Ferry's unique personality. Always regard the subject as a moving design with each scene accenting the next, all working towards a climax. The amateur should not permit any "static" to enter his films. Nothing is more annoying to the spectator than scenes that do not move.

THE CAST

Miss Ferry, Mrs. Anybody, Little Mary Anybody, Little George Anybody.

Scene 1. Exterior Street (IRIS IN). LONG SHOT.

Showing people and automobiles moving toward ferry house in background (IRIS OUT).

Scene 2. Interior Ferry House (IRIS IN). MEDIUM SHOT.

Showing automobiles moving onto ferry (IRIS OUT).

Scene 3. Interior Ferry House (IRIS IN). LONG SHOT.

Showing passengers hurrying toward ferry in background — Mrs. Anybody, Mary and George rush in from behind camera—children excited—George tries to coax mother towards candy booth but she urges him away (IRIS OUT).

Scene 4. Interior Ferry House (IRIS IN). CLOSE-UP.

Of passengers' feet rushing past camera (IRIS OUT).

Scene 5. Exterior Ferry House (IRIS IN). LONG SHOT.

Ferryboats in dock—one of them gliding out into open water (IRIS OUT).

Scene 6. Exterior Ferry (IRIS IN). CLOSE-UP.

Of pilot's cabin (DISSOLVE IN).

Scene 7. Interior Pilot's Cabin. CLOSE-UP.

Of pilot's hands turning guide wheel (DISSOLVE IN).

(*Continued on page* 399)

AMATEUR USHEROGRAPHY

A Simple Solution for this Knotty Problem of Home Projection

By Creighton Peet

PERFECTLY timed exposures, flawless projection and clever titles all give the amateur movie show a professional finish, but your own home will never become a little cathedral of the movies unless you can deploy at least a platoon of snappy ushers. Here, then, is a tentative program to meet this crying need.

▲▼▲

IN general, there are two kinds of ushers, boy ushers and girl ushers. The former are the more serviceable because they can wear the same costumes for any kind of picture, whereas girl ushers must have new dresses every time the film concerns a different country. Thus, if you have any reels of European travels, the girl usher might require as many as ten changes of costume, which might be expensive, girls being what they are, not to mention the waits.

To acquire a satisfactory corps of boy ushers, turn to the advertising pages of one of our better magazines, pick out a good military academy, and send Junior and as many of his neighborhood friends as you can afford, to this school for four years. It will not only make them good ushers, but possibly teach them some things which will be of use to them later in life. It will also give you four years in which to edit and write some bright titles for your film.

This leaves you in the meantime with nothing but girl ushers, which means that when your travel films do finally see the light of the projection machine, they will have an antiquarian value among the members of the family.

It's not the girls' fault that they have to have new dresses every few minutes: it's just one of the rules of cinematic showmanship . . . and you want to be sporting and stick to the rules, don't you?

So perhaps you had better wait until Junior comes home for the Christmas holidays, say in his last year. He ought to be *almost* an usher by this time — practically three-fourths an usher, and if he is as clever as his father he can start his final course of training immediately.

A week or so before you hope to give your first show, get Junior and his fellow-cadets to report in the living-room dressed in their uniforms, but without their guns or bayonets. The trick is to merely frighten people into their seats, not actually injure them. And besides, some military schools won't let their students take their guns home for the holidays.

"THANK YOU, SIR!"

There is one painful detail which I have until now failed to mention—Gladys. Gladys you will recall as a mangy little girl with prominent teeth who has run shrieking up and down the street in front of your house ever since you can remember.

It now appears that Gladys has not only swallowed her teeth, but cut off her hair, taken a tuck in her skirt and acquired a permanent giggle which is simply irresistible to boys with uniforms. Yes, it looks as though Gladys would have to be invited to the show, just to make sure that your ushers would be there too.

On some afternoon, then, when Gladys is having tea with her girl friends, wheedle Junior and his military friends into the living-room. Tell them that the Army and Navy football teams will be there in person; tell them you are about to pass out $100.00 bills; tell them anything which will get them there—and then put them through the more complicated gestures of ushership.

The first thing every good usher learns is that every patron is at least a major general, while he himself is a buck private. If the guest steps on his foot, he replies, "Thank you, sir!" If the guest punches him in the ribs, he says, "Thank *you*, sir!" If the guest pokes him in the eyes with his cane, he comes back, "Thank you *kindly*, sir!" That's about all there is to learn.

But now we come to the only serious flaw in this plan for producing a corps of contented ushers. When the great evening finally arrives, the entire military contingent will be discovered centered about Gladys, discreetly parked in the back row, in the corner behind the piano.

All I can suggest is that your guests walk over and take any seat they want, just as they have always done.

NEW Remote Control for Filmo 70

The Dremophot 70-75 Exposure Meter

Correct exposure will be most important this summer when taking Kodacolor movies.

The Dremophot gives correct exposure readings for both the Filmo 70 and 75 at a glance. Readings for all speeds at which Filmo 70 operates. Price, with hand sewn case, $12.50. Mark coupon.

Geared Correctoscope for Filmo 70

Correctoscope geared to Filmo 70 lens

The Correctoscope is an efficient device for focusing and determining correct lens diaphragm settings. It can now be secured with an attached train of gears, as illustrated. These gears will focus the camera lens automatically as the Correctoscope lens is being focused. Gears may be had alone for application to Correctoscopes previously puchased. Price $10.00. Correctoscope complete with special lens and gears, $47.50. Mark coupon.

A scene from "A Briny Boob"

Filmo Library Releases for June

Here are four comedies complete in one or two 400-foot reels—just as they are shown in the theaters. You may rent them, or buy them outright at the listed prices, from your Filmo dealer.

"Open Spaces" is a great "kid" picture, featuring "Big Boy," the well-known juvenile star. The story takes the star and his gang from a tenement district, and follows them through a series of adventures during their summer vacation at a Fresh Air Camp in the country. Two 400-foot reels, $70.00.

"Kid Speed" shows dare-devil Larry Semon at his best. He is supported by Jim Jeffries, the ex-heavyweight boxing champion of the world. The titles of this film are take-offs of the immortal "Shooting of Dangerous Dan McGrew." There is a hair-raising "big race" that Larry wins by methods that leave you gasping for breath. Two 400-foot reels, $70.00.

"A Briny Boob" features Billy Dooley of vaudeville fame in his famous sailor garb. Among the many amusing situations are included a "tiger skin" episode, burlesquing Elinor Glyn's famous book, and another incident when Dooley is pressed into service as a substitute lover for a vamp who is rehearsing —"Three Weeks in Two Minutes." Two 400-foot reels, $70.00.

"Plumb Goofy," a Cameo Comedy, features Phil Dunham and Toy Gallagher in a side-splitting story based on the conventional elopement theme. One 400-foot reel, $35.00.

Above: The "story hour" out under the trees is taken with everyone concerned in natural, relaxed positions.

Above: The Remote Control clamped to FILMO 70.

THIS new accessory for Filmo 70 opens up a big, new field for making child studies and group pictures that will be unmarred by self-conscious actions or expressions. It draws attention away from the camera by enabling the operator to get in the picture. It can also be used to advantage in photographing wild life where favorable results can not be obtained in too close proximity to human beings.

The Remote Control is designed to clamp over the control button on the Filmo 70. A rubber bulb and 10 feet of black rubber hose are provided. Additional 10-foot lengths with couplings will be supplied, or auxiliary tubing without a break in lengths up to 50 feet can be furnished on special order.

Price of 10-foot length with clamp and bulb, $4.50; additional 10-foot lengths of hose with couplings, $1.50; cost of all lengths over 20 feet will be 20c per foot. Mark coupon.

Telephoto Lenses

"Close-up" effects of distant subjects will add interest to your movies. Taylor-Hobson Cooke long focal length lenses for Filmo 70 give beautifully sharp results and are light and compact for easy handling. Price for 6-inch F 5.5, $65.00; 4-inch F 4.5, $60.00. Mark coupon.

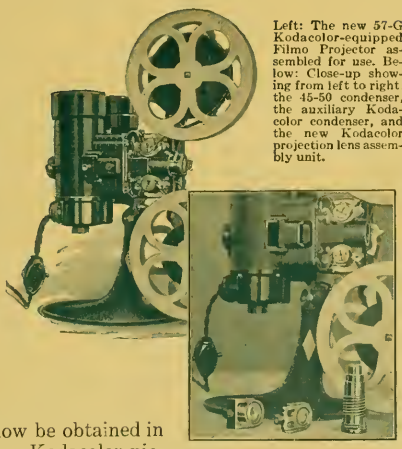
New Combination Carrying Case and Shadow Box Screen for Filmo Continuous Projector

It is compact and rigid enough to be ideal for traveling men, window display or convention use. The case is 18½ in. high x 10¼ in. wide x 14¾ in. long and shows a picture 8½ x 5¾ inches. There is room for two 400-foot reels in the bottom of the case.

Price of case complete, ready for Continuous Projector, $30.00. Mark coupon.

Ideal KODACOLOR Results with Filmo

"Special" 1-inch F 1.8 T-H. C. speed lens to be used on Filmo 70 and 75 cameras for Kodacolor work.



Left: The new 57-G Kodacolor-equipped Filmo Projector assembled for use. Below: Close-up showing from left to right, the 45-50 condenser, the auxiliary Kodacolor condenser, and the new Kodacolor projection lens assembly unit.

IDEAL results can now be obtained in making and showing Kodacolor pictures. With the recently developed "Special" 1-inch F 1.8 Taylor-Hobson Cooke lens and Kodacolor filter on a Filmo 70 or 75 camera you can make home movies that bring out the marvelous Kodacolor features to a greater degree than has heretofore been possible with ordinary amateur equipment. This remarkable lens, with a formula specially corrected for Kodacolor, faithfully reproduces all the soft tones set off with vivid splashes of color, just as they are in nature. Filmo is adaptable to Kodacolor under license from Eastman Kodak Company.

Completing the set-up for perfected color movies, the 57-G Kodacolor-equipped Filmo Projector is provided with an auxiliary Kodacolor condenser and a new Kodacolor projection lens assembly unit, with a formula that complements the "Special" F 1.8 lens used in making the movies. The combination of a Filmo camera with Kodacolor lens and the Kodacolor-equipped Filmo Projector gives the ultimate in Kodacolor results.

Price of "Special" F 1.8 T-H. C. lens complete with Kodacolor filters, for Filmo 70, $82.50; for Filmo 75, $85.00. Price of 57-G Kodacolor-equipped Filmo Projector, complete with case, $275.00. Mark coupon.

To Secure the Best KODACOLOR *Results, Use These Special Screens*

Crystal Mirror Surface Screens for KODACOLOR

Another brand new accessory is the Crystal Mirror Screen for Kodacolor. It is set in a rigid frame and has the high reflective quality so very essential for good Kodacolor results. The smooth surface is easily kept clean so that it will not dull as time goes on. Sizes and prices are: 16½x22 inches, $25.00; 24x32 inches, $32.50; 30x40 inches, $38.50. Mark coupon.

"Bub" North Screens for KODACOLOR

The new series of improved "Bub" North Screens is especially designed to show Kodacolor pictures with true brilliancy. These screens are equally fine for black and white projection. The inner frame with its fine textured, aluminum backed surface, may be removed and reversed within the outer frame for protection when not in use. Available in four sizes: No. 1, 12x16 in., $15.00; No. 2, 18x24 in., $21.00; No. 3, 24x32 in., $27.50; No. 4, 30x40 in., $39.00. Mark coupon.

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REFLECTIONS *in Green and White*

Some Experiences of a Still Photographer Who is Now a Cine Convert

By James A. Cutting, M. D.

HAVING exhausted the possibilities for creating the illusion of action in still photography, Dr. Cutting has logically turned to motion pictures and has also found, paradoxically, that the motion picture offers possibilities for fascinating nature studies in which motion plays the minor role.

OFF and on for a number of years I have played at amateur picture making, and the family outings have nearly always been made in company with a still camera. Some time ago we went to the Eel River country of Northern California equipped in the usual way. Later we visited this same region accompanied by a three speed cine camera, and delightedly returned with four hundred feet of exposed film.

My ambition has always been to get action into my stills. Previously the pictures of the children in swimming showed well this action—arrested. One could see a splash of water, an arm upraised ready for the downward stroke. At present, however, the pictures show not only the arm uplifted, but also the down stroke, the body moving through the water, and the ever changing expressions of the youngster's face as he plunges about. That is real action!

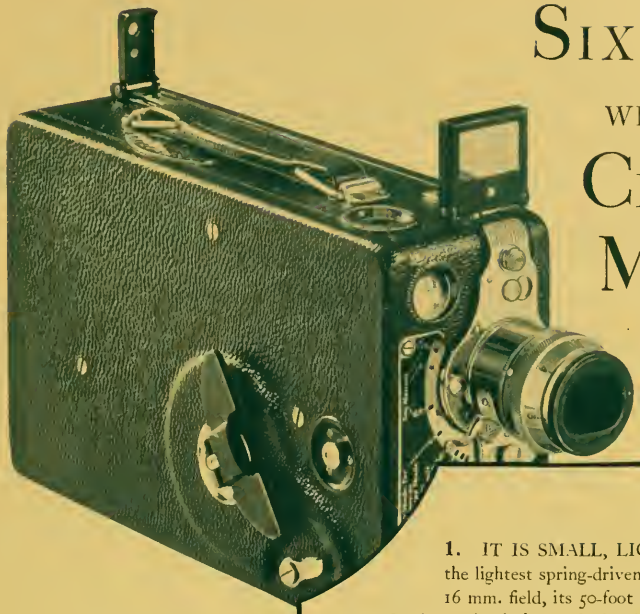
I have to admit, though, that beautiful stills continue to throw their hypnotic spell over me, and while I well knew that a movie without motion was taboo, nevertheless, when I found some of those wonderful reflections of rocks, banks and trees in the quiet pools of the river, I would run an occasional six or eight second strip between my swimming and diving scenes. In some I would introduce a little action by having one of the youngsters casting a fly in a far corner, or by allowing a little breeze to ruffle the surface of the water, but in some I deliberately took a short, pure reflection, and from the remarks of those who have seen the films I do not believe this was overdone.

Before starting on the trip I had reached the conclusion that the greatest single factor in taking successful pictures with my movie camera was in gauging the intensity of light. No matter if your stage is perfectly set, your objects moving away or toward you, your camera held steady and all that, in order to have clear, snappy pictures you must be able to judge the proper diaphragm opening to use under each varying light condition. Your other factors are fixed—there are sixteen pictures a second, there is one-fortieth of a second exposure to each picture, and your lens has a fixed focus.

PLUME OF SPRAY
Old Faithful in Action for the Camera.

Now it is not always easy to gauge off hand the amount of working light present, for while objects reflecting red, yellow, or green light may appear bright their actinic value is nil in comparison with the blue and violet rays. Take the Eel River country as an example—here one finds himself in a deep canyon with a narrow ceiling of blue sky, and surrounded by steep mountains covered with giant redwoods. The reflections in the water from the trees are green, the river itself is velveted in green moss, and naturally the actinic light is much less than in an open country—but how much less?

In order to help solve this question in an intelligent way, I decided to take with me one of those good light meters with the diaphragm gage. Before shooting a scene I made it a rule to try to guess which stop would be best and then use the meter as a check. Many times I went against my better judgment in following the meter and when I reached home it was with many misgivings that I ran the films through for the first time to see how the experiment had worked. I had tried all kinds of light conditions, varying from the dense shadows of the redwoods to open boating scenes on Clear Lake, but in nearly every case I found the meter had been much more dependable than my own judgment. (*Continued on page* 401)



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3. KODACOLOR—home movies in full color—can be made with the new Ciné-Kodak. You simply use Kodacolor Film and the Kodacolor Filter—and you can show on your screen all of summer's glorious colors. Portrait close-ups are particularly beautiful in Kodacolor.

4. A HALF-SPEED ADJUSTMENT, which reduces the number of exposures per second from 16 to 8, permits the taking of good indoor movies, and of outdoor movies in poor light. It greatly broadens the use of Kodacolor, which with the half-speed feature may be taken without the subject being in bright sunlight.

5. ITS BEAUTY—of design, color, material, workmanship—makes the Model BB a camera you will be proud to own. It is leather covered, in black and three rich colors—blue, brown, and gray—with case to match. Metal fittings are either exquisitely lacquered or are finished in non-tarnishing chromium plate.

6. THE PRICE of Ciné-Kodak, Model BB, *f*.1.9, complete with case and shoulder strap, is only $140.

Ask a Ciné-Kodak dealer to show you the Ciné-Kodak BB.

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IN every respect except lens equipment, color option and price, Model BB, *f*.3.5, is identical with BB, *f*.1.9.

All objects beyond five feet are in focus.

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By using the half-speed feature, pictures may be taken indoors and in poor light outdoors.

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Amateur movie makers will find Model BB, *f*.3.5, fully capable of meeting the requirements of the amateur whose photographic ambitions do not call for the ultra-fast *f*.1.9 lens.

EASTMAN KODAK COMPANY
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IMPROVING *Your* GAME

How the Amateur Can Profit from Study of the Professional

By Karl A. Barleben, Jr.

▲

THE amateur has much to learn from the professional before he tries his own wings in the unexplored realms of cinematography. Mr. Barleben, amateur motion picture editor of American Photography, discusses in this article the contribution the professional has to make to the amateur.

▼

Photograph by Paramount

THE PICTURE WAS THE THING, AND THE PICTURE THEY GOT

THE careful amateur cinematographer does well to learn all that he can from his co-workers of the professional field. This plan makes for better results, for it helps the amateur to use judgment in his selection of subjects and angles. He is not satisfied with merely a succession of scenes, he insists that his efforts return something in the form of smooth sequence, not a jumbled mass of incident. He takes the extra trouble to get his views just right—he visualizes them before he attempts to record them on the film. Some will say that all this is unnecessary work. Maybe it is, but there is great satisfaction in doing things correctly. He is, naturally enough, not ashamed to show his efforts on the screen when company is present.

The amateur can learn many things from the big production studios as to how to get the most out of a picture. In the first place, let it be known that the cameramen do not hesitate to "set up" wherever they can get the best camera angle, whether it be in mud, water, snow, on top of a building, rigging of a ship, or what not. The amateur often loses out on wonderful picture material, due to the fact that he is disinclined to get into some of the "funny positions" that the professional cameraman does not hesitate to utilize. Take, for example, winter time. Many amateurs lay their cameras on the shelf during this season, feeling that the weather is too cold, or the snow too deep. In other words, they are not willing to sacrifice a little personal comfort for the sake of pictures. The true amateur, like the professional, is at all times ready to go out in any kind of weather in order to obtain unusual pictures. Take, for example the accompanying illustration. Here we see a company on location at Niagara Falls, New York. I would call your attention to the position of the cameramen in the water. Here the director, property men and cinematographers are nearly up to their knees in not only water, but ice water. This is an illustration of the fact that they have only the picture in mind, and not their own personal feelings. This picture was taken in the dead of winter, with snow and ice to be combatted. Nevertheless, the picture was the thing, and the picture they got, even though they all had to suffer more or less discomfort. I do not mean that the amateur should wade in water every time he takes his camera out, but he should not dodge the issue when it presents itself. Naturally, the easiest way is the best, as a rule, but there are times when the easiest way does not bring home the desired pictures.

The amateur cinematographer should make a study of the photoplays that appear in the theatres. (The various Review Departments of MOVIE MAKERS will aid in the selection of the pictures to see.) This will aid him in improving his films as he will receive valuable ideas that apply directly to him as an amateur cinematographer. The professionals have learned, through experience, many of the best ways and means of making pictures. The amateur may, therefore, in large measure duplicate their methods. Experimenting for the amateur is a necessity, surely, but it is unnecessary to experiment on things that already have been proven and accepted. There are things that the amateur cannot hope to duplicate in his work. Here he must devise some plan to overcome the handicap, and experimenting becomes essential. Further, the cinema looks to the amateur for experiments and discoveries in untried fields. The amateur should conserve his energies for this pathfinding. In the matter of "home talent" photoplays, especially, can the amateur display his knowledge of the cinema. In this field he must really make a study of studio methods. No matter how simple the story, or how short, time and effort must be contributed, as well as film and talent. He should not ape the professional productions blindly but study them and apply the most likely principles to his own work.

And, he must learn not to dodge hardships. The real cinematographer, whether amateur or professional, will always feel that his results justify his troubles.

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If you are not already using Agfa, try it. You'll be surprised and delighted with the new brilliance and detail seen when your pictures are projected—and you'll keep right on making such pictures.

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A remarkably wide latitude safeguards results when exposures are not perfectly timed.

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Just the right amount of contrast to give brilliant screen results. In projection Agfa shows life, tone and naturalness to an astonishing degree.

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A TITLE FOR PATRIOTS
Many Uses Suggest Themselves for this Art Title Background of the Capitol. Among Them to Title Films of the Last Inauguration. Photographed by H. Armstrong Roberts; Titled by Consolidated Film Industries, Inc.

CRITICAL FOCUSING

(*Continued from page* 382)

on the roof of a building. As Williams attempts to leap from one building to another the camera comes to a dramatic stop at the edge of the parapet and tilting downward registers Williams's fall in the same way it would be seen by a pursuer.

A. L. G.

Wild Orchids

METRO-GOLDWYN-MAYER

Directed by.....Sydney Franklyn
Photographed by..William Daniels

CINEMATOGRAPHY: The picture opens with a skillful cinematic representation of the confusion and excitement at the departure of a trans-Pacific passenger steamer. Scenes of the dock and the boat dissolve into each other and a moving camera follows the leads as they hurriedly board the boat.

PHOTOGRAPHY: The emphasis on neutral colors helps to convey the deadening heat of Java. Although there are very few shots with definite photographic contrasts, the photography throughout is excellent and splendidly interprets the bright tropical sunlight. *A. L. G.*

The Wolf of Wall Street

PARAMOUNT

Directed by.....Roland V. Lee
Photographed by.....Victor Milner

DRAMATIC ANIMATION: When it was desired to show the Wolf as being the center of a world-wide system for fleecing ignorant investors, animated drawings were introduced into the photoplay with striking effect. The Wolf is shown taking down his phone. An animated map of the world dissolves in and white lines are shown starting at New York and rapidly lengthening out until they touch the capitals of the world. Then the map dissolves back to the shot of the Wolf phoning. Here multiple exposure is used to clarify the idea. The Wolf is

PHOTOPLAY MAGAZINE

FOR JULY

will tell you all the things you want to know about the talkies

THE TRUTH ABOUT VOICE DOUBLING

Have you heard the voice of your favorite star — or is it just a trick? Here is the real lowdown.

TRIALS OF THE TALKIES

The odd results recorded by the sensitive studio microphones. Now they are wearing rubber jewelry in the studios and the Hollywood garbage wagons have balloon tires.

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Our hotel has a lovely garden and a private bathing beach

in the center of the picture and surrounding him are a series of small circular vignettes in each of which one of his agents may be seen at a long distance phone receiving directions. This scene then dissolves back to the map and this time the radiating white lines are seen to shoot out from each capital in subordinate net works of worldwide control emanating from the Wall Street offices of the Wolf. In this way the idea is shown graphically in cinematic terms, far more powerfully than if it had been told, for example, in a title. Variations of this idea, and certainly its theory, can be employed more simply but with great effect by amateurs. J. B. C.

PHOTOPLAYFARE

(*Continued from page* 383)

the back of the house, a dark mass with no salient feature except a prominent nose.

We recommend that you see *Hearts in Dixie* in order to convince yourself that the "talkie" and the "movie" are not, and never can be, one and the same thing in essence.

LIGHT ON THE SUBJECT

(*Continued from page* 367)

being the case, the A-C arc would seem to provide light of higher actinic value. However, the latitude in exposure provided the amateur by other factors will make this question only of academic value.

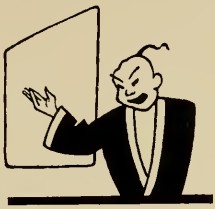
When the arc lamp is set in operation, it will sometimes give off what appears to be fine white smoke or may crackle a bit and throw off fine particles. This is due to the disentegration under the heat of the arc of the binder, or substance which holds together the compressed carbon powder. In trimming the arc lamp, or renewing the carbons, see to it that they are firmly clamped in their proper position. Try the mechanism a couple of times with the current off to make sure of this. Spare carbons may conveniently be kept in a short length of cardboard mailing tube with a large cork driven in each end. It is a good plan to place the arc lamp stand on a piece of oilcloth or linoleum about three feet square when using so as to protect the carpet or floor. However, actual experience will show that emanations even from an open arc are negligible if it is kept fairly vertical.

The incandescent lamp as a unit source of illumination is in general not designed to draw the amount of current consumed by the arc. For this reason, as has been said, the arc lamp as a unit is relatively more brilliant than the incandescent unit. However, the incandescents are generally less expensive, and may be so chosen with regard to number and quality as to furnish a highly flexible and satisfactory lighting arrangement. It is obvious that the incandescent unit will not require the attention of the arc, as there are no carbons to renew, and the light may be had simply by switching on or off. However, the same precautions in connecting to the house circuit must be observed. A high-power incandescent lamp will become very hot in burning and must be handled carefully. Do not try to handle or remove bulbs directly after use. Bulbs should be burned in a vertical position, or at a small angle therefrom. Do not bring any material such as cloth or paper within six inches of the bulb while lit. Lamps may be had in a wide range of sizes, those over 500 watts being provided with the large or "mogul" base, which requires a special socket to correspond. The mogul socket is to be desired as it is heavy and of ample current carrying capacity. An adapter suiting this socket to the standard lamp base may be bought for a small sum, thus giving a double-purpose socket. Concentrated filament lamps (known as projection lamps) may be had in 200, 400, 500 and 1000-watt sizes, furnishing an excellent range of light values for every purpose.

We may here discuss the use of bulbs rated at lower voltage than the house voltage. This results in a surprising increase of brilliancy, but a great shortening in the life of the lamp. For instance, a bulb rated at 100 volts is good only for about five hours when used on 110 volts. However, the great increase in light possible with these bulbs at a given power rating may justify the short life of the "high-pressure" lamp.

The advantages given by panchromatic film when incandescents are being used has been touched upon; it should be emphasized here. The light of the high power incandescent is rich in yellow rays which the ordinary orthochromatic film does not record well. Panchromatic emulsion, however, is sensitive to the yellows and the yellowish-reds, and this additional sensitivity results in better exposure, as well as color correction. By all means use panchromatic film when the illumination is furnished by the incandescent.

However, the arc lamp is not less adaptable to the superior qualities of panchromatic film. By the use of "panchromatic" carbons in the lamp all the advantages of panchromatic film may be realized, in addition to the brilliant illumination of which the arc is capable. Instead of the dazzling bluish-white light furnished



IN JAPAN

the Katsuben (announcer) always accompanies the showing of a movie with an elaborate lecture explaining the progress of its plot.

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by the "white flame" carbons, which is well adapted to orthochromatic film, we now have a distinctly yellowish-red light flooding the scene. This illumination is adapted to give highly satisfactory color correction and in fact approaches in its results the use of a color filter in daylight.

The question has often been asked the author, "Which shall I buy, the arc or the incandescent?" In the foregoing discussion should be found the answer to that question. If the reader has considered carefully, he will see that each type possesses advantages and disadvantages and he will fully be able to decide the question by correlating them to the work which he himself desires to do. Does he wish the utmost illumination in one unit so that he has but one source of light to look after? Then he may choose the arc. Does he wish special close-up effects, or more than one source of illumination in order to achieve artistic lighting? Then he may choose one 1000 watt and one 500 watt incandescent unit, or three 500 watt units, or he may supplement the arc with one 500 watt incandescent unit for back-lighting or special "spotlight" effects. Neither source of illumination is going to eliminate the other, because there will always be room for each. The choice must be left to the individual.

A FERRY TALE

(*Continued from page* 388)

Scene 8. Interior Engine Room. MEDIUM SHOT.

Of machinery in motion (DISSOLVE IN).

Scene 9. Exterior Ferry (Top Deck). CLOSE-UP.

Of engine pump rapidly gaining momentum (DISSOLVE IN).

Scene 10. Exterior Ferry. CLOSE-UP.

Of paddle wheel churning water into foam (DISSOLVE IN).

Scene 11. Exterior Ferry. CLOSE-UP.

Shooting up at smokestacks pouring forth smoke.

Scene 12. Exterior Ferry (Front). MEDIUM SHOT.

Shooting down as ferry plows through water—passengers enjoying fresh air—Mrs. Anybody and children in front—George restless and jabbering excitedly—suddenly takes it into his head to climb over gate—mother catches him in time—chides him and makes him hold Mary's hand.

Scene 13. Exterior Ferry (Front). Semi CLOSE-UP.

Of Mary and George eagerly noticing everything there is to be no-

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TRAVEL EDITOR, NATURE MAGAZINE
1214 SIXTEENTH ST., WASHINGTON, D. C.

ticed—Mary suddenly sees something and points upward urging mother and brother to look.

Scene 14. Exterior Ferry. MEDIUM SHOT.

Of seagulls soaring over pilot's cabin.

Scene 15. Exterior Ferry (Front). MEDIUM SHOT.

Shooting down as passengers watch seagulls—then George and Mary decide to run through to rear of boat—mother unawares as she watches gulls—suddenly she finds children have disappeared—she whirls about frantically—she rushes to side of boat—looks over—then questions passengers who point toward rear of ferry—she goes that way (IRIS OUT).

Scene 16. Exterior Ferry (Rear) (IRIS IN). MEDIUM SHOT.

Shooting down as children run out on rear deck — moment later mother rushes into scene scolding them for causing her so much fright—then she gathers them in front of her determined not to let them out of her sight.

Scene 17. Exterior Ferry (Rear). SEMI CLOSE-UP.

Of George and Mary watching the sights—both excited and eager.

Scenes 18 *to* 23. Exteriors. CLOSE-UPS.

Six or more successive flashes of various scenes: Liners, tugs, barges, yachts, etc.

Scene 24. Exterior Ferry (Rear). LONG SHOT.

Showing stream of turbulent water in wake of ferry—harbor and skyline in background.

Scene 25. Exterior Ferry (Rear). CLOSE-UP.

Of turbulent water (IRIS OUT).

Scene 26. Exterior (IRIS IN). LONG SHOT.

Showing two ferryboats passing each other in midstream (IRIS OUT).

Scene 27. Interior Ferry House (Opposite Shore) (IRIS IN). LONG SHOT.

Of ferry as it approaches the dock.

Scene 28. Exterior Ferry (Front). MEDIUM SHOT.

Shooting down as ferry glides into dock—passengers impatient — Mrs. Anybody holding children tightly.

Scene 29. Exterior Ferry (Front). CLOSE-UP.

Of Mrs. Anybody breathing sigh of relief—then she looks down at children and smiles.

Scene 30. Exterior Ferry (Front). MEDIUM SHOT.

Shooting down as ferry creeps in—ferryman throws hawser to docker who catches it and fastens it to wheel—ferry comes to halt—then gate is thrown back and passengers rush off boat (IRIS OUT very slowly).

REFLECTIONS IN GREEN AND WHITE

(*Continued from page 392*)

One of the exceptions to this rule I found in taking a geyser. Here a jet of steam and boiling water was shooting into the sky for upwards of a hundred feet. The foreground was light and the background blue, except for a little rise of green mountain in the distance surmounted by a tantalizing gray cloud. Here, then, was a white stream of water surrounded by elements that would make on the developed film a white background. For this setting my meter called for an *f*8 opening and this I used, but before leaving I shot another strip, this time through a 2X color filter and with a diaphragm opening of *f*16. The first picture, when viewed, showed little contrast between the water and its surroundings. The second picture was a revelation. The water and steam stood out in bold relief against the mountains, sky and clouds! I fear, though, that I somewhat overdid the matter of contrast, and had I used an *f*11 opening the results would have been better. This only goes to prove that one has ever to be on the alert.

Now as to next year! I've always wanted to get shots of wild birds and animals. In the Yosemite I found the bear, elk and chipmunks so tame you could poke your camera right into their faces, and buzz away to your heart's content, and get close ups with the ordinary one-inch lens. —but up in the Eel River country wild life is wild. I tried for two solid weeks to get close enough to take a portrait of a great blue heron. Finally by some wide maneuvering I was able to interpose some big rocks and brush between me and the bird, and by careful gum-shoeing I did manage to get a shot; but I am still unable to tell whether the bird I have is a great blue heron or a crane. When he began flying he was so far away that on the screen I cannot tell whether his neck is stretched straight out in front or is drawn up close to his body between the shoulders—just the difference between a crane and a heron! So next year I'm praying that Santa Claus will be generous and send me a 3¾" telephoto lens. Then I'll get that old spindle-shanked, crook-necked duffer or know the reason, and when I do get him I'll know who he is! Also I'll get a close up of a pair of fish-hawks feeding their young way up in the top of an old broken off pine that the youngsters pointed out to me. This year they were too far off to show well in the pictures—but next year if I get that telephoto—Oh, Boy!

Help the Amateur Movie Maker

It was in response to this call that the CONSOLIDATED FILM INDUSTRIES, Inc. organized a PERSONAL SERVICE DEPARTMENT, and acquired the Buchheister Studios to extend the facilities of their title department to care for all needs of the amateur movie maker.

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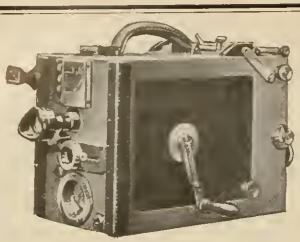

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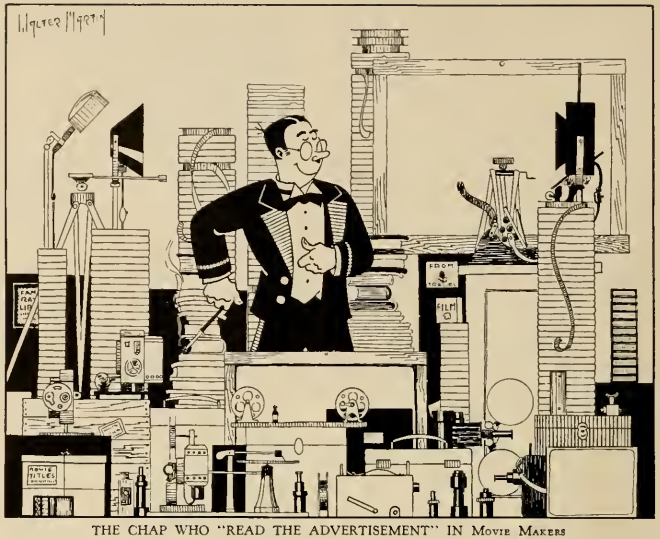

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KODASCOPE Model A with case and color attachment, $125; Victor Cine Camera with case, A-1 condition, $100; De Vry 35 MM. Camera with case, new, $115; Telephoto Lens, Cooke, 6-inch, $65. Above bargains for cash only. Aloe's, 707 Olive St., St. Louis, Mo.

FOR SALE—Hall Projector, 35 mm., universal motor drive, 1000 ft. capacity. Complete, $75. Frank Singer, 157 Bird Ave., Buffalo, N. Y.

FOR SALE—DeVry Standard 35 mm., Camera, with *f*-3.5 Wollensak Lens, $125; Model B Cine-Kodak *f*-6.5, $47.50. Both cameras are brand new and represent real bargains. Carl K. Frey, 247 Genesee St., Utica, N. Y.

BARGAINS—Model B Cine Kodak *f*-1.9, $100; Model A Cine-Kodak 1.9 with tripod and telephoto, list $270, $190; Model A Cine-Kodak *f*-3.5 with tripod, $75; DeVry 16 mm. projector and case, $60; Filmo projector, $135; Kodascope Model A, $60; De Vry 35 mm. hand camera, $110; De Vry 35 mm. portable projector, $135. All equipment has been used slightly and is guaranteed by us to give satisfaction. The Camera Shop, 320 S. 5th St., Springfield, Ill.

FOR SALE—Ernemann 35 mm. Motion Picture Camera, 100 ft. capacity, direct tube focus, especially designed revolving three color shutter, revolving head tripod. Complete, $75. Frank Singer, 157 Bird Ave., Buffalo, N. Y.

FOR SALE, MISCELLANEOUS—400 foot professional 35 mm. moving picture camera, Tessar 2-inch lens *f*-3.5 automatic dissolve, three magazines. Price $100. E. M. Reynolds, 165 E. 191st St., Cleveland, Ohio.

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FOR SALE—Cine B Kodak, *f*-3.5 lens and combination lock case, $65; Sept camera for 35 mm. film, $16; Cine B Kodak, *f*-6.5 lens, $25; Victor Camera, *f*-2, Schneider lens, $98.50; 2-inch *f*-3.5 Cooke lens for Filmo 75, $37; 3-inch *f*-4 Cooke lens for Filmo 75, $38; 3¾-inch *f*-3.3 Cooke lens for Filmo 70, $57.50; 1-inch *f*-1.5 Wollensak for Filmo 70, $35; combination lock case for Cine B Kodak, $7.50. Willoughbys, 110 W. 32nd St., New York.

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EDUCATIONAL FILMS

(*Continued from page* 375)

for reproduction can be provided, but as soon as forthcoming portable equipment for sound pictures is available at a reasonable cost, production of talking films for general circulation will be undertaken.

Officials of the Bureau of Agricultural Economics of the department see a special advantage in vocalizing films dealing with economic phases of farming. They believe that the exhibition of sound pictures on the agricultural outlook, for example, would aid greatly in their efforts to induce farmers to study prospective demand for their products in adjusting production activities.

A Cinema Reunion

HERE is an idea that is being worked up with very satisfactory results and I am passing it on in the belief that it will be of use wherever class reunions are held," writes O. D. Ingall of Nantucket, Mass. "I belong to a special class of thirty consisting of post-graduate students of the Yale Forest School. Our organization is such that we have become unusually well acquainted and each annual reunion of our Class is a special event. However, some of our members find it impossible to attend the Twentieth Annual Reunion of the group, so that I am arranging to exhibit a motion picture film showing the absent ones in characteristic motion. To this end I am asking each of these individuals to beg, borrow or steal a movie camera in order to get some individual footage to be exhibited at the reunion. Afterwards we plan to send the entire film to each of the absent individuals for inspection, knowing that facilities for 16 mm. projection are available somewhere in practically every community."—O. D. Ingall.

SHOOTING IN SHANGHAI

(*Continued from page* 377)

these exciting days. Trenches, barbed wire and soldiers of every nationality lend it a truly martial air.

Are you getting tired? Then hail a rickshaw, the human taxi in the Far East. He will take you back to your hotel for a dime.

If you come out here do not bring a camera that requires a tripod and has to be cranked by hand. By the time such an instrument is set up your subject has vanished into thin air. An automatic hand camera is the best. And if you really do come, please be assured that you will receive a most cordial reception.

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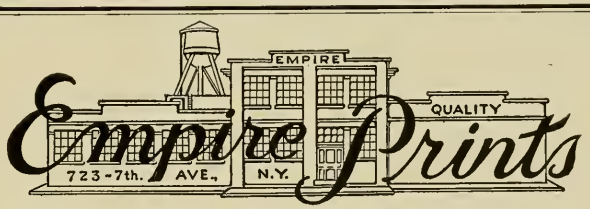

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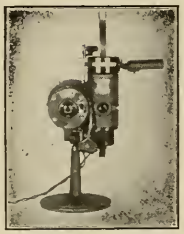

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Member Society Motion Picture Engineers

ACTING VERSUS NATURALNESS

(*Continued from page* 385)

First he wasted a whole minute in stating that the time was too limited for him to say anything. Then he started out from his hotel in San Francisco, took a taxi to the pier, embarked on the Steamship Such-and-Such and had an excellent lunch. Need I add that, at the end of his five minutes, when the chairman pulled his coat-tails, he had not even reached Honolulu? And his parting shot, typically enough, was that he had taken 70,000 feet of movies on the way. I would hate to edit those negatives, as they would have no more point than his speech.

Simplification of an apparently complicated situation does not happen of its own accord. Rehearsals, timed to the second, and some form of motion study, such as practised by engineers, are necessary to eliminate insignificant action.

Another form of lack of self-confidence is "acting" in imitation, conscious or unconscious, of some other person. It cannot be too strongly emphasized that no person, not even the greatest of stars, is capable of taking every role. The greatest worry of studio executives is to find a suitable medium for their contract artists, which means a medium allowing them full scope in what they can do, and making no call on them for what they cannot do. Each individual amateur should know, roughly, his obvious limitations and should refuse parts for which he is not suited. Then he will not have to "act" but merely to let go—to let his feelings rule his actions.

The most painful form of "acting" is trying to be funny. By its very nature, fun arises only when one does not try to produce it. What appears a comedy situation to the spectator should, at all times, appear a tragedy to the actor. Losing his silk hat while entering a car is not funny to the victim, but it is funny to the beholder. Comedy is based on laughter, and laughter, as a philosopher puts it, is "the antidote to sympathy." We laugh at the misfortunes of others to avoid crying in sympathy. Unless there is misfortune, felt as such and therefore acted as such—usually in the form of lost dignity—there is no comedy for the spectator. The misfortune, it should be added, should never be so tragic that it evokes sympathy instead of laughter. A threatening bully may slip on a banana peel, but he must not appear really injured. The misfortune is all the more amusing when it is self-imposed, as when a character is separated from his goal only by a

paper partition, known as such to the audience but not to the character who sits down beside it and bemoans his fate. That is comedy because the obstacle is imaginary. But wearing an obviously fabricated collar and trying to appear even more stupid than most people are, is not funny and evokes no laughter, because the actor is putting it on instead of feeling the part. Only people with naturally grotesque faces should try such parts, and then in all seriousness only.

"WEARING AN OBVIOUSLY FABRICATED COLLAR IS NOT FUNNY AND EVOKES NO LAUGHTER"

The better a comedy situation is motivated, the greater the effect. A man wearing a woman's clothes as the inevitable result of a perfectly natural accident is funny, precisely because it is accidental. The actor is the victim of circumstances. And the inevitable gag is to have the missile or blow intended for the villain hit the innocent bystander — because the latter would feel a loss of dignity. Most comedy situations should be written in the script rather than put in by the actor. In any case, do not try to be funny.

In serious acting, the actor should aim only at expressing perfectly natural feelings. In the course of rehearsal, the director will decide which of several spontaneous responses — a shrug of the shoulders, a sudden jump, a raising of the eyebrow—is the most effective. To reproduce that response, the actor will remember just how he felt while he last did it and will try to feel exactly the same. Feeling is the cause and it is easier to produce the effect by reproducing the cause than by concentrating on the result. Try to feel strongly; make it personal; take it to heart; step into the shoes of the person you are representing and the right expression will appear without effort, in so far as your facial muscles are capable of producing it, which varies with individuals. Feeling produces naturalness.

To develop strong feeling, try to reduce every situation to its simplest emotional element. The latest theory, propounded by Marston as an improvement on Watson's rage-fear-love

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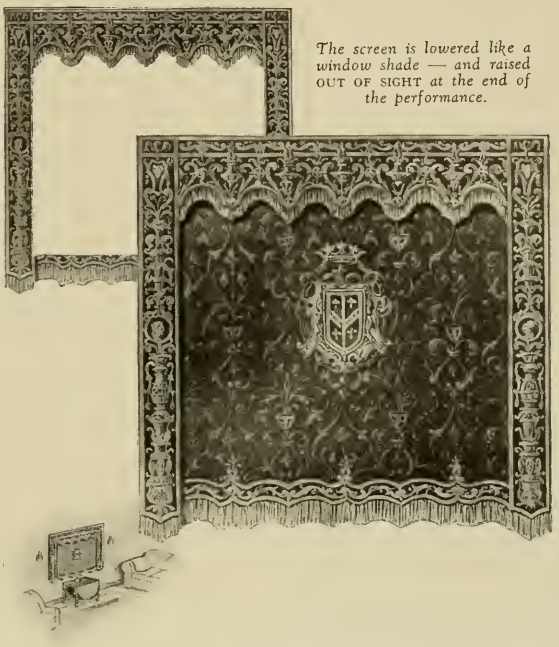

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triad. is that there are four. and only four. primary emotions. These are: *dominance*—the mastery impulse. aggressiveness. the tendency to overcome obstacles. and if *dominance* is thwarted. we explode in rage: *compliance*—the curiosity impulse, the play instinct, the desire to manipulate our world. and if *compliance* is thwarted, we experience fear: *submission*—yielding to a stronger individual's control: *inducement*—soliciting attention from one to whom one has previously submitted. and *submission* plus *inducement* produces the combined emotion called love (in the behaviorist sense).

An amateur who places himself in each successive situation called for in the scenario. and asks himself, "Which of these four emotions is most important in this scene?" will soon astonish his director by the sincerity and effectiveness of his play. Let us try a few examples.

Two strangers, apparently equal in brain and brawn, meet. *Dominance* is aroused in each. Neither will allow the other to appear superior. Each will seek the earliest opportunity for a show-down (of physical strength or of wits), and one of them will win. The loser, deprived of his freedom of movement (physical or mental), will experience rage. but thereafter he will *submit* to the superiority of his rival, subject to further tests of strength in slightly different fields. until he in turn succeeds in establishing his superiority in one respect at least. (Think how many plots can arise from that single emotion.)

A man in his quest for a lost document discovers a dark cave and explores its depths—*compliance*. Suddenly the walls appear to melt at his touch—fear.

A girl, neglected by her sweetheart, manages to place herself in his way—*inducement*. His first tendency is to brush her aside—*dominance;* but he remembers with pleasure that she can be charming if she wishes, and allows himself to be stopped—*submission*. Having won that victory, she in turn lets him rebuke her for her conduct—*submission* again. He relents and places himself where she can take his hand—*inducement*. Each having gone through both *submission* and *inducement* is now in love with the other.

Endless such examples could be adduced. Most of them will be found in the well-constructed scenario, which is necessarily far more emotional than intellectual. But the would-be actor should learn to feel strongly each of these emotions, to identify situations in which they might appear. and to let go.

MINIATURES AND MODELS

(*Continued from page* 374)

foot down to three thirty-seconds of an inch to the foot, and a standard one foot scale. This will be invaluable and will save figuring out all your proportions.

For thin objects like the one half inch scale shingles you don't need a micrometer or any special measuring apparatus; just pile up six or eight thicknesses and measure them with your scale rule. After measuring a few things and bringing them down to scale, your eye will become so accustomed to proportion that you will pick out objects at a glance that will fit into your set without any changing.

To determine the scale you should use in making your set. think first of your facilities for lighting. If it can be built indoors and then moved out in the sunlight to photograph, you have no worries. If, however. you intend shooting indoors, you will be limited by your lighting equipment and may have to make the set smaller. You will find with experience that objects which have a lot of detail are much quicker and easier to make on a larger scale. Scenes that can be done in broad effects, such as snow capped peaks. sand dunes. prairie horizons, et cetera, will be quicker and easier in small scale. The determining factor in these sets will be the smallest objects that must be shown to get your scene over.

In sets where there is motion. another factor enters. that is. the proportionate speed of moving objects. Small objects naturally move quickly and jerkily. big ones, slowly and steadily. The easiest way to correct for this is to run your camera faster and in that way slow up the motion as it appears on the screen. There are some models of 16 mm. cameras with which this is possible. up to four times normal speed. The fact that you may not have one of these does not prevent you from photographing moving miniatures, however. for you can usually find some way of controlling the speed of motion in your action. It may require a few remakes because of improper movement, but here. also, experience will give you a surprising judgment of proper scale motion and save lots of trouble.

A good sky in a miniature is a very valuable feature. If you are photographing out doors and have a place where you can get a close view. your problem is easily solved. In sunlight you can stop your lens down to give you sufficiently sharp real clouds as a background and you need no artificial sky. Panchromatic film with a filter will help you with clouds. If you need

some special cloud effects, a sheet of grey cardboard with a few tufts of cotton on it, properly lighted, gives you clouds with fair relief, such as those secured in good panchromatic shots with filters.

If you want a clear sky with the graduated color effect seen in nature, getting lighter toward the horizon, the same sheet of card curved toward the camera at the top is excellent and can be used indoors or out.

In the near future I will go into detail on one or two simple sets which I have built.

A MINISTER AS MOVIE MAKER

(*Continued from page 376*)

concerned in the action is there to see how he looks. The little church auditorium is crowded. Each meeting has its other features of community singing, friendly intercourse, story telling, games and educational reels. The selection of these gives the pastor many a fine opportunity to put across some needed lesson or suggestion.

The greatest good, however, may be said to come from the silent lessons unwound from the local reels. As an example, take the pictures Mr. Stockton has shown of boys and their dogs. He takes them from time to time, as he has opportunity. He knows how dear a dog is to the boy owner's heart. At the very word "go," he and that boy meet on common ground. They cooperate to present this beloved dog at his very best. Comes a time when Mr. Stockton finds he has enough of these boys and dogs to make a full reel. He pieces them together and shows them as a special feature for some particular night. Mothers and fathers come to see their own hopefuls and meet the mothers and fathers of other stars. Here is common ground. That night Mr. Stockton builds his program around this theme; subtly, mostly by suggestion, he calls attention to how many boys are growing up in this city. Perhaps he drops a hint of some things the city might do to help them—playgrounds, or reading rooms, or something like that. He mentions, perhaps, that these boys are the citizens of tomorrow. This starts people thinking — thinking along common lines.

Or take the babies. He "shoots" every baby in town, just as soon as he hears of its arrival. He returns often and "shoots" it again and again; he especially tries to get it when it begins to creep, when it takes its first step, and so on. Then when he has a full reel he has a "baby night." Can you imagine a mother of one of the "stars" not being there to see that reel? "Here," he says, as the babies roll around and smile and creep through the pictures, "we have Newport of Tomorrow. These are the little folks for whom we of Today are building. Let us think about what kind of a city we want this to be for them to live in."

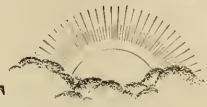
He is very wise about not pressing the lessons home too hard. Just a word, just a hint; he lets the pictures do the rest.

Consider what it means to the citizenship at large when on the screen he shows them the record of the town history they are making. In every city there are pessimists—people who wear blue glasses and see storms coming. Mr. Stockton gives them some needed doses of optimism when he shows the new buildings going up, the beautifying being done, the improvements being made. Sometimes mistakes, intentional or otherwise, are made by those in authority. The average citizen, the tax-payer, usually knows little about these errors. But when he sees them on the screen his personal interest is aroused. He wants to know how and why these things happened and who is responsible, and how they can be remedied.

In these cases, too, this pastor is wise and says little. Again he lets the film tell the story.

The financing of these programs is by free-will offerings. Collections are taken each night. Films for the local reels are paid for by merchants or others interested. They are given credit on the reel, with a snap or two of them and their work. The average attendance at these social evenings has been ninety-two—a capacity house for the seating facilities. The clientele is not a wealthy one. The people in the audiences have little money. Yet for the entire period of their showing, these social nights have been self-supporting. Of course, all that they are expected to do in the financial way is to pay their own expenses. Nobody expects to make any money out of them.

Mr. Stockton has been given considerable enviable publicity because of his work with the movies. The Methodist Conference, under which he is assigned to this pastorate, has honored him by making him official photographer of its annual Chautauqua at Pacific Palisades. He is frequently invited to feature programs of clubs and associations. Continually he is adding to his movie equipment and to his experience, and many social workers are watching with interest his work.



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on rainy days and at night — take fascinating INTERIORS with FOTOLITE

You can take beautiful films right in your own home—and you can take them any time you want to—with Fotolite!

Fotolite—with its new reflector finish — now has even greater superiority in light power. And Fotolite is so compact, so simple, so easy to use. It can be plugged in on any electric light socket—ready for use in an instant. Ask your dealer for a demonstration today!

No. 10—Complete with Carrying Case (no bulb) $22.00
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MOST LIGHT *for* CURRENT EXPENDED

BURTON HOLMES
16 *Millimeter Library Films*

MIDWINTER SPORTS IN QUEBEC

Curling, snow shoeing and tobogganning at the famous winter resort. An extremely interesting reel packed full of thrills.

No. 83—100 feet $7.50

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A lively reel showing how our cigars and cigarettes are made and boxed in an open air sanitary factory.

No. 84—100 feet $7.50

CATCHING SALMON IN OREGON

In Oregon salmon are rounded up like cattle, just before spawning time. This reel shows how they are caught, and how the eggs are extracted and fertilized for the batcheries.

No. 85—100 feet $7.50

In this famous collection of 16 millimeter Library Films there are eighty-five films 100 feet in length and twenty films ranging from 200 feet to 400 feet. They are all made up of the choicest bits of this renowned traveler's collection.

For sale outright.

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NEWS *of the* INDUSTRY

For Amateurs and Dealers

GILLETTE'S "MOVIE CORNER" DISPLAY, USING THE MAY COVER OF MOVIE MAKERS AS ITS CLEVER MOTIF

Agfa Film Available

THE Agfa Ansco Corp. of Binghamton, N. Y., announces its new Agfa Reversible Film (an all weather, all purpose 16 mm. cine film) as now available to all movie makers. Good results under widely varying exposure conditions are claimed for this film and Agfa recommends it especially to those who have been having trouble with exposure. It is said that the new emulsion is always fast and sensitive, producing satisfactory results in all kinds of weather, and late or early in the day. The emulsion is termed "super-orthochromatic," and it is said that results are comparable to those had with actual panchromatic film in point of brilliancy and color value. This is claimed for any type of shot, whether interior, close-up, telephoto or title work. Exceptional smoothness and clearness of image is also claimed.

Processing stations are maintained at three Agfa Ansco branches—Binghamton, Chicago and Los Angeles, and at Agfa branches in all the important cities of Europe. Additional stations will be provided as the demand warrants.

For those who desire to work with negative film, a special fine grain Agfa 16 mm. negative is available on 100-foot daylight loading spools, as well as Agfa 16 mm. positive in 100-foot cans. This department has recently had the privilege of testing both Agfa negative and positive, with very successful results. The Agfa Ansco Corp. desires to announce that it is well equipped to fill the needs of the movie maker in every respect, and that its entrance into the field with a 16 mm. cine film will be backed by the well known Agfa name, which has long been a significant one in the photographic industry throughout the world.

Movie Snapshots

A C. HAYDEN, a manufacturer well known in the accessory field and head of the firm which bears his name in Brockton, Mass., is the protagonist of a novel idea which will be of great interest to the movie maker who desires quick results. Mr. Hayden is proposing the provision of a 100-foot spool of 16 mm. films, separated into five ten-foot lengths with a light-proof ten-foot leader spliced between units, so that each ten feet of film may be removed from the camera as soon as exposed. In separating each unit, the Hayden Automatic Separator would cut the leader automatically at the proper place. As a further development of the idea he would plan to furnish dealers with facilities for rapid processing of these ten-foot lengths so that the amateur may see immediate results without waiting until the entire 100-foot roll is exposed. The Hayden Co. does not make film but has developed this plan to help provide low cost units and quick service to the amateur. The method would seem especially suitable for the keeping of short film "diary" notes and in making titles. This Company is perhaps the first to ask definite advice from the amateur himself and then to be governed accordingly. It is to be hoped that such a definite willingness to meet the consumer's expressed desire will elicit a warm response. The A. C. Hayden Co. also announces that it has prepared a booklet describing the plan in detail; this will be sent the movie maker on request.

New Library Kodascope

THE Eastman Kodak Company, of Rochester, N. Y., announces the new Library Kodascope which is in effect a completely self-contained projecting unit, even to the screen. The entire mechanism is housed in a handsomely finished walnut cabinet in the shape of an elongated octagon, attractively designed and decorated and fitted with hinged metal handles at each end. In this case is contained the well-known Model B Kodascope complete with the convenient Threadlite, which makes threading and rewinding easy even in a dark room. The folding translucent screen is also contained in the case and for operation is quickly set in position about twenty-four inches in front of the projector, a one-inch lens being provided for the short throw. For direct projection on a large opaque screen, the small folding screen is swung aside and a two-inch lens substituted. Then the projector functions in the usual way. A swivel mount adds greatly to the ease with which the image may be centered laterally on the screen.

Photograph by Wide World.

FILMING THE NON-SINKABLES

Anthony Fokker, the Airplane Designer, Cine Kodaks Captain Jacob Schuttevaer and His Companions After They Had Crossed the Atlantic in Their Non-Sinkable Lifeboat.

A Complete Model 3-T Outfit Including Lenses of 3 Different Focal Lengths, Correctoscope and Carrying Case.

An Assurance of . . .
PERFECT MOTION PICTURES
always!

The pride of every owner of a Victor Cine-Camera—is its brilliant performance!

The instant you see it. The moment you handle it. The Victor Cine-Camera gives you a feeling of confidence. Instinctively you sense its remarkable performance—its ability to meet your most exacting demands.

In its construction, nothing has been overlooked, nothing forgotten. Half speed—Normal speed—Super-speed for SLOW-MOTION. Every important feature, every possible convenience has been anticipated.

You aren't buying just a camera, when you buy a Victor. You're buying "satisfaction"—the assurance of getting perfect motion pictures.

Try one—then you'll first fully appreciate the sheer joy of owning a Victor Cine-Camera.

(*Complete equipments as low as* $125.00)

"Of course, you'll use a Victor Cine-Projector to display your pictures to best advantage."

VICTOR ANIMATOGRAPH CO., Inc.

Main Office and Factory
Davenport, Iowa, U. S. A.

Branch Sales Office
242 West 55th St., New York

Mr. J. Potter Pancake . . . globe trotter . . . connoisseur of the better things in life including good service . . . seems to be enjoying his Filmo 75 just purchased at Bass' . . . Bass is Filmo Headquarters . . . because *Bell & Howell Filmo Personal* motion picture cameras are the best in the world and Bass with twenty years of ripe experience in purveying motion picture apparatus recommends Filmo . . . the world's finest motion picture apparatus.

Write or call for full information and all new Filmo catalogs.

BASS CAMERA CO.
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CHICAGO, ILL.
"Movie Headquarters for Tourists"

Dealers Wanted...
for the new
WONDERSIGN
MAGNETIC TITLING BOARD
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WONDERSIGNS CORP.
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DEVELOPING—PRINTING
16 mm. Negative
Individual attention to every film
Home Movie Service Co.
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Announcing...
A NEW UPTOWN
PHOTOGRAPHIC
SUPPLY SHOP!
at
976 Madison Ave.
Bet. 76th and 77th Sts.

And of course there is still the "MIDTOWN"* Lugene shop! Use whichever is the more convenient—the same courteous, intelligent Lugene service at both addresses!

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PRESCRIPTION
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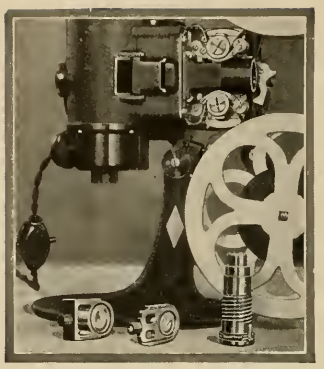

THE NEW 57-G FILMO PROJECTOR FOR KODACOLOR

Filmo Furnishings

BELL AND HOWELL this month announces two new Filmo features, one for the well-known Filmo 70 Camera, and another for the Filmo Continuous Projector. The new camera accessory takes the shape of a bulb-operated remote control mechanism. The device clamps in position over the control button; control is provided by means of a bulb and ten feet of rubber hose. Additional lengths of hose may be secured in ten foot units, as well as in any continuous length up to fifty feet. The attachment is especially recommended for making child studies since there is not likely to be much "camera consciousness" when there is no operator at the camera. The same principle is also applicable to group pictures and the operator may in addition include himself in the picture. The device would appear to be of special value in the photography of wild life where the presence of a human near the camera would be prohibitive.

There is also featured a new carrying case for the Filmo Continuous Projector. This container combines the features of a portable projector case and an extensible 8½" x 5¾" screen. In addition there is space for two extra 400-foot reels at the bottom of the case. The entire outfit is convenient and compact and is recommended for traveling salesmen or for public display work.

Correction

THROUGH error the May advertisement of Ralph R. Eno reading: "Send $2 with a list of short titles and receive your hand-lettered try-out, all ready to splice into your films"—did not specify the number of titles offered at this special sample price. The number procurable on this offer was three.

McKay-Q.R.S.-DeVry

HERBERT C. McKAY, A. R. P. S., former Dean of the New York Institute of Photography, has joined the Q. R. S.-DeVry organization, the change having been effective May 15.

Mr. McKay is one of the pioneers in amateur motion picture work. Following an active career in professional motion pictures in Los Angeles, he entered the amateur field concurrently with the 16 mm. camera. He was among the first to contribute to the literature of the amateur movement by advocating a small film camera.

Mr. McKay's record since entering the amateur field is full of achievement; he has written one of the outstanding books on this subject (published in 1928); he was founder and editor of the first department of amateur cinematography to be published in any magazine.

In joining the Q.R.S.-DeVry organization, Mr. McKay will act as assistant to George Bliss, the Vice President in charge of the Eastern Division of this well-known corporation. Mr. McKay will be in charge of the accessory department and also of a new department which is now being organized, the nature of which will soon be announced. It is understood that Mr. McKay will continue to be identified with the Q.R.S.-DeVry Eastern Division. As a valued friend of the League and contributor to MOVIE MAKERS, the A. C. L. wishes Mr. McKay all success in his new position.

FILMING THE WORLD'S BIGGEST PARACHUTE
Heard McClellan, the Inventor, with His De Vry.

J. W. ROBBINS DEMONSTRATING HIS NEW REMOTE CONTROL APPARATUS

Remote Control

ILLUSTRATED above is an ingenious device developed by J. W. Robbins, manager of the motion picture department of the well-known firm of Williams, Brown and Earl in Philadelphia. The device is at present applied to the Filmo camera, and consists of a telegraph key which is used to close a circuit and to energize an electro-magnetic control operating the camera button. Current is supplied by a small radio B battery which is conveniently carried in a special case in which the telegraph key is mounted. Since the device operates electrically there are no strings to pull or become tangled, and it is said to be invaluable when pictures of wild animals are wanted. It is also said that the device is highly satisfactory in single exposure work inasmuch as it is possible to make a series of single exposures at any speed with the certainty of obtaining but one exposure each time the key is depressed. This feature should be useful in time condensation and animation work.

Torma—Gillette

THE Gillette Camera Stores, Inc., Park Ave. at 41st Street, New York City, announce the enlargement and reorganization of their motion picture department. The strategic location of the Gillette store, at mid-town and convenient to the Grand Central Terminal, has long been found most convenient, both to commuting and city-dwelling movie makers. This site is now termed the "Movie Corner" and plans are to continue increasing its reputation for service and courtesy to the movie maker. The visitor will be welcomed by Stephen J. Torma, better known to his many friends as "Steve." Mr. Torma comes to take charge of the motion picture department at Gillette's with a record of fourteen years'

HERBERT C. McKAY, A.R.P.S., states in his well-known column, "The Amateur Kinematographer" of the Photo Era Magazine of May 1929, as follows:

.....It is true that all the spring-driven cameras now offered are fully automatic, from the taking on to the removal of the film from the camera. In the entire cycle of operations there is but a single adjustment left to the operator, and that is the proper setting of the lens-diaphragm to make the most effective use of the existing light-conditions. This is one step which must depend upon personal manipulation, because there are times, particularly in dramatic productions, where an incorrect lens-stop is deliberately used for certain effects. However, it is evident that in any case it is vitally necessary for the Kinematographer to know the correct setting.

Expert or beginner, the most that either can do is to estimate the correct exposure. There is but one answer, of course—use a good exposure-meter. It is significant that whereas the amateur of a few years ago openly ridiculed the use of any kind of exposure-meter, the amateur of today—the successful amateur particularly—regards the meter as being just as essential to his work as camera or lenses. In previous issues of this magazine we have reviewed several meters, and have described in detail the Dremophot and Cinophot. It is significant that the Dremophot is given unlimited recommendation by Bell & Howell for use with their Filmo cameras, while the Cinophot is widely advertised for use with the Cine-Kodaks. The latter meter has received the recommendation of the Eastman Kodak Stores, Inc. When such companies recommend any instrument for use with their cameras, particularly when such instrument is really a deciding factor in the satisfaction which the customer will receive from the use of the camera, the quality of the meter would seem to be firmly established.

"STOP GUESSING EXPOSURES"

Because there are now the instant, simple, automatic, correct Drem Exposure Meters ever ready in their practical Leather Case.

CINOPHOTS or DREMOPHOTS, complete, $12.50

Ask Your Dealer.

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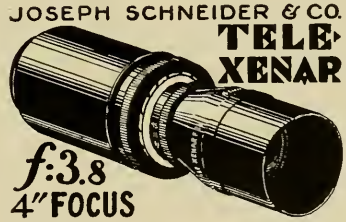
152 WEST FORTY-SECOND STREET NEW YORK, N. Y.

BETTER MOVIES — BROOKS PRODUCTS

"They go hand in hand"

JOSEPH SCHNEIDER & CO.



Focusing mount adjustable to the individual camera. Finder attachments included.

EXTREME SPEED
LEAST IN BULK

Added to the brilliancy and definition for which Schneider Lenses are famous is an absence of distortion so often found in Telephoto lenses. . . . Exceedingly small bulk bakes a special appeal to turret model owners as well as for general carrying convenience. As with all Schneider lenses we suggest you convince yourself with a free trial and comparison at your dealer before purchasing $75.00

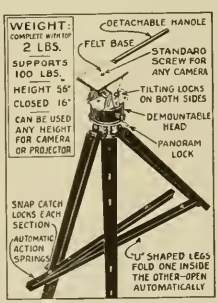
TRIAX TRIPOD
with
TRIAX PANORAMING & TILTING TOP

Lightest to Carry — Easiest to Set Up.

Opens automatically in three seconds by the pressing of a release trigger. It weighs but two pounds including Pan & Tilt Top yet supports one hundred pounds. It combines rigidity and strength without weight. Unique portability insures its constant use.

Size folded 16 inches.
56"—five section tripod with Triax Tilt and Panoram, as illustrated $14.00

Have your dealer demonstrate. Write for circulars.


WEIGHT: COMPLETE WITH TOP 2 LBS.
SUPPORTS 100 LBS.
HEIGHT 56" CLOSED 16"
CAN BE USED ANY HEIGHT FOR CAMERA OR PROJECTOR
DETACHABLE MANOLE
FELT BASE
STANDARD SCREW FOR ANY CAMERA
TILTING LOCKS ON BOTH SIDES
DEMOUNTABLE HEAD
PANORAM LOCK
SNAP CATCH LOCKS EACH SECTION
AUTOMATIC ACTION SPRINGS
"U" SHAPED LEGS FOLD ONE INSIDE THE OTHER—OPEN AUTOMATICALLY

BURLEIGH BROOKS

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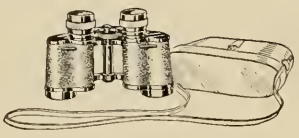
136 LIBERTY ST. NEW YORK CITY

The 'best tip yet'

A new departure and a sure winner are the long range BINOCULARS for the movie maker.

The use of BINOCULARS in connection with the Telephoto lens on your movie camera is especially effective magnifying clearly every detail of distant scenes and moving objects 8 times.

The aid of BINOCULARS will prove valuable in all long-distance shooting.



BINOCULARS

As a companion to your Telephoto lens, for sports, travel, fishing and hunting trips, these BINOCULARS will bring out distant scenes and moving objects in remarkable detail.

Their large field of vision, their fine adjustment and clearness and their 8 power magnification will enable the movie maker to quickly select the area desired. Price with leather case.. **$17.50**

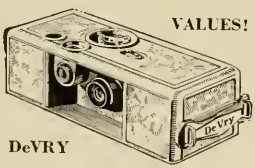
A new thrill—
At last!
The
HOME-TALKIE
Unit

The HOME-TALKIE unit when attached to any 16 mm. projector and amplified through your radio sings, plays and acts with results equal to the best talking picture production.

Price complete $49.00

100 ft. subjects....$9.00 200 ft. subjects....$15.00

Free demonstration. Write for catalog and latest list of subjects.



VALUES!

DeVRY

DeVry 16 mm. Movie Camera	Price $39.50
DeVry Home Movie Projector	Price 37.50
DeVry Home Movie Projector with motor	55.00
DeVry "Still" Kamra	Price 22.50
DeVry "Still" Projector	Price 15.00

DeVry Standard 35 mm. in stock.

Write for list of new Pathex Films and Accessories.

PARKER & BATTERSBY
146 WEST 42ND STREET, NEW YORK

experience in the selling of motion picture apparatus and his expert knowledge will be at the service of Gillette patrons.

Banner Screens

B. SAUBIAC AND SON, 305-11 East 46th Street, New York City, have put forward a new idea in screen housings that will appeal at once to the amateur who desires to make his screen a permanent and attractive feature of his home. These housings are known as Banner Screens and consist of richly finished borders and backing for the screen which when not in use rolls up behind the upper valence of the housing. The backing is then exposed to view, furnishing a beautiful tapestry or arras-like hanging which may be had in a variety of finishes, or specially embroidered to order with any crest or device. or the entire housing may be had in colors to match the decoration scheme of the room. When ready for projection, the screen is simply pulled down and then framed at the edges by the decorated border of the housing. This department has inspected these screens and found them very beautiful and serviceable and it is believed they will do much toward making the projection screen an accepted part of home furnishings.

Home Talkie Notes

THE popularity of the Home Talkie Productions, 220 West 42nd Street, New York City, has been so pronounced that the Company has decided not only to reduce the price from $12.00 to $9.00 for 100-foot synchronized subjects, but also to add to the list of popular releases now available a number of important productions. These include synchronizations featuring Eddie Dowling, star of the *Rainbow Man*. Phil Baker, star of *Pleasure Bound*, and Erno Rapee, well-known conductor of the Roxy Symphony.

Depue and Vance Print Sound

O. B. DEPUE, of Depue and Vance, 7512 No. Ashland Avenue, Chicago, Ill., in a recent visit to the League offices explained in a most interesting manner the operation of their newly perfected professional printer, which prints a separate positive and sound track image in one operation. It is interesting to note that this firm, one of the first to develop a professional machine for reduction printing on amateur film, is again at the forefront in the professional sound-on-film field.

Dubray Visit

IN an interesting meeting with Joseph A. Dubray, director of technical service for the Bell and Howell Co., who came to New York City for the purpose of attending the recent convention of the Society of Motion Picture Engineers, Russell C. Holslag, the League's technical consultant, discussed among other things the expansion of the Bell and Howell Chicago plant. Mr. Dubray is a well known authority in the motion picture world. The Company's established policy of keeping well to the front in cinematic developments, as well as the ever increasing demands for its product, have made necessary the new Bell and Howell Engineering Building, he said. This will provide 40,000 additional square feet of floor space to the present Chicago plant and will furnish ideal conditions under which the Company's engineering and development work may take place. A far sighted policy has dictated the acquisition of an eight acre tract adjoining the new building to provide for still further expansion.

Preservation Pointers

ALBERT TEITEL, inventor of methods for the preserving of motion picture film, in a recent statement emphasized the unfortunate results ensuing from careless treatment of film. Everyone has, of course, been warned against allowing scraps of dried emulsion to collect in the gate and become hardened. Scratches from this cause are often so deep removal is impossible. Over humidifying is also a frequent and unsuspected cause of deterioration, inasmuch as when this occurs, the emulsion becomes soft and spongy and much more susceptible to scratches, he declares. The soft emulsion also has a tendency to scrape off more easily and collect in the gate of the projector, where it hardens and aggravates film damage. It is, therefore, advocated that the amateur guard against too indiscriminate humidifying.

Yates Insured

ANOUNCEMENT is made that Herbert J. Yates, president of Consolidated Film Industries, Inc., and of Setay Corporation, has been insured for two million dollars.

Starting with a consolidation of three small plants, Mr. Yates organized the Consolidated Film Industries about five years ago and under his management the company has developed the world's largest film laboratories, with seven modern plants in New York, Chicago and Hollywood.

Handling of over 600,000,000 feet of film per annum, developing nega-

tives and printing films for leading producers of motion pictures, as well as taking a prominent place in the 16 mm. field, number among the activities of this company.

Lugene Branch

LUGENE, INC., of 600 Madison Ave., New York City, well-known dealers in cinematographic apparatus and accessories, announce the opening of a new and completely equipped branch store at 976 Madison Ave., between 76 and 77th Sts., New York City. A. M. Lord will be in charge.

THE CINE COACH
Unique Traveling Movie Equipment of Maxwell H. Hite and Son of Harrisburg, Pa.

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A NEW departure in the sale of cine apparatus is an auto truck designed and completely equipped for shooting and projecting day and night movies. The truck carries 9, 16, and 35 mm. cameras and projectors in professional and amateur models, a radio set, phonograph and speech amplifiers and electric lighting plant. This outfit was developed by Maxwell Harper Hite and Son, 422 S. 13th Street, Harrisburg, Pa.

Denver Movie Library

HAANSTAD'S Camera Shop, 404-8 Sixteenth St., Denver, Colorado, sends an attractive little booklet listing a number of interesting library releases. The subjects may be had at very reasonable rental rates.

British Journal

THERE has been sent to this department for review, a copy of *The British Journal Photographic Almanac for* 1929. This book may be obtained from the American Photographic Publishing Co. in America, price $1.00, or in England from the publishers, Henry Greenwood & Co., Ltd., London, price 2s. This *Annual* is in the form of a handbook and contains within its 800 pages a vast amount of information on all branches of photography. The American reader will be especially interested to note the complete illustrations and descriptions of British and European amateur motion picture outfits.

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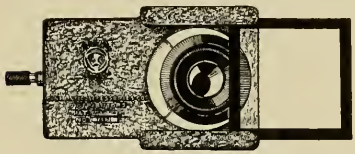
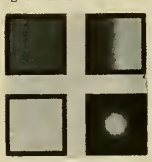
THE Filter Holder fits on to any lens with a stationary sunshade up to 1⅝" outside diameter and is recommended for use with the Automatic Dissolve. In addition to the ease with which it can be attached and removed from the camera, it is adjustable so as to make any Iris Filter into a Floating Iris. It also makes available one set of filters to any number of lenses $2.85



EFFECT FILTERS

The use of effect filters requires only to develop a taste for the right filter for the right scene.



The filters slide into place before the lens as needed without change of focus.

SCHEIBE FOG FILTER: For moving scenes used as background for double printed title. Creates perfect fog, rainy or smoke scenes from clear daylight $5.00

SCHEIBE DIFFUSING SCREEN: Gives diffused or softened effect. Soft characterization in close-ups; "mystery element" $5.00

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SCHEIBE DIFFUSING IRIS: Has clear-glass center circle for main object or close-up in sharp detail ,leaving balance of scene diffused.....$5.00

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AMATEUR CLUBS

(*Continued from page 373*)

experiences of newspaper men and the mechanics of the production of a city daily. Dwight F. Blue has been selected director for the club's productions: George May, assistant director; Gibson Barlow, electrician; Henry Nehring, cameraman; Joseph Pavelko, script clerk. Casts will be selected from club members and Toledo citizens.

Another Natural

FROM Markard Pictures, the amateur producers of *Narrow Paths*, comes the announcement that *Nothing to Declare*, to run 1200 ft., 16 mm., has been placed in production. The story, adapted for the screen by Harry M. Lopez, deals with a crooked customs official who uses his position to blackmail wealthy evaders of the customs duties. Photography is in the hands of J. V. Martindale. Frank Packard is in charge of direction. In the cast are: George Ertell, Mae Brown, Harry M. Lopez, Janet Dazell, Muriel O. Nelson, P. C. H. Wentworth, Mardette Frost, E. P. Meyers, Harry Butland, Saul Lasky, Felipe Labadie, Charles Labadie, Marion B. Schroth, Mrs. Saul Lasky, George Kirkegaard, L. A. Morrison and Oswald Arthur.

Markard Pictures have submitted their previous offering to severe critical analysis and, profiting by past experiences, they expect *Nothing to Declare* to outdistance *Narrow Paths* in direction, photography, lighting and all around craftmanship. *Narrow Paths*, produced last year and screened by fifty-one movie clubs through the Club Library, still stands as one of the best amateur made photoplays. The new production will be available through the Club Library.

P. P. P. Premiere

OVER five hundred were present at the recent premiere of *Headlines*, production of the Palisades Picture Players of Grantwood and Union City, N. J. The feature, running 700 ft., 16 mm., was preceded by the screening of the club's newsreel and followed by a brief talk by Arthur L. Gale, presenting the League's congratulations on the production and explaining the *Photoplay* contest to which a 400 ft. edition of the film had been submitted. Authentic backgrounds and sets were used for this exceptionally well directed and acted story of two adventurous cub reporters. A local daily's press rooms and editorial offices supplied the sets. The story, although a bit too complicated for the footage, hangs together re-

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markably and promises a great deal for future productions.

The picture, scenarized by Seymour Knight, was directed by W. A. Sturm, assisted by E. Schaaf and photographed by A. W. Stellpflug. On the technical staff were S. Eberhardt, N. Eggenhofer, Dominick Palazzo and David Scott. The cast included: Jack Houseworth, Jack Farley, N. Eggenhofer, Louise Eggenhofer, Harold Courtney, Dominick Palazzo, Carl Heitmann, C. Leo Henricks, Mildred Bjerke, George Odenwaller, Charles Eberhardt and Martha Reinke.

New Unit

THE recently formed Amateur Photography Club in Highlands, N. J., with a membership of twenty-seven, announces its first production, a comedy to run 400 ft., 16 mm., under the working title, *The Fall of Youth*. F. C. Frazer has been selected director of the club's first effort; Mildred Norman, assistant director; Douglas Drey, cameraman; William Raucher and Charles Wecker, electricians. Eight will be in the cast of the picture.

Unusual Program

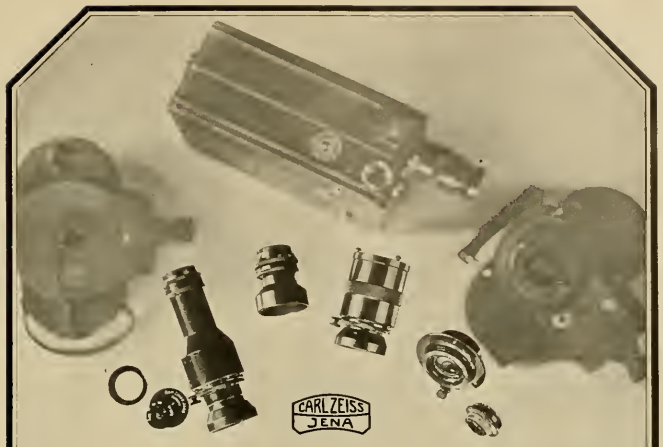
THE program of the last meeting of the Philadelphia Amateur Motion Picture Club included: a demonstration by Professor Charles P. Heyle of the Phasmatrope, one of the first motion picture projectors, an address on *What Hollywood Means to the Amateur* by Edmond H. Rogers, an officer of a Philadelphia dramatic society; a brief discussion of lenses and a screening of member's films. *Phillygrams*, the monthly publication of this dean of amateur movie clubs, continues the improvement forecast in the first issue.

By Hands

FOUR short experimental productions are already to the credit of the Sheridan Players, amateur movie club in New York City. The story for the fifth, recently selected, is based on the familiar triangle situation but will be presented entirely through closeups of the hands of the members in the cast. Realism, however, rather than symbolism, will be the picture's aim. On the production staff are: Richard Lockridge, director; H. Gee, assistant director; M. D. McFarlane, and George Ramsey, cameramen; Duane Lyon, art director.

Scientific Record

OFFICIALS of Frederick Stearns and Company in Detroit have recently completed a film record of the processes in the preparation of insulin. The film, made on an entirely amateur basis, tells, step by step, the



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FRESNO: Potter Drug Co., 1112 Fulton St.
HOLLYWOOD: Fowler Studios, 1108 N. Lillian Way.
Hollywood Movie Supply Co., 6058 Sunset Blvd.
Hollywood Music Co., Camera Dept., 6019 Hollywood Blvd.
Pacific Film Service, 6306 Sunset Blvd.
LONG BEACH: Winstead Bros., Inc., 244 Pine St.
LOS ANGELES: California Camera Hospital, 356 S. Broadway.
Eastman Kodak Stores, Inc., 643 S. Hill St.
John R. Gordon, 1129 S. Mariposa Ave.
T. Iwata Art Store, 256 E. First St.
Leavitt Cine Picture Co., 3150 Wilshire Blvd.
Earl V. Lewis Co., 226 W. 4th St.
Marshutz Optical Co., 518 W. 6th St.
B. B. Nichols, 731 S. Hope St.
Schwabacher-Frey Stationery Co., 734 S. Bdwy.
OAKLAND: Davies, 380-14th St.
Sherman, Clay & Co., 14th and Clay Sts.
PASADENA: Flag Studio, 59 E. Colorado St.
F. W. Reed Co., 176 E. Colorado St.
POMONA: Frasher's, 158 E. Second St.
RICHMOND: LaMoine Drug Co., 900 MacDonald Ave.
RIVERSIDE: F. W. Twogood, 700 Main St.
SAN DIEGO: Bunnell Photo Shop, 414 E St.
Eastman Kodak Stores, Inc., 419 Broadway
Harold E. Lutes, 958 Fifth St.
SAN FRANCISCO: Eastman Kodak Stores, Inc., 545 Market St.
Hirsch & Kaye, 239 Grant Ave.
Kahn & Co., 54 Geary St.
Leavitt Cine Picture Co., 564 Market St.
San Francisco Camera Exchange, 88 Third St.
Schwabacher-Frey Stationery Co., 735 Market St.
Trainer-Parsons Optical Co., 228 Post St.
SAN JOSE: Webb's Photo Supply Store, 94 S. First St.
SANTA ANA: Forman-Gilbert Pictures Co., 1428 W. Fifth St.
SANTA BARBARA: J. Walter Collinge, 8 E. Carrillo.
SANTA MONICA: Bertholf Photo Finishing, 1456 Third St.
SIERRA MADRE: F. H. Hartman & Son, 25 N. Baldwin.
STOCKTON: Peffer Music Co., 40 S. California St.
WHITTIER: Maxwell C. Peel, 226 E. Philadelphia.
YOSEMITE NATIONAL PARK: Best's Studio.

COLORADO

DENVER: Eastman Kodak Stores, Inc., 626-16 St.
Ford Optical Co., 1029-16 St.
Haanstad's Camera Shop, 404-16 St.

CONNECTICUT

BRIDGEPORT: Fritz & Hawley, Inc., 1030 Main St.
Harvey & Lewis Co., 1148 Main St.
GREENWICH: Gayle A. Foster, 9 Perryridge Rd.
HARTFORD: Harvey & Lewis Co., 852 Main St.
D. G. Stoughton Co., 255 S. Whitney St.
Watkins Bros., Inc., 241 Asylum St.
MIDDLETOWN: F. B. Fountain Co., 483 Main St.
NEW BRITAIN: Harvey & Lewis Co., 85 W. Main St.
NEW HAVEN: Fritz & Hawley, Inc., 816 Chapel St.
Harvey & Lewis Co., 849 Chapel St.
NORWICH: Cranston Co., 25 Broadway
STAMFORD: Thamer, Inc., 87 Atlantic St.
WATERBURY: Curtis Art Co., 25-29 W. Main St.
Wilhelm, Inc., 139 W. Main St.

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WASHINGTON: Reid S. Baker, Inc., 1320 F St., N. W.
Columbia Photo Supply Co., Inc., 1424 New York Ave., N. W.
Eastman Kodak Stores, Inc., 607-14th St., N.W.
Fuller & d'Albert, Inc., 815-10th St., N.W.

FLORIDA

JACKSONVILLE: H. & W. B. Drew Co.
LAKE WALES: Morse's Photo Service, Rhodesbilt Arcade.
MIAMI: Miami Photo Supply Co., 36 W. Flagler St.
Red Cross Pharmacy, 51 E. Flagler St.
ST. PETERSBURG: Barnhill's Camera Shop, 17-3rd St. N.
Robinson's Camera Shop, 115 Third St., N.
TAMPA: Burgert Bros., Inc., 608 Madison St.
Tampa Photo & Art Supply Co., 709-11 Twiggs St.

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Visualizit, Inc., 21 Peachtree Arcade.
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BOISE: Ballou-Latimer Co., Idaho at 9th St.

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*CHICAGO: Bass Camera Co., 179 W. Madison St.
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Almer Coe & Co., 78 E. Jackson Blvd.
Almer Coe & Co., 18 S. LaSalle St.
Almer Coe & Co., 105 N. Wabash Ave.
Central Camera Co., 112 S. Wabash Ave.
Eastman Kodak Stores Co., 133 N. Wabash Ave.
Fair, The, Dept. 93, State, Adams & Dearborn Sts.
* Fischer's Camera Service, Rm. 202, 154 E. Erie St.
Ideal Pictures Corp, 26 E. 8th St.
Illinois Radio Appliance Co., 1426 E. 70th St.
W. W. Kimball Co., 306 S. Wabash Ave.
Leonard Lynn Co., 302 S. Wells St.
Lyon & Healy, Jackson Blvd. & Wabash Ave.
Post Office News Co., 37 W. Monroe St.
Seamans Photo Finisher, 1953 E. 71st St.
Stanley-Warren Co., 908 Irving Park Blvd.
Von Lengerke & Antoine, 33 S. Wabash Ave.
DECATUR: Haines & Essick Co., 122-128 E. William St.
Pfile's Camera Shop, 240 N. Water St.
EVANSTON: Almer Coe & Co., 1645 Orrington Ave.
* Hattstrom & Sanders, 702 Church St.
FREEPORT: Hartman's Camera Srop, 17 S. Chicago Ave.
GALESBURG: Illinois Camera Shop, 84 S. Prairie St.
MOLINE: A. D. Webster, 1507 Fifth Ave.
ROCKFORD: Johnson Photo Shop, 316 E. State St.
SPRINGFIELD: Camera Shop, 320 S. 5th St.
STERLING: Ray Hart, 8-10 E. 4th St.

INDIANA

ANDERSON: Reed Drug Co., 37 W. 11th St.
EVANSVILLE: L. E. DeWitt, 618 Main St.
Smith & Butterfield Co., 310 Main St.
FORT WAYNE: Biechler-Howard Co., 112 W. Wayne St.
Rogers Optical Co., 824 Calhoun St.
FRANKFORT: Pathex Agency, 206 E. Walnut St.
INDIANAPOLIS: L. S. Ayres & Co., Dept. 290, 1 W. Washington St.
H. Lieber Co., 24 W. Washington St.
KENTLAND: Boone Pharmacy, on the Square.
SOUTH BEND: Ault Camera Shop, 122 S. Main St.
Ault Camera Shop, 309 S. Michigan St.
Schilling's Photographic Supply, 329 S. LaFayette Blvd.
TERRE HAUTE: Snyder's Art Store, 21 S. 7th St.

IOWA

CEDAR RAPIDS: Camera Shop, 220 Third Ave.
DAVENPORT: Eastman Kodak Stores, Inc., 318 Brady St.
DES MOINES: Eastman Kodak Stores, Inc., 808 Locust St.
GRINNELL: Child Art Rooms, Cine Dept.
IOWA CITY: Rexall & Kodak Store, 124 E. College St.
SIOUX CITY: Eastman Kodak Stores, Inc., 608 Pierce St.
Lynn's Photo Finishing, Inc., 3717 Orleans Ave.
WATERLOO: Macks Photo Shop, 225 W. Fifth St.
Seehawk Camera Shop-Studio, 189 W. 4th St.

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PITTSFIELD: E. J. Curtis, 397 North St.
SALEM: Robb Motion Picture Service, 214½ Essex St.
SPRINGFIELD: J. E. Cheney & Staff, Inc., 301 Bridge St.
Harvey & Lewis Co., 1503 Main St.
WORCESTER: J. C. Freeman & Co., 376 Main St.
Harvey & Lewis Co., 513 Main St.
L. B. Wheaton, 368 Main St.

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*DETROIT: Clark Cine-Service, 2540 Park Ave.
Crowley, Milner & Co., Dept. 20
Detroit Camera Shop, 424 Grand River, W.
Eastman Kodak Stores, Inc., 1235 Washington Blvd.
Fowler & Slater Co., 156 Larned St.
J. L. Hudson Co., Dept. 290.
Metropolitan Motion Picture Co., 2310 Cass Ave.
E. B. Meyrowitz, Inc., 1516 Washington Blvd.
United Camera Stores, Inc., 14324 Jefferson Ave., E.
GRAND RAPIDS: Camera Shop, Inc., 16 Monroe Ave., N.W.
LANSING: Linn Camera Shop, 109 S. Washington Ave.
Vans Cine Service, 600 Prudden Bldg.
MARQUETTE: Ray's Photo Service, 335 Harrison St.
MIDLAND: McCandless News Agency, 107 E. Main St.
MUSKEGON: Beckquist Photo Supply House, 885 First St.
SAGINAW: Heavenrich Bros. & Co., 301 Genesee
Hesse's, Genesee at Jefferson

(*Continued on page* 418)

complete story of the production of insulin, the well-known remedy for diabetes. The script was prepared by W. Gaertner, who also directed and photographed the picture, assisted by Dr. A. L. Omohundro, H. G. Derthick and H. Wilson.

Insulin is perhaps the best amateur made industrial record that has yet been brought to our attention. It is made with the same scientific thoroughness that distinguishes the laboratory work which it pictures and it will be of undoubted interest and value to medical schools, physicians and pharmacists.

"Rushes"

¶ The premiere of *Be Yourself*, running 400 ft., 16 mm., current production of the Neighborhood Players in Providence, R. I., was recently held. Two hundred and fifty were present and the gate receipts more than cleared production expenses. A second picture is now being planned.

¶ At the last meeting of the Chicago Cinema Club, a talk on the use of educational films in schools was given by Fred H. Campbell, followed by a demonstration of Eastman Teaching Films. A clinical screening of members' films completed the program.

¶ For its fourth production, the Flower City Amateur Movie Club in Rochester, N. Y., has selected *The Dragon*, written for the screen by Frank J. Buehlman. At a late meeting *Narrow Paths* was screened.

¶ *Nothing But Love*, 400 ft., 16 mm., filmed by Eugene Ragsdale, has been submitted to *Photoplay's* contest. Mr. Ragsdale is president of the Screen Arts Society in East Orange, N. J., which has selected *Treasure House*, a romance, for its next production.

¶ In Sanford, Florida, Charles L. Swinney is planning the production of a 1600 ft., 16 mm., film story based on college life.

¶ Ernest W. Page reports that the Stanford Studios, Stanford University, Calif., are experimenting with talking pictures.

¶ The Chevy Chase High School Amateur Movie Club in Bethesda, Md., is producing *The Dancing Age*, under the direction of W. R. Gingell. Walter Johnson, Margaret Walters, William Jobes and Ruth Lampton make up the cast.

¶ Production of *Black Dirt*, the amateur epic of the early days of Virginia City, Nevada, temporarily delayed, has been resumed and will be completed this month. 6000 ft. will be edited by Walter Stevens, director of the film.

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(*Continued from page 416*)

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BRITISH AMATEURS

Heavy Record

IN Bowden, Cheshire, the Owlpen Studios, an organization made up of amateur experimentalists, completed six films in 1928. Among the most successful of this club's productions are *Blackpool* and *Typical Topical*, directed by Harold P. Heys, and *As Others See Us* and *People We Hate to See*, directed by John F. Leeming. Forty amateur actors are available for the casts of the Owlpen productions and a rebuilt garage furnishes ample studio space and housing for equipment. This group made the first amateur experiments on record with talking pictures, producing them under the title *Audiofilms* with reproducing equipment invented by Mr. Heys.

Underworld

IN London, the Apex Motion Pictures, amateur group led by Ray Sturgess, will place *Shadows of Limehouse* in production this month. Natural locations and large interior sets built outdoors will be used in this film story based on the London underworld. Experiments are now being made with talking pictures.

A. C. A. Activities

LATE programs of the Amateur Cinematographers' Association included: projection of member's films; screening of *Mrs. Seager's Cotillion*, filmed by R. B. Miller, and *The Sack. Riviera* and *Caravan*, filmed by the Newcastle Branch of the A. C. A.; the discussion and projection of 9 mm. work by C. C. Feast.

Sheffield A. C. A. cameras are clicking on the production of *Adventure*, under the supervision of A. D. Hobson and the direction of R. E. Marshall. J. Roper and J. W. Berry are photographing this picaresque movie of a wandering couple. Late club meetings featured: a talk on *How to Make Your Own Screen* by J. W. Gillott; projection of *The Bar Sinister*, filmed by Terrence L. Greenidge, and *A Tour Around Devon*, filmed by Alan Steward; interior work on the club's current picture.

GETTING DOWN TO BRASS TACKS

(*Continued from page* 371)

right. Then he looked hard at the neighbor on his left. Then he twisted way round and glared in the direction of the chap running the projector. Then he resumed his position, his back eloquently expressing annoyance.

Another half minute of tense silence followed, with the blurred focus, the weird angles of the setting and the morbid plot all getting in their best licks. Then out of the silence came the Judge's voice, "Wattin helsther matter?"

Everybody looked at everybody else and, as it dawned upon me that the Judge thought something was wrong with the projecting, I choked. Another three painful minutes passed, the Judge evidently getting more and more mystified, and the pressure inside me rising higher and higher, while the modern stuff on the screen got more and more modern. Then the Judge threw another bomb. This time it was, "Aw, cut it out."

The unexpected slang, the situation, the whole business, was exactly calculated to bust the whole show wide open. The morbid mood was shattered. A polite titter ran around the darkened room, and I was conscious of some of my hard boiled friends slapping their knees and nudging one another under cover of darkness and my better half purporting to be scandalized.

The picture ended soon and as the lights were turned up the chatter of polite discussion began. The dear old Judge was the focus of many furtive glances. He carried an injured air and was somewhat disheveled. He wandered away to a seat in a distant room, where I saw him indignantly light a big black cigar and pick up a newspaper.

Now—what were the Judge's views on amateur cinematography? Whatever on earth does he think we are trying to do? It leads me to ask the very same question here in the pages of our magazine.

It seems to me that we unconsciously recognize our limitations in acting talent, casting opportunities and settings, and yet having the artistic taste, the directing imagination and the photographic technique of the professionals, that we are led to make use of the super-terrible, the morbid and the unwholesome in order to make good our lacks. Somehow I resent the morbid and the unwholesome. It does not seem worthy of the tools we have at our disposal. The taste, brains and technique that are manifested in the best of the modern fever dream films, if directed in a healthy direction ought to produce something really great, especially since we need not consider the box office influence.

Particularly since the Judge expressed himself the way he did the other evening, I have given the subject quite a bit of serious thought. The super-terrible and the weird and the unnatural are interesting. There is no gainsaying it, as witness the silence that settles down upon an audience when one of the fever dream things is screened. But the interest seems to me to be the wrong kind of interest. There is another kind of interest, one which carries with it approval, sympathy and respect. That's the kind of interest we amateurs ought to find a way to create.

I think it can be done, and without highly trained acting talent, without an army of variegated humanity and without any more elaborate equipment than we now have. There are intensely interesting things going on all about us. Animal close ups are absorbingly interesting. Children are interesting, when you get them young enough. Nature, awakening in the Spring and going to sleep in the Winter can be made marvellously beautiful and of great interest. The good old ocean is a dandy actor, with all his moods and tempers. Strong wind creates dramatic situations that are of commanding interest. And all of them are wholesome and natural. It seems to me that they reek with possibilities.

So—is it not some masterpiece along this line that we amateurs are really aiming at, if we get down to brass tacks?

THE ONE EYED WITNESS

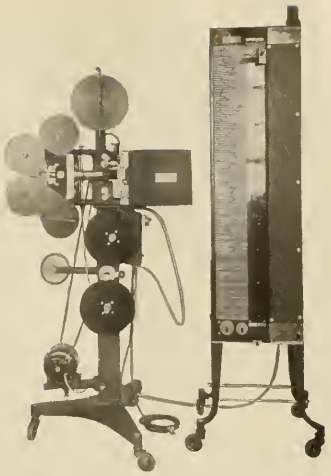
(*Continued from page* 365)

He sure looked scared as he sat there waving his crutches and I couldn't help chuckling; but the next instant one of the crutches hit Bugs a whack on the nose which didn't look so funny. Bugs came hustling back with his tail between his legs and Ramsay shook his fist in our direction. He didn't see us, though; he was just looking at the place where Bugs had disappeared.

"Now watch," whispered Mort, "I think he'll walk naturally now!"

But we were due for a surprise. As the camera clicked on, Ramsay got up stiffly, straightened his hat, took a firm grip on his crutches, and hobbled to the front door just as lamely as ever! It sure took the wind out of our sails, and I groaned. Mort shut off the camera and sat down dejectedly.

"I'll be swozzled," was all he could manage.



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"Well," I said, "a hundred bucks is hard to lose but, personally, I feel sorry for Ramsay."

"Seems as though we're all wet," said Mort. Just then a drop of rain clicked on a leaf above us and Mort jumped up again. "Come on," he said, "or we *will* be all wet!"

The finished reel came back on Thursday. Mort borrowed a projector and we looked at the pictures half-heartedly, after which he threw them into a box filled with other unedited film.

That night I took the kid brother to a movie, and on getting home found a message from Mort telling me to meet him at the courthouse at ten the next morning. I called him up, but he was out. I went to bed wondering.

At quarter to ten Friday morning I drove downtown, parked the car, and pushed my way into the courtroom. The case had certainly aroused a lot of interest.

Ramsay's lawyer got up finally and harangued the court for ten minutes or so, with variations; and his case seemed as good as won. Ramsay himself looked pretty well satisfied.

Then came the bomb. At a signal from Mr. Keller, Mort jumped up and spoke in a loud voice—a voice that quavered badly. In fact, I haven't stopped kidding him about it yet.

"Your honor," he said, "I wish to present a deaf and dumb witness!"

In the absolute hush that followed Mort reached down and pulled two leather cases from under his bench. I could tell by their shapes that they contained a projector and screen and I was so dumbfounded at first that I couldn't move. Then Mort brought me back to life.

"Follow me," he said, and we floated, it seemed to me, down the aisle.

"Set the screen up here," he snapped, and I obeyed mechanically. It was a new screen, too, but I didn't have much time to wonder about that. Ramsay's lawyer was so amazed and puzzled that he couldn't say anything. He just waved his hands and looked worried. Mr. Keller was very calm and almost smiling. Mort set up the projector hurriedly and then took the witness stand. He was nervous as a cat.

"There," he said, without regard to court etiquette, " is a witness that has a lot to tell, even though it doesn't speak." He paused to let that sink in and it looked to me as though he were beginning to enjoy himself. "I have some moving pictures of the plaintiff," he went on, "that were taken last Saturday, shortly after noon, and I want you to look at them carefully. They will prove to you that Norville Ramsay is no more crippled than I am!"

Before anyone had recovered from Mort's announcement the projector began to click and there was tense silence as everyone leaned forward with eyes glued to the screen. Suddenly Ramsay appeared, hobbling down the road.

Then Bugs sprang into view, so real that I could almost hear him bark. He pranced around Ramsay just as we had seen him do the Saturday before, and then Ramsay did his tailspin. A titter ran around the courtroom as Ramsay waved his crutches ludicrously, and the judge had to bang for silence again.

"Now," said Mort, suddenly, in a loud voice, "observe closely and you will see that Mr. Ramsay's injury has miraculously jumped from his *right* to his *left* leg!"

Well, *that* was something to write in your diary! As Mort made this announcement Ramsay, on the screen, got up and walked into his house on the leg that was supposed to be crippled: and Ramsay in the courtroom said, "Ohh!" like that, and slumped down in his chair.

Mort shut off the machine and Mr. Ramsay's lawyer, with a very red face, got up to speak.

"I—that is," he began, "whuf!" And then he sat down.

Fifteen minutes later Mort and I were driving towards home.

"Why didn't you let me in on it, you bum?" I said. "You had me all hot and bothered."

Mort laughed. "I ran that film through again yesterday after you went home, and noticed then that Ramsay had changed legs on us. You know, we were so hurried the day we took the picture we didn't notice his boner, and when we looked at the finished reel yesterday didn't expect anything like that.

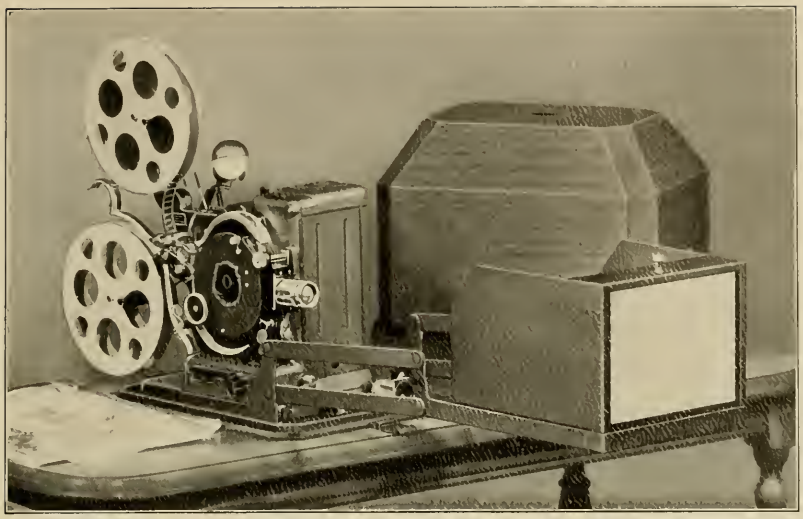
"I was so excited," Mort went on, "that when I rushed down to tell Mr. Keller I took the wrong film and he got pretty sore when a toy elephant waved its trunk at him from the screen! But when he saw the real pictures he gave me a hundred bucks on the spot plus fifty, he said, for wear and tear on the nervous system! . . . that camera is some witness! It says nothing, but what it does tell!"

"Yes," I said, "but you're the one who made it talk."

"Can that," said Mort. "We're both forgetting the one that did the real work." He handed me a twenty-dollar bill.

"Why, I didn't—" I began in bewilderment.

"I know you didn't," grinned Mort, "but Bugs did. Go buy him twenty dollars' worth of bones."



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The case is of handsomely finished walnut, attractively designed and fitted with hinged metal handles at each end. In shape, it is an elongated octagon and the top is richly inlaid with a darker wood. An inlaid border of darker wood also extends around the bottom.

Inside this strikingly beautiful case, the justly famed Kodascope, Model B, nestles snugly. Kodascope, Model B, has many new mechanical improvements. It is fitted with the Kodascope Threadlite, which makes for easy threading and rewinding without the aid of auxiliary lighting in the room. It is finished in bronze, and the lens barrel, loop guides and other metal parts are plated with long-lasting, non-tarnishing chromium.

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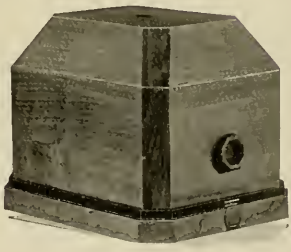
And now the innovation! A translucent screen is an integral part of the Library Kodascope. When the machine is folded, this translucent screen folds snugly about the projector. When in use, the screen is unfolded and extends about two feet in front of the lens. Included as a part of the equipment of the new Library Kodascope is a one-inch lens for use with the translucent screen, in addition to the standard two-inch lens for the longer throw.

For Large Pictures

When direct projection on a larger Kodascope screen is desired, the small translucent screen may be swung to one side and the two-inch lens substituted for the one-inch lens. This operation adds greatly to the scope of the projector. The projector itself is mounted on a swivel so that it may be swung from right to left and the projected image accurately centered on either the translucent screen or the regular Kodascope or Kodacolor Screen.



Beautifully finished walnut case for the Library Kodascope

When the Show Is Over

When the show is over, the reel arms fold to the body of the projector, and the translucent screen, in turn, folds back, permitting the walnut case to be placed and snapped in position over both. There is room inside the case for the connecting cord, a 400-foot reel, extra lamp and lens; even an oil can fits snugly in a clip.

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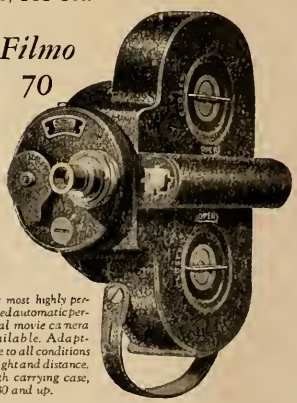

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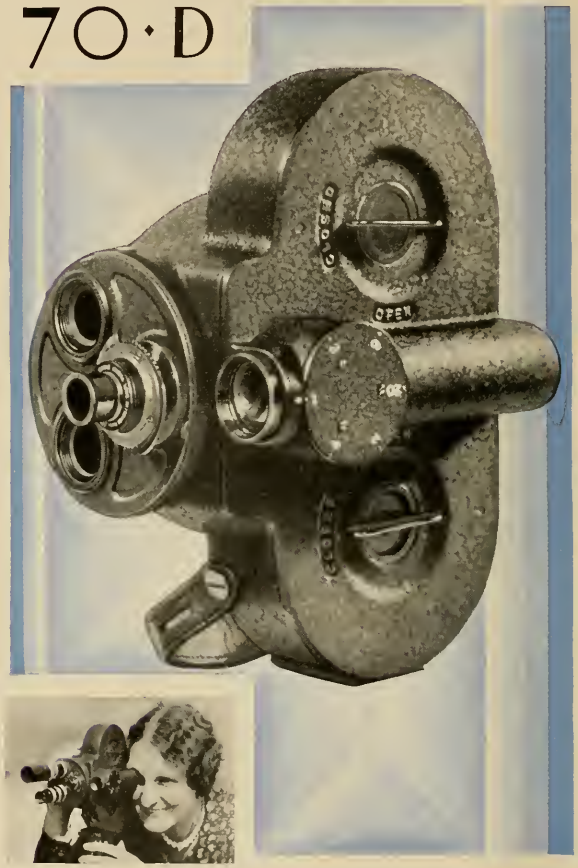

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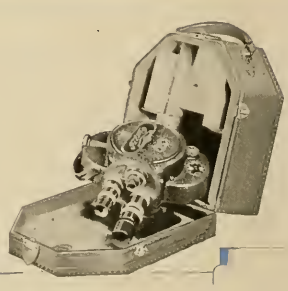

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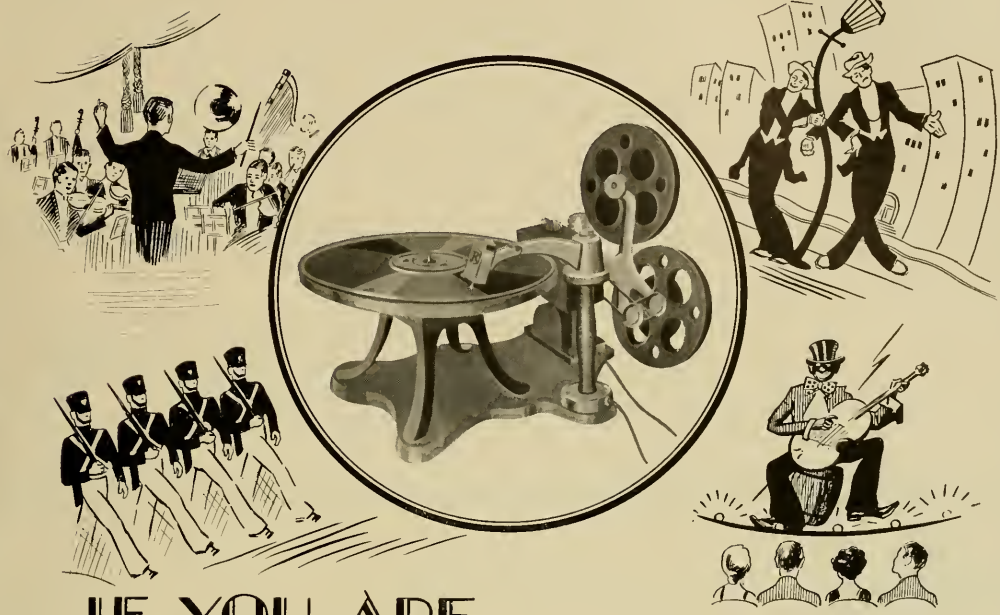

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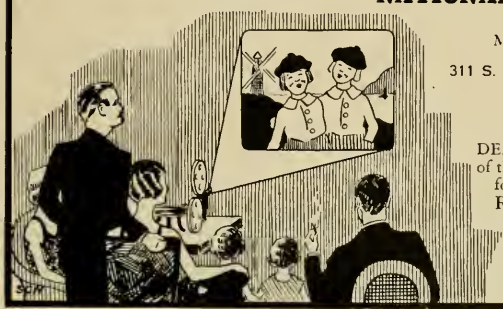

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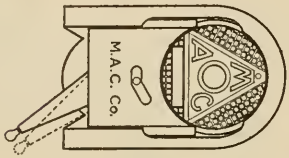

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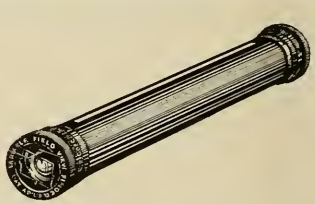

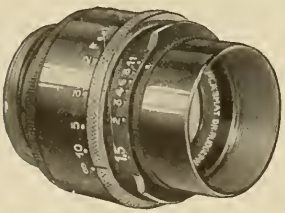

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MAGAZINE OF THE AMATEUR CINEMA LEAGUE, INC.

VOLUME IV | JULY, 1929 | NUMBER 7

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An International List of the Dealers Who Carry This Magazine

MOVIE MAKERS is published monthly in New York, N. Y., by the Amateur Cinema League, Inc.

Subscription Rate $3.00 a year, postpaid (Canada $3.25, Foreign $3.50); to members of the Amateur Cinema League, Inc. $2.00 a year, postpaid; single copies, 25c.
On sale at photographic dealers everywhere.

Entered as second-class matter August 3, 1927, at the Post Office at New York, N. Y., under the Act of March 3, 1879.

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Editorial and Publication Office: 105 West 40th Street, New York, N. Y. Telephone, Pennsylvania 3715.

Advertising rates on application. Forms close on 5th of preceding month.

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Undesirable Extreme High-Lights and Shadows—and How to Avoid Them

THE solution to the above problem is the Monotone Filter. A recent survey held among amateur cine enthusiasts disclosed that not quite two per cent of the hundreds interviewed even knew what a Monotone Filter was yet every professional moving picture director, camera man and costumer finds it an indispensable accessory for his daily work. It is used before a scene is shot to determine the true color values, high-lights, shadows and halftones which are impossible to judge with the naked eye. It is also used as a guide to correct exposure.

The Monotone Filter is never used on the camera. It is a visual filter. Placed before the eye, the object or scene to be photographed is viewed through the Monotone Filter and immediately the defects of composition and bad balancing of light are seen. With the naked eye, however, it is impossible to discern the immediate effects of shadows, strong lights, color values, etc., which, when photographed, play a very deciding part in a good or bad picture.

The Monotone Filter is not a complicated apparatus, for all the operator does is to look through the filter and he immediately sees exactly what he is going to get on his film reduced to a monotone coloring of highlights, shadows, and halftones.

As an example, many amateurs' pictures viewed have shown subjects with their faces half in a heavy shadow and half in the brilliant sunlight. This gives a very unpleasant effect. Other pictures viewed showed subjects with various features of the face distorted and thrown out of balance due to improper lighting. The Monotone Filter corrects all this.

The professional as a rule uses the Monotone Filter in a monocle. It is also available in a 2 in. x 2 in. standard square filter. Prices are as follows:

2 in. x 2 in. for Orthochromatic Film (Plain)	$3.00
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Monocles for Orthochromatic Film	5.00
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Ask your dealer to demonstrate to you the value of the Monotone Filter. If he does not stock them ask him to get in touch with the Cinematic Accessories Company, 106 W. 46th St., New York City, distributors, or write yourself.

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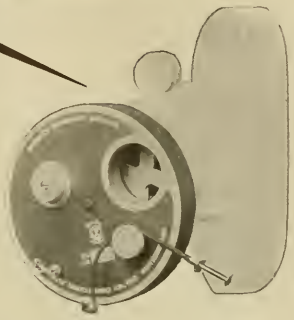

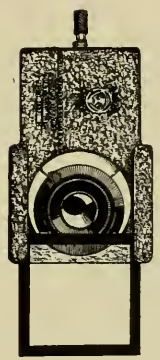

Weighs very little, is small, fits pocket or case, $2.85

FILTER HOLDER

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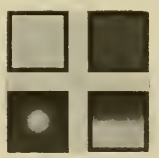
Professionals do not wait for the elements to give them fog, rain, moonlight or other atmospheres—they create them with Scheibe Filters; the same ones we offer in amateur size to fit our filter holder. Also graduated, vignetted and diffused Iris filters. All are priced at $5.00 each.



NATURAL COLOR

WITHOUT LIMITATIONS

Vitacolor (DUPONT)

The same lens—the same light—and the same camera with which you now take black and white pictures can be used to take pictures in full natural color. No limitations whatever, early morning or the evening, rain, fog, artificial light, slow motion. Project them full size.

AS EASTERN VITACOLOR REPRESENTATIVES:

We will serve you through any dealer located in Conn., Del., Dist. of Columbia, Ill., Ind., Iowa, Ky., Me., Md., Mass., Mich., Minn., Mo., N. H., N. J., N. Y., Ohio, Penn., R. I., Vt., W. Va., or Wis. 48 Hour Service.

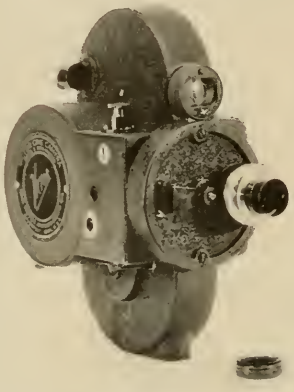
CINEMATIC ACCESSORIES COMPANY

DESIGNERS AND MANUFACTURERS

"You describe it—We'll design it"

106 WEST 46TH ST., N.Y.C.

A PRECISION CAMERA *plus* AN UNUSUAL LENS



Our July Special

VICTOR CINE-CAMERA

WITH

*f*1.9 DALLMEYER LENS

In micrometer focusing mount

A flexible, precision combination that is capable of beautiful results under adverse conditions where the ordinary outfit falls down.

Special during July $150.00

STOP GUESSING!

If you are tired of failures and disappointments due to incorrect focusing; if you would like to *insure* your future shots, you need a

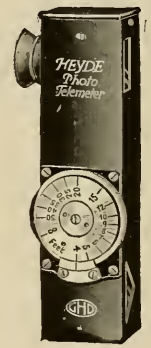
NEW HEYDE RANGE FINDER

Determines Distances

ACCURATELY — EASILY — QUICKLY

$7.50 *WITH LEATHER CARRYING CASE*

Mailed, Insured on Receipt of Remittance



MOTION PICTURE HEADQUARTERS FOR 21 YEARS

Sole United States Distributors of Dallmeyer Products

HERBERT & HUESGEN CO.

18 EAST 42ND STREET

NEW YORK

FEATURED RELEASES

For Home Projectors

BELL & HOWELL CO., Chicago, Ill. The films for summer entertainment especially chosen for this month from the Educational Film Exchange releases (each bearing the well-known trade mark, "Spice of the Program") are four in number. *Magical Movies*, a Lyman H. Howe Hodge-Podge, is evidently one of those films in which grown-ups indulge themselves while ostensibly providing entertainment for the youngsters. From waterfalls in Alaska to puppet shows in Russia is a long call, but nothing to tax Howe's ingenuity. Convex mirrors are employed for the "impossible" shots over which one marvels. *Pedigreedy*, a Pat Sullivan animated cartoon comedy, gives Felix the Cat an opportunity to demonstrate direct descent from ancestors who saved Noah from a watery grave and . . . better yet, see the film and get the rest. These two, with *Hold That Bear*, a Cameo Comedy, are the one-reel offerings. *Hold Still*, a two reeler, and described as one of the best of the Christie Comedies, winds up the July announcement.

BROWNE FILM CO., Fort Worth, Texas. This company, in its initial offering to the amateur field, includes two films, both 200 ft., through dealer or direct. First, *Robbins-Kelly* is listed as a graphic picture of the record-making sustained flight. This picture shows the plane refueling in midair and the thrilling scenes of the landing. The second film is the *International Beauty Pageant*, picturing the crowning of Miss America and Miss Universe and the recent colorful bathing beauty show held in Galveston.

EASTMAN KODAK CO., Rochester, N. Y. Doodlebugville again, this time in the throes of *The Vaudeville Show*; scene—the Doodlebug Opera House; cast—lions, monkeys and what have you. And what more could one ask? Other July Cinegraph releases are: *Above the Clouds on Mt. Rainier*, of which the title is descriptive, *Touching Port Here and There*, beginning a series in which ports throughout the world will be shown, and *With Sealers in the Arctic*, showing seals being captured for the fur trade and scenically interesting as well. These Cinegraphs are all in 100 ft. lengths.

EMPIRE SAFETY FILM CO., New York, N. Y. The Empire Prints simply make a general announcement of their 100 ft. reels, Chaplin Comedies and Cartoons, Billy West Comedies, Tom Mix Westerns, Lindbergh Series, Scenics and Travelogs, World War Films, Great Arctic Seal Hunt and Uncle Tom's Cabin Series, and again call the attention of amateurs to their library subjects, consisting of two and three 400 ft. reels.

HEMENWAY FILM CO., Boston, Mass. *The Littlest Boy Scout* occupies all the limelight in this company's July announcement . . . a 400 ft. reel.

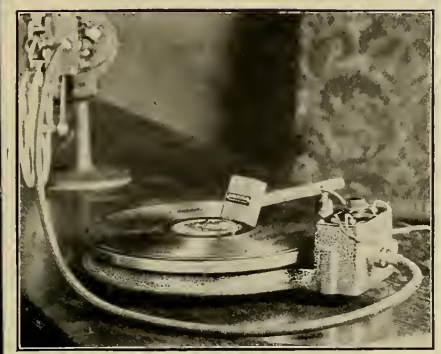
THE BURTON HOLMES LECTURES, INC., Chicago, Ill. Burton Holmes' name seems tied up with the unusual, and here we have three films, all 100 ft. in length, which seem to mean "off the beaten track." There is *Queer Korean Customs*, in which you see "in the Holmes' manner" sights of Seoul and get an intimate look at a country which has no fear as yet of labor-saving machines. *The Tonga Isles* promises to give glimpses of home life on a South Sea island and supply, as well, good scenic effects. But *Who's Who in the Zoo*, the third side of the July film triangle offered by this library, is accompanied by the best word picture. For it seems that the goat, the llama, rhinoceros, tiger, wart hog, gnu, ant eater, hippopotamus, zebra, camel, puma and lion have all taken a day off for your exclusive entertainment.

HOME TALKIE MACHINE CORPORATION, New York, N. Y. TALKIES for you! Ten one hundred and six two hundred footers in this month's announcement. The artists? Miss Patricola, Peggy Hanlon and Evangeline Murray, the Guignol Studio Marionettes, Fred Ketch and Jerry, Home-Talkie Syncopators, Erno Rapee, Eddie Dowling and Phil Baker. And this doesn't tell all the story.

KODASCOPE LIBRARIES. Kodascope usually announces but one major film a month to MOVIE MAKERS' readers, but amateurs should avail themselves of the offer of the fine catalog which may be had for the asking, for one major announcement carries no idea of this splendid library's resources. For July, *The Feast of Ishtar* occupies the place of prominence. It features Greta Nissen, William Collier, Jr., Ernest Torrence and Wallace Beery. Wonderfully spectacular.

ERNEST M. REYNOLDS, Cleveland, Ohio. No special announcement of films is made by Mr. Reynolds this month, but the catalog of his Gold Seal Pictures is available on request.

The TALK of the Nation



THE HOME-TALKIE UNIT

ONLY $49

The Home-Talkie Unit attaches to any 16 mm. projector and plays through any radio set.

Talkies for the price of silent. Order from these now:

100 ft.—$9

A-1001—*Miss Patricola*, "My Blackbirds Are Bluebirds Now."
A-1002—*Peggy Hanlon* and *Evangeline Murray*, "What Didja Wanta Make Me Love You For?"
A-1003—*Guignol Studio Marionettes*, "Darktown Dancers."
A-1004—*Guignol Studio Marionettes*, "A Jungle Romance."
A-1005—*Fred Ketch*, Ventriloquist, and *Jerry*, "The Yodel Song."
A-1006 — *Home-Talkie Syncopators*, 8-piece orchestra, "She's Funny That Way."
A-1007—*Erno Rapee*, playing "Recollections," sung by Lois Bennett.
A-1008 — *Eddie Dowling*, Parody Song. James Hanley at piano.
A-1009—*Phil Baker*, Comic Song and Accordion Novelty.
A-1010—*Eddie Dowling*, "The Rainbow Man." James Hanley at piano.

200 ft.—$15

A-2001—*Miss Patricola*, "That's How I Feel About You" and "I'd Rather Be Blue Over You."
A-2002—*Hanlon* and *Murray*, "Roses of Yesterday" and "Give Your Baby Lots of Loving."
A-2003 — *Home-Talkie Syncopators*, "A Tale of Alsace Lorraine" and "A Precious Little Thing Called Love."
A-2004—*Fred Ketch*, Ventriloquist, and *Jerry*, "Doggone Ya."
A-2005—*Erno Rapee*, playing "Charmaine," "Angela Mia," "Kewpie Doll," "Recollections." Sung by Harold Van Duzee and Lois Bennett.
A-2007—*Phil Baker*, Medley of song, accordion and comedy talk.

HOME-TALKIE MACHINE CORP.
220 WEST 42ND ST., N.Y.C.

DeVry

Cameras and Projectors

NEW

40 pictures at one loading —any size prints

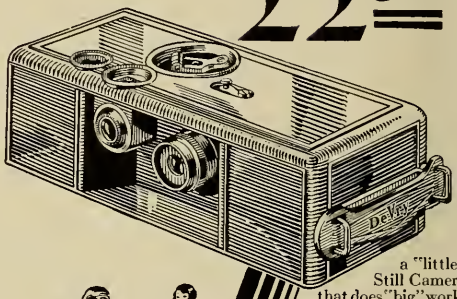
. . . don't fail to see the remarkable new De Vry Still Camera . . . forty pictures at a loading . . . cost . . . about four cents each. . . . no focusing or adjustments . . . always ready . . . just point and shoot . . . results sharp and clean and clear . . . prints any size desired. Snaps or time.

. . . practically indestructible . . . shock and jar proof . . . double exposure impossible. Fits any pocket . . . in size and price . . .

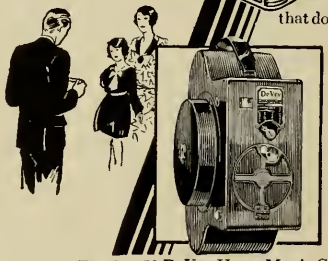
$22.50

now being shown by dealers everywhere

22.50



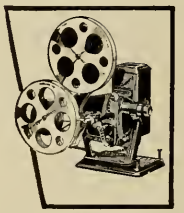
a "little" Still Camera that does "big" work.



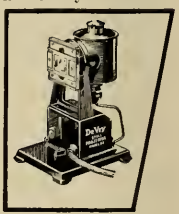
The $39.50 DeVry Home Movie Camera. An efficient movie camera at a mighty moderate price. Loads 100 ft. of the usual 16 mm. film. Guaranteed unconditionally.

35 mm. DeVry Projectors

35 mm. DeVry Movie Camera



The $37.50 DeVry 16 mm. Home Movie Projector. Movies for the home—judge this projector by results—not price.



DeVry Still Projector $15.00—for use with pocket camera film to show picture in home.

QRS-DeVRY CORPORATION

Established 1900

Dept. E-7—333 North Michigan Avenue

New York CHICAGO, ILLINOIS San Francisco

Amateur Movie Make-up Set

To the amateur movie maker who desires professional results in the photographing of his movie plays, this kit is an absolute necessity. With a little practice one's facial expression can be completely changed —the young can be made to look old and the old young. Retouching on motion picture film after it is finished is impossible, therefore it is necessary that the subject prepare himself by using the proper make-up to conceal natural blemishes of the face.

The kit consists of 12 tubes of face paint, assorted colors, a can of cold cream, a can of blush rouge, nose putty, eyebrow pencil, lip rouge, crepe hair in two colors, black wax, spirit gum and stencils.

Complete
$6.25

HOW TO MAKE UP, *by Alice Fleming*, $1.00

Northeast Photo Light

Aluminum Reflector—adapted for 1000 watt tubular bulb.. An ideal light for all stages of photography, giving unusual satisfaction in the amateur movie field. Can be used as a hand lamp or on stand.

Reflector and Stand complete with carrying case for each..... **$15.00**
1000 watt tubular bulb $6.50

The Speedball Lettering Set

To amateur movie makers who write their own title cards, the Speedball Lettering Set will prove of great help. Text-book supplied with the set, giving complete instructions on making all types of letters and the 18 assorted Speedball pens will answer all requirements.

Complete with one bottle of black and white ink, and penholder
$2.50

The new Plasmat Telephoto Lens Set

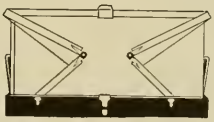
for

FILMO *or* VICTOR CAMERA

Now supplied with lenses of more universally used focal lengths. Set consists of the Hugo Meyer Plasmat convertible anastigmat having combinations of 2½ in. f4.5-3½ in. f8 and 4¾ in. f5.6, with matched eye pieces for each: also color filter and sunshade.

Cost a little more than the price of one telephoto lens.

$98.00
Complete with plush lined case



Bead Screen partially open showing how vertical supports spring automatically into place.

READY TO USE

BELL & HOWELL SELF ERECTING BEAD SCREENS

Surface of frosted crystal pearl beads will last indefinitely, easily washed with soap and water.

Extremely simple to operate; to open, is only necessary to pull handle straight up; to close, simply touch side supports and screen rolls down in case.

Type AX (Leatheroid Covered Case)

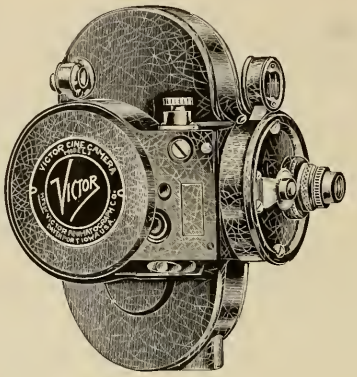
15x20	$25.00
22x30	27.50
30x40	33.50
36x48	38.50
39x52	40.00

Type BX (Lacquered Brown Rubbed Finish Case)

15x20	$20.00
22x30	23.50
30x40	28.50
36x48	34.50
39x52	36.50

WILLOUGHBYS MOVIE CAMERA HEADQUARTERS 110 WEST 32ND STREET, N.Y.

VICTOR
CINÉ CAMERA



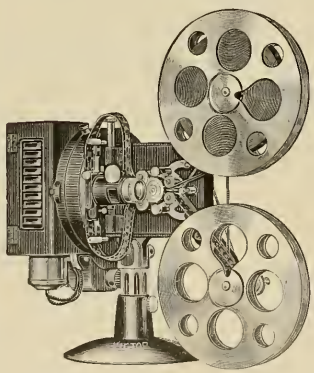
A Movie Camera complete in itself with nothing left to buy . . .

The Choice of Discriminating Buyers — Everywhere!

Wherever you may go—Europe, Asia, the jungles of South America, the wilds of Africa, or the boulevards of Paris—you will find the Victor Cine-Camera proving its worth.

Discriminating buyers everywhere have selected the Victor Cine-Camera because of its many refinements of operation, its smoothness of performance and the assurance which it gives of securing dependable results.

Complete in itself, the Victor Cine-Camera combines every important feature, every practical convenience including normal-speed for normal action, half-speed for pictures in very poor light and ultra-speed for SLOW-motion.



Ask your dealer for a demonstration. If you have never seen a Victor in operation, it will be a revelation.

Projects Your Pictures to Best Advantage

To project your motion pictures upon the screen to best advantage use a Model 3 Victor Cine-Projector.

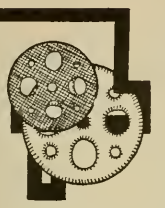
Its brilliant illumination is an assurance of a clear-cut sharply defined image—the perfection of its mechanism, rock-steadiness at all speeds—while the simplicity of its construction makes the Victor Cine-Projector a pleasure to operate. Furthermore, there is no need to worry about torn film for this hazard has been completely overcome.

When inquiring about the Victor Cine-Camera be sure to also get complete information upon the Victor Cine-Projector.

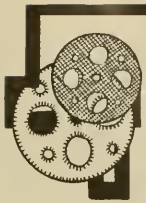
VICTOR ANIMATOGRAPH CO., Inc.

Main Office and Factory
Davenport, Iowa, U. S. A.

Branch Sales Office
242 West 55th St., New York



EDITORIAL



CIRCUMSTANCES place an emphasis on any situation whether or not an emphasis is intended. This is a straightforward attempt to correct a situation and an emphasis in order that no doubt may exist.

¶ The Amateur Cinema League in its constitution and by-laws provides for the publication of a magazine as the voice and medium of our organization. When MOVIE MAKERS was created, in December, 1926, it was, first and foremost, intended as the medium whereby we all might foregather once a month and our President's statement in the first number made this clear. The League's directors saw no good reason why MOVIE MAKERS should not also become the best amateur movie magazine in the entire world.

¶ The publication policy of MOVIE MAKERS has, from the very beginning, been responsive to these two intentions. It has seemed to the editorial board that a becoming modesty of reference to the Amateur Cinema League would be appreciated by our members, all of whom are men and women of prominence and leadership and to none of whom is drum-beating and flag-waving about an organization either essential or pleasing. For this reason, MOVIE MAKERS has talked more about amateur cinematography and less about the Amateur Cinema League than has been the case with other excellent organization magazines in discussing the subjects and movements about which their associations have been erected.

¶ To such a full and successful extent has this policy of modesty and good taste—as we see it—been carried that an unconscious emphasis has been placed by these circumstances in the minds of a number of persons. It has been said that MOVIE MAKERS is the tail which wags the dog, the Amateur Cinema League having unwittingly been elected to the position of canine pendulum.

¶ This is, of course, wide of the mark because the directors and members of our world-wide organization clearly understand the place of MOVIE MAKERS in the League's scheme of things cinematic. In fact, the members of the League are particularly active not only in organization matters but in their expressions of opinion and letters of guidance about MOVIE MAKERS. This publication is very delicately attuned to the wishes of members of the association that puts it forth.

¶ It has been pretty well established that the Amateur Cinema League does not need to take a large fraction of its magazine to plead its case with the amateurs of the world. The League grows in size and—far more important—in value of accomplishment as an amateur service body. League spirit needs no artificial or forced stimulation.

¶ If the League, taking a broad view of its responsibilities as publisher and putting amateur cinematography above organization propaganda, has succeeded in publishing a magazine that is often spoken of not as an organization medium but as a publication, sui generis, it would seem that it has done something that amateur cinematography needs, without thought of erroneous emphasis on the part of the public. It is time now, perhaps, to correct that emphasis by stating unequivocally that MOVIE MAKERS is the voice of the League and that it is controlled by League desires. If those desires are unselfish and if that voice is modest it is not unfitting that due credit shall be taken for these virtues and that, without further delay, an emphasis be corrected.

A Word About the Amateur Cinema League

THE Amateur Cinema League is the international organization of movie amateurs founded, in 1926, to serve the amateurs of the world and to render effective the amateur's contribution to cinematography as an art and as a human recreation. The League spreads over fifty countries of the world. It offers a technical consulting service; it offers a photoplay consulting service; it offers a club consulting and organizing service; it conducts a film exchange for amateur clubs. MOVIE MAKERS is its official publication and is owned by the League. The directors listed below are a sufficient warrant of the high type of our association. Your membership is invited.

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ADDRESS INQUIRIES TO AMATEUR CINEMA LEAGUE, INC., 105 WEST 40TH STREET, NEW YORK, NEW YORK

Photograph by H. Armstrong Roberts

The Spirit of '76

A Suggestion for a Charming Child Study to Film on Independence Day

MOVIE MAKERS

JULY, 1929

THE FUNCTION *of the* FILTER

Why and How Their Use Produces Better Pictures

By Herbert C. McKay, F.R.P.S.

THERE is no accessory more valuable in cinematography than the filter, nor is there one more generally misunderstood. This general misunderstanding is due to the fact that full comprehension of the function of the filter demands a knowledge of the nature of light. Such a knowledge may seem to be difficult to attain, yet in fact it is quite simple. Stripped of mathematics and technical terms, the basic facts regarding light are quite simple, indeed. Therefore, before going into a discussion of the actual use of filters we will devote a little attention to light.

Light is our common name for a very narrow band of frequencies in the vast extent of etheric vibration. Let us turn to the radio wave for an analogy. With the advent of radio we were forced to think in terms of waves, vibration and frequency. As all etheric waves travel at the approximate speed of 186,000 miles per second, we instantly recognize the fact that the frequency, or the number of waves per second, bears a fixed relationship with the length of the wave. Thus if the wave is one mile in length, we have 186,000 waves per second, or, we would say in radio, 186 kilocycles. On the contrary, if the wave were only one foot long we should have to multiply 186,000 by 5,280, giving us 1,046,480,000 waves per second.

Bear in mind that the only difference between light waves and radio waves is the length of the waves and their corresponding frequency. While we find that radio broadcast waves run in the general neighborhood of from 500 to 1500 kilocycles (500,000 to 1,500,000 waves per second), the rays which constitute visible light range from about 395,000,000,000,000 to 763,000,000,000,000 per second, or in radio terms, from 395 to 763 billion kilocycles.

All of this brings us to a final conclusion. All etheric vibrations are susceptible to change, the nature of that change depending upon the size of the wave. Thus, such waves pass through some substances and are obstructed by others. We find that the very long and the very short waves (radio and X-ray) pass through more substances than do the light rays. When we have substances which pass the light waves we call such things "transparent.' These waves are also bent by certain "transparent" substances; thus we have the action of lenses in which the wave is controlled, and we have "distortion" when radio waves are altered out of control. Finally we have a certain selective action in which the amount of alteration depends upon the wave length. In this case we have the chromatic dispersion of the prism which bends a ray of light, but which bends the red rays least and the others progressively more until the greatest action is found in the violet, and we have the "spectrum" or band of rainbow colors produced by white light.

It is essential that we always think of photographic light, not as "white" or homogeneous, but as a mixture of all visible colors. When we realize that light is merely a wave form, that our eyes are tuned receiving instruments, tuned to the narrow, visible, visual band, and that we are receiving a full band of color, we are in a position to fully understand photographic action and the function of filters.

Certain salts of silver are very sensitive to the action of a wave band which starts at the visual green and ascends into the invisible ultra violet. Fortunately, we make use of glass in photographic lenses and as this glass is opaque to the ultra-violet it acts as a "filter" to cut out the invisible light which would otherwise interfere with our results. Furthermore, by special treatment, we can make the silver react to the visible colors below green, that is the yellow, orange and reds. This specially treated film is called "panchromatic." In this way we have secured a film which reacts to a band of waves which approximate the visual band.

The less perfect results of "ordinary" film were due to the fact that practically no effect was registered by the film except from the blues and high greens, other colors being registered as dark gray or black. As the panchromatic film registers all colors, it gives a color reproduction which in black and white closely corresponds with the visual impression. Hence its greatly improved results.

Red is a "warm" or "bright" color, while blue is the opposite. Thus red appears to us to be brighter than blue. Unfortunately, even in panchromatic film, the blue is the most active and in photography the more active a color the lighter it will register in the finished positive. Thus, we find the blues register darker than the reds and we have a "tonal reversal." To correct this we make use of color "filters." (Yes, we have finally reached the heart of the discussion.) These filters are nothing but transparent films which have been treated with certain dyes, which enable them to *block* the passage of certain color waves. Kindly note that the filter is not made to *pass* certain colors, but to *block* them, just as a filter blocks particles of sand when filtering water.

It would be well to read the last sentence of the preceding paragraph again, for therein is the secret of the use of filters!

If we make use of a filter which blocks the blue to a great extent, we allow the other colors to act, but the blue being blocked is registered as very dark gray, approximating the tonal value of deep blue as we see it.

Now we come to another point which causes considerable confusion. This is the multiplying factor of the filter. We have seen that the film is affected by the combined action of all colors, or "white" light, but that the blue is the most active. Thus, if we use a filter which blocks this most active group of rays, we must increase the exposure. This increase is necessitated because (a) we have discarded a part of the total amount of usable light and (b) because this discarded light is the most active. Do not lose sight of the double action here.

Suppose, however, that we are going to make a "moonlight" scene by using the red filter and panchromatic film. In this case we are discarding all light but the orange and red (A filter) or all but the red (F filter). In this way we are using only about twenty to twenty-five per cent of the total available light, which would mean an increase of four to five times on that account alone, but as the red is the least active of colors we must add still more time, using a supplementary factor of about three, increasing our multiplying time twelve to fifteen times.

It has been mentioned that active light is represented as light gray or white in the finished photograph. We all know that a photograph is merely the light portions, the black shadows being visible as such by virtue of being outlined by light masses. Now in using the red filter, we register only red rays. This means that we have very little diffused light, as the blue rays are the more highly diffused. Our picture, then, is one of intense white where full light falls upon the subject, of sharply defined shadow lines and deep shadows. This gives a result which is remarkably like moonlight.

It can be seen, now, that the filter adds nothing. It only takes away. You cannot add to the existing light by any such device; you only remove a part of the light. Therefore, any filter necessitates an increase of exposure.

The color of a filter is no index of its quality. If you are in doubt of a filter, have a spectroscopic examination made. The writer has two green filters in his possession, one slightly lighter in color than the other, but otherwise apparently alike. One is a sharp cutting filter, blocking the orange and green as well as the high blue, the other has no effect except to block slightly all light while passing about ninety per cent of all colors. The first is a high grade filter, the second worthless!

In using any filter, remember that all objects of the same color as the filter will appear in the finished film as white or very light, and complementary colors will be dark. Thus a green filter will give us green objects (of the same shade of green) as white and red objects as dark, while the red filter will reverse this.

For ordinary work, use the yellow filters which hold back the blue to a sufficient degree to allow the other colors to act.

Finally, as to filters on ordinary (orthochromatic) film. Ordinary film is very slightly sensitive to any light below the green. If we make use of a filter which blocks the blue, such as the "G" filter, we increase the exposure five times in using panchromatic film, which uses all of the remaining light, but the increase is twenty-four times with ordinary film due to the fact that this film is not sensitive to the lower colors and the filters block the higher ones, leaving only a very narrow band of green and yellow which can act.

Now let us take three groups of light sources, (a) sun and white flame photographic arc, (b) "pan" arcs, as used for photo purposes, and (c) the highpower incandescent. Sunlight and the white flame arc have a great amount of blue, violet and ultra-violet; the "panchromatic" arc has less of this and a greater amount of red and yellow, while the incandescent is distinctly yellow. Remembering that the yellow, or usual "corrective" filters, are used to block the blue, it is evident that per light unit, the "panchromatic" arc and incandescent will require less of this correction than the sun or white flame arc. Another way of saying this is that any given yellow filter will block a smaller percentage of the total light from the incandescent or "pan" arc than from the white flame arc. In fact, the use of the incandescent light or "pan" arc without any filter gives about the same effect upon panchromatic film that would be secured in sunlight when using a K2 filter.

The following table is one supplied by the Eastman Kodak Company, and which shows the relative corrections.

	Panchromatic		Orthochromatic	
	Sunlight and White Flame Arc	Incandescent	Sunlight and White Flame Arc	Incandescent
K1	1.5	1.5	3	2.5
K2	3	2	6	4
K3	4.5	2.5	12	8
Orange G)	5	3	24	12
Red (A)	12	6	*	*
Red (F)	25	10	*	*
Blue (C)	10	16	8	10

*Not usable.

When using panchromatic carbons in an arc lamp, the factors given for incandescent light may be used. While these factors are not theoretically identical, they are nearly enough so

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The Master of the Show

By LENORE VICTOR

From out my magic screen they come,
Bright memories of long ago—
As summoned by some fairy drum,
They pass before me, row on row.

Before my eyes, gay children play
Within a garden's scented glow;
And scamper on their laughing way
Along a path I used to know.

But stop—those children now are men,
No flowers in that garden blow;
Just on my screen they live again,
My memories of long ago.

From foreign lands of every clime,
Gay vagrant shapes that come and go;
Encompass Space—encapture Time—
And I am Master of the Show.

A SIMPLE SNOW MINIATURE

Third of a Series of Articles on Trick Photography

By Fred Waller

THIS series of articles by Mr. Waller, a foremost technician, presents to the amateur the fascinating details of "cine-illusions," as we prefer to re-name camera tricks.

THE broadest effects in model and miniature work are the easiest to build and usually the most dramatic. I have, therefore, selected a snow scene for discussion because it is the broadest of them all, just a matter of light and shadow on a monotone set and an ideal subject for the use of silhouette effects and for experimentation with lighting.

Years ago a famous expedition to the Antarctic returned with a lot of fine film, showing closeups and semi-closeups of the explorers' camp, boats and dog teams as well as many of the hardships they had encountered. Being scientists and not dramatists they forgot entirely that the audience would want to see the place where they had landed and what the polar sea, backed with snow covered mountains, looked like. The editor who had to make a more or less continuous story out of the film came to me and asked if it would be possible to reproduce the country surrounding the bay where the expedition had disembarked, make a convincing shot of it and have it finished in twenty-four hours. Much to his surprise it was done and any of you could do the same thing.

Miniatures by Fred Waller

THE LONE WOLF
Striking Composition in a Snow Miniature

Inquiries concerning cine-illusion effects addressed to our technical editor, will be gladly answered.

First, to get the ground work for the frozen bay, a mirror twenty by twenty-four inches, which was handy in the studio, was laid on a flat top desk. Then ordinary white letter-sized envelopes were sealed and cut, some in half and some to leave only the corners. These corners were then opened up to form round peaks, and the ends, after being opened and dented in the middle, made very good double mountains. Of course these were the foundation only. They were then grouped around the back edge and side of the mirror in a rough semi-circle so that in the camera they ran out of the picture at both sides far enough to leave room for "panning" (that is, for making a revolving shot). Then came the dressing up, which was very simple. Finely-ground table salt filled up the valleys between the different peaks to varying heights. A piece broken from a cake of paraffine made a fine glacier end. The huge blocks of ice below this were just various sized crystals of hypo, which costs only a few cents a pound at any photo supply house. To roughen and vary the texture of the snow-capped mountains and to give more sparkling highlights, a little hydroquinone was sprinkled on them and small amounts dumped in some of the valleys. Hydroquinone is a very light chemical with long needle-like crystals which will hold at a steep angle and not cause the salt to run down. This also can be bought at photo supply stores.

To break up the mirror surface a little, hydroquinone was crushed in a cup with a spoon, the more finely to powder it, and sifted through a piece of fine net onto the glass. A few more crystals of hypo were then put near the shores and the whole blown lightly with the breath to cause the powdered hydroquinone to form in streaks and swirls around the ice blocks and the shores. For a sky backing, a sheet of gray Bristol Board was used. By lighting first from the side and throwing long shadows from the mountains, using a low light as it actually would be in that latitude, a very realistic and impressive effect was obtained. Later in the picture this miniature was used with a much softer light thrown from the other side and

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"INTO THE DAWN"
The Simplicity of This Miniature Is Part of Its Charm.

A 20th Century Pilgrim's Progress

Around the World with Cross and Cine Camera

By Helen Lockwood Coffin

AN amateur movie maker spent last year taking pictures in the foreign missionary fields and this year is "booked solid" from one end of the country to the other, showing to church people and others conditions exactly as they are. In many instances his are the first movies ever taken in that section of the world. In every instance he has been able to secure unusual views, even of those countries which have appeared on the screen before.

This photographer is the Rev. George Holt, of Newport Beach, California, a Baptist minister who has successfully served various parishes. He made the pictures and is giving the illustrated lectures under the auspices of the missionary board of his denomination. He has been a pioneer, blazing a new trail. Judging by his success, he will have many followers.

For years the camera had been his hobby and he had developed a technique in handling it which nearly brought him into the professional class. He had been particularly successful with color photography and had established himself as a popular stereopticon travelog lecturer, with the pictures he had taken himself as the slides. When the movie machines for amateurs were put on the market he was fascinated by this new field in his favorite sport, and he secured one of the best and most complete outfits obtainable.

He began with family pictures. Then groups and churches. And then movements, like the vacation Bible schools, and organizations like the Boy and Girl Scouts. He found that he could manage the machine and take excellent pictures. He already knew the popular appeal such animated snaps would have for people of all ages. And so, because he was vitally interested in missions and in getting his dramatic story across to the religious world, he soon was fired with the inspiration to try this new medium for the telling of it.

A JUNGLE CLINIC
Dr. Benjamin of Nellore Baptist Hospital in the Heart of the Jungle, filmed by Rev. Holt.

He had little difficulty in interesting his denominational mission board in his idea. Mr. Holt was at that time pastor of the First Baptist Church in Inglewood, California, but he resigned this position, arranged to leave his family for a year, and in the fall of 1926 set out on what he calls a "Twentieth Century Pilgrim's Progress" around the world. He returned in the summer of 1927 with "thousands of miles of films and tons of notebooks," as he explains it. These he is arranging in related groups, first, according to location and then according to the subjects treated, as, for instance, an evening's program devoted to "Industrial Training in the Missions," which covers illustrations along this line in stations which are widely separated geographically. He calls these various groups chapters in his "Pilgrim's Progress."

Mr. Holt's running comments as he shows his films are delightful, for they are informal and chatty recitals of his experiences. He has a spontaneous sense of humor, an understanding heart, and a genuine and contagious enthusiasm for the work being done in these far-away corners. So his evenings are popular, not only with the church people who are already interested in his subject, but with others who are caught by the thrills and adventures which are always a part of a pioneer trail.

This clergyman certainly has had his share of adventures, especially with the high caste in India, who are not to be contaminated by having their still pictures taken by an outcast, let alone being exhibited in action on a movie screen. Most of his pictures were taken in India, Burmah, Assam, China, and Japan; he was fortunate in getting many unusual views and glimpses of the people and their dignitaries. Some of the films he has hand-colored. These are beautiful, particularly the ones taken in

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THE OLD AND THE NEW
Water Buffalo Hitched to Modern Disc Harrows, as Seen by the Cine Camera at the Baptist Agricultural School in Burma.

HOW TALKIES ARE MADE

An Intimate View of the Production of Sound Films for the Home

By Michael L. Simmons

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A FREQUENTLY revived anecdote, credited to Voltaire, tells of the chap who, having fallen from a church steeple, remarked as he felt the soft air rush by him, "This is fine, provided it lasts!" That remark vividly describes the emotional state of the director in the act of shooting a "talkie."

The functioning of the camera, lights and of the film players may be expected to operate according to Hoyle. But the "mike," one soon learns, is as temperamental as a prima donna, as uncertain as the stock market, as clear and sensitive as a silver bell one moment and deader than last year's grass-hopper the next.

Many legends have already sprung up describing the harrowing experiences of talkie producers—of the two thousand dollar sneeze (so rated because of the necessity of retaking an expensive scene), of the picking up of distant aeroplane noises, and, most unique of all, the guttural click of an actor's false teeth. These stories, probably heavily pigmented by the broad brush of the press agent, nevertheless, have a logical basis in authentic fact. During the earliest days of sound production, incidents analogous to these must have happened, and the present day still discloses oral intrusions from unlooked-for phenomena — tell-tale evidence that the professors of the studio are going through new sophomoric phases.

The period is of necessity a pioneering period. New trails are being blazed; new frontiers must be erected and much missionary work done before entrenchment on a sure footed basis can be accomplished. In the meantime, even the experienced men of the studio are but raw recruits, serving an apprenticeship to trial and error.

More specifically, what are the requirements in shooting and recording a sound picture? Let me select a sample of my own experience at the studios, where I helped supervise the making of sixteen talkie productions for modern American homes.

The scene is a well appointed drawing-room, with a grand piano in its center, beside which stands a musical comedy star. Directly over the star's head, but high enough to escape the camera's penetrating eye, is the microphone. It hangs from springs, an absolutely dead weight. The star has just rehearsed his dialogue and his song to show that he is letter perfect. The director, stop-watch in hand, has timed the scene to make sure that it will occupy the exact footage required for the subject.

Photograph by Home-Talkie Machine Corporation

WHERE "MIKE" IS KING
A Production Still Made in a Talkie Studio During the Recording of a Jazz Band Synchronization for the Home.

Now enters the "monitor man," who, in a tiny booth above the recording room, will listen through earphones and note the quality of all oral effects that come through the "mike." He is to the director what a stethoscope is to a doctor. The cameraman manoeuvers the star into a good vantage point for "shooting;" the script clerk reads the opening lines to refresh the performer's mind; the head electrician snaps commands to his battery of men, poised like house-flies on beams and scaffolds atop the set. They all agree on certain silent cues to come from the director. He'll wave a handkerchief under cover of a "fly," much in the manner that an orchestra conductor waves a baton—each peculiar twist having a meaning of its own. The scene is now ready for a trial recording. This trial is necessary to establish a point of departure for the adjustment of proper recording levels, the placement of "mikes," the proper enunciation of the actor's voice and the placing of musical instruments.

"Ready!" Each man takes his appointed place. The star retires to make an entrance. "Burn him up!" roars the electrician, and the giant arcs flood the set with a blinding tropical intensity.

"Clang! Clang!" sounds the hush-gong. This means that every door in the studio is to be shut, including the offices in various parts of the building. No one is to be allowed entrance or exit until the gong sounds its signal of release.

Alert eyes in the monitor room are watching the director's handkerchief. Swish goes the handkerchief, which says that all is ready on the stage. The monitor engineer flashes a red light, signaling to the recorder in the recording room that he is ready. The handkerchief wig-wags; the recorder starts; the actor opens up with his introductory remarks; the sound film is on.

When the sequence is completed, a wax record, which in appearance differs from ordinary records in that it is several inches thick, and soft, is played back through the amplifier. All concerned gather to hear this in the recording room. To the uninitiated, particularly the star of the piece, this play-back is a harrowing experience. It groans, squeaks, and gives oral expression to every bit of wax peeling lodged in the newly cut grooves of the soft record. But to the ears of the sound engineer it serves as a practical barometer of what the finished record will sound like in its refined state.

The rueful part of the play-back principle is that as soon as this soft record is played, it is automatically ruined. In other words, it can merely

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"A SIMPLE TOMATO CAN"

The CINEMATRICKS of COMIC HATS

"A COAL SCUTTLE WORN LIKE A HELMET"

By E. G. Lutz

OF all the many particulars of pantomine in the shadowy happenings of the screen, none is so important in provoking laughter as the varied "business" with hats. And, besides this, in serious film stories, meaningful and significant bits of quiet acting with hats frequently take place. These bits of acting either are about hats themselves or merely action with them to create short pauses in episodes of a story. Then hats have a share, too, in depicting a character or giving away an inner emotion. This latter point is a particular to which the amateur producer should pay attention. As our topic now is the comic element in hats and how such funny things fit into film scenes, we must forego any specific mention of use of hats in interpreting serious emotions.

As it is generally stated, the chain of episodes constituting a film story should all have some relationship to the plot and develop, unfold, or advance the story, whichever special term seems applicable to the particular case. And, furthermore, no side issue or extraneous subject matter should break the train of related episodes of the perfect screen story. But it isn't necessary that all screen stories be that perfect. There is such a thing as a spectator experiencing fatigue through a too intense concentration on a perfect chain in a plot unfoldment. Breaks, in fact, are a relief at times. They restore the attention and the film is followed with new interest.

Among the breaks that can be worked into films are funny things about hats. Ordinarily it is easy to find occurrences in a continuity giving reasons for introducing such bits of business. The incidents can be long or short, or even made into prolonged actions, as little stories in themselves. A hat idea can even constitute the central theme or, rather, furnish ideas, for an entire story. Now, assembling them into groups, the possibilities of hats as laugh-provokers are as follows: odd-looking hats on a funny character: hats that are comical as to size or shape; hats not in the proper style, or out of season; hats that are destroyed accidentally (or intentionally); mistaken identity (hats are mixed up, or some one gets a poor hat for a good one); hats with something about them suggesting the mechanical; hats in action.

When in real life (where we, as artistic creators in the field of comic cinematography, are supposed to get our ideas) an individual is dressed in a strange garb he is sure to have a hat in keeping. It need not be grotesque, bizarre, or dilapidated. It may even be brand-new and of a fashionable shape but in its relation to the individual's get-up, there will be something about it that is funny. It may be the way it is worn, set on the head, or just handled, that marks the oddness of the character. In this there is

"A FLOWER POT WITH A STRAGGLY PLANT"

something for the cinema director to study and ponder upon. One character may wear a hat at all times. Such an individual makes a droll note in a play — never doffing his hat and when it is knocked off accidentally he hastily grabs it and jabs it down on his head good and tight. Of course, in this connection, it is the traditional thing in plays and on the screen for the detective to wear his square-topped dicer at all times.

Another hat oddity of some characters is the wearing of head-gear of a particular form of crown or shape of brim. They keep, at their hatters, a special block upon which their hats are formed for them exclusively. Such an idiosyncrasy is a significant revelation of a whimsical nature and as an idea will be found useful in costuming certain types of players.

When we come to consider just plain, funny hats there is no end to what may be done in costuming a comic character. The head covering could be a simple tomato can (as tied to Happy Hooligan's pate), a flower pot with a straggly plant in it, a coal-scuttle worn like a helmet, or even a frying pan. But the most ludicrous display of head trappings is that possible with women's bonnets. There is an infinite variety of form and material possible. The trimmings could be stuffed birds, vegetables, kitchen utensils, or anything, for that matter. Merely mentioning millinery connotates a swarm of ideas that are available for film comedies, either treated with subtlety or in a grotesque manner. We have only to speak of the big bill coming for the tiny Easter bonnet, the huge hat in the theatre seat before one, or the monstrous affair that will not go through a doorway.

Much fun in hats comes about through inappropriate sizes. A hat too large is seldom used in screen plays as the large brim, generally present in such a hat, shades the face and prevents a proper registering of expression. Probably the most elementary device for obtaining laughter by means of hats is the small hat perched on a closely-cropped head. There is something indescribably funny in a male head bedecked with a small hat showing a wide space between the ears and the brim. It seems as though the wearer of such a hat, feeling that it is not set snugly, walks as if performing the feat of balancing something on his cranium. A character supposed to represent a professional person of the arts to whom, according to the classical requirements, a large head of hair has been given, is usually costumed with a tiny plush

fedora. But with women's hats the small head covering is most effective for arousing the risibilities. Years ago, as we see in pictures of bicycling days, women dressed their hair in high fluffy masses on the top of which they fixed, by means of long pins, flat straw hats. They had stiff brims and low crowns and at that time were not looked upon as funny, but if worn today—well, comment here is unnecessary. Incidentally, on account of the style of feminine head-gear worn now, jokes about hat-pins would be hardly understood, but in the days when they were sometimes dangerous weapons comic graphic artists had lots of amusement making fun of them. However, it is a touch of drollery, good for any time, to costume a female comic character with a small hat on top of a mass of hair, with ridiculously long pins sticking through this conspicuous coiffure.

When we notice a hat out of style or worn in the wrong season a smile results, but when this inappropriateness takes on an exaggerated form we laugh heartily. The funniest examples in this respect are the two directly reversed cases of a straw hat worn in the Arctic and a fur cap with ear-tabs used in a desert scene. High hats, too, are funny when worn at the wrong times, or by the wrong persons. And they look especially foolish when of odd shape, for example, the truncated, cone-shaped type of the stage Frenchman. Then we have the very high stove-pipe type of sixty or more years ago. It is not to be forgotten, as we see by old fashion-plates, that boys once wore shiny toppers. Just imagine a boy with one on today among a group of Boy Scouts.

Getting a fine new bowler crushed by having some one sit on it is as commonplace a comic device as pulling a chair from under a person about to seat himself. The art of the film director is to give banal ideas like these new twists or turns. This latter incident comes in very nicely at times. A fine new brown derby, we will say, is on a chair that some one is going to

"EVEN A FRYING PAN"

sit down on, but he doesn't. A trick like this is generally prolonged a little to make several moments of suspense and guessing as to whether or not the hat is going to be crushed. The stiff brimmed straw hat is the greatest sufferer in the world of rough comedy. At the end of any fracas where a straw hat is broken up, the owner is made to put on all there is left of it—the brim — and then to walk off gravely.

Belonging more to the quietly facetious than to fast moving burlesque are those incidents in which hats get mixed up. In these situations someone usually gets the wrong hat. Then we have in this interchange of head-gear the absurd swapping of hats of a young couple. This is a very characteristic phase of playfulness common to the cockney type. We also might include here, in our attempt to group hat incidents, how a hat could be used as the means of introducing two people. One instance will suffice—a man's hat is blown away and stops at a woman's feet.

The simplest case of a hat in action giving rise to incidents is that of a hat blown from a head and chased far and wide, with all the world trying to recover it. A long chain of happenings follows its adventures; there is suspense when it is just on the point of getting crushed by a vehicle wheel, and relief when it escapes; joy is experienced when it is going to be captured and disappointment when it isn't. The whole gamut of the emotions may be played upon as the series of happenings befall this hat. Some of the scenes for this would be close-ups made with the help of an electric fan, strings and devices to make the hat spin, gyrate or dance.

The opera hat with its mechanical spring and clacking sound has been used many times by comedians to entertain audiences. And when speaking of this hat as it clacks, we cannot help mentioning the tapping sound made by the villain's fingers just after he has put on his high silk hat to exit with an, "Aha, ha!" Sometimes a hat is distinctly a thing of mechanism. It has a spring inside which causes it to jump up when pressed down on the head and then tumble to the floor. This business, for its proper appreciation by the audience, needs to be repeated at the right rhythmic intervals.

There is no end to comical ideas about hats. One is reminded of the droll clown who, deprived of his hat, quickly finds another in a pocket of his costume. When this one is gone, another is produced from some part of his get-up. Likewise, when one hat idea has been used another comes to the fore, and, as in eating, so other comic hat ideas come from using up the first ones.

"HIGH HATS ARE FUNNY, TOO, WHEN WORN AT THE WRONG TIMES OR BY THE WRONG PERSONS"

AMATEUR CLUBS

Medals Won

AT the second screening in the contest between the Hartford Amateur Movie Club and the New Haven Amateur Movie Club, to determine the best amateur film produced in Connecticut, the New Haven Club won first prize in the photoplay division with *The Norfolk Case*, 400 ft., 16 mm., and Margaret H. Russell won first prize in the color division with *Caribbean Views*, 400 ft., 16 mm., a beautifully exposed and edited natural color travel film. The second meeting was held in New Haven in May at the country lodge of Kenneth E. Nettleton.

To Hiram Percy Maxim, as producer of the best general film in Connecticut, to the New Haven Club, as producer of the best photoplay and to Margaret H. Russell, as producer of the best color film, Col. Roy W. Winton, Managing Director of the League, presented the A. C. L. Bronze Medal. This medal will be awarded by the League to the amateur producers, in any one state, of the best films in these three classifications. To the winners of a sectional contest made up of winners of several states, the League will present a silver medal. When the national contests are under way the League will present three gold medals to the winners of the general, photoplay and color divisions, respectively.

Now the winners of the Connecticut State contests are challenging the other New England States and the first sectional contest is under way.

Sound Objective

AT the last business meeting of the Flower City Movie Club in Rochester, N. Y., it was decided, in addition to photoplay production, to expand the club's activities to include technical programs, the screening of amateur films and to provide facilities for cameramen. All Rochester amateurs will be invited to join the club. A change in the production policy emphasizes the filming of experimental and artistic pictures and an endeavor to develop new technique. With the new policy in view, production of *The Dragon*, a crook play, has been shelved, and a scenario is being prepared to embody the club's concept of the best possible technique in the use of the motion picture as an art form. New officers chosen are Frank J. Buehlman, president; Mrs. Roland Potter, vice-president; William Cushing, secretary and business manager; Mrs. Frank J. Buehlman, treasurer; Rowland Potter, supervisor.

News of Group Filming

Edited by Arthur L. Gale

Philadelphia Prizes

A CLUB film contest to open June first and to close September first has been announced by the Philadelphia Amateur Motion Picture Club.

HOUSE YOURSELF!
A Scene from the Film of That Name, Produced by Apex Motion Pictures of London, England.

Two cups, one given by the club's directors and the other by Williams, Brown & Earle, Inc., will be presented to the first and second prize winners, respectively. The rules governing the contest are as follows: 1. contest open to members of the P. A. M. P. C. only; 2. contest starts June 1st and ends September 1st and only films made during that period are eligible; 3. non-members desiring to enter contest may do so any time during the period by signing membership application blank and presenting it, accompanied with proper check, to the secretary; 4. films will not be limited as to class for subject, and films of any type or class, such as travel, sport, family films or scenics are eligible as well as color films or dramatics, but these will be judged by different standards; 5. one member may submit as many films as he likes, but the different reels must be on different subjects; 6. length of films to run from 100 to not over 400 ft., 16 mm.; 7. professionally made titles will not bar a film and subject matter of titles will be chiefly considered; 8. members entering films may do so by turning them in to J. W. Robbins, 918 Chestnut Street, for forwarding to the judges; 9. shipping, handling, etc., of all films entirely at owners' risk.

Three judges, consisting of Hiram Percy Maxim, President Amateur Cinema League, Col. Roy W. Winton, Managing Director, and Arthur L. Gale, Photoplay Consultant of the League, will value pictures as follows: 1. photography 40%; 2. treatment, (a) continuity 20%, (b) cinematography 15%, (c) titling 10%; 3. subject matter (novelty and freshness) 15%; total 100%.

The annual banquet of the Philadelphia Amateurs was recently held. The last club meeting included: a screening of members' films; a talk by Earl C. Roper on *The Lenses We Use;* a discussion by James F. Gallagher on *What is an Amateur?*; a demonstration of title making by Oscar O. Bean. Attendance at late meetings has been straining the club's quarters and extra accommodations have been provided.

Student Club

IN Brooklyn, N. Y., the New Utrecht High School Motion Picture Club has been recently formed and a comedy drama to run 1600 ft., 16 mm., has already been placed in production. The story, written by Joseph Kaster, is about a small town reporter who gets a job on a city daily and becomes involved in the adventures of city night life. The picture is being directed by Louis Palmieri, assisted by Jacob Goldstein and Frank Mazza. Hubert Lazarus is the cameraman; Al Dreyer, supervisor; Philip Benza, the club's treasurer. The release title and the cast of this first production will be announced later. The new club is chartered by the New Utrecht High School student body.

St. Louis In

UNDER the active leadership of J. M. Guyol, the organization meeting of the St. Louis, Mo., Amateur Cinema Club was recently held. Twenty amateur cameramen attended the meeting which adds St. Louis to the long list of the strongholds of

movie making. Mr. Guyol has been selected president of the new cine unit; Arnold Kansteiner, secretary-treasurer; E. E. Star, chairman of the program committee. At recent meettings *And How*, production of the Motion Picture Club of the Oranges, and *The Lugger*, production of the Rochester Cinema Club, were screened. With an amateur movie club now under way in St. Louis, there remain Pittsburgh and Baltimore as the only two large cities in this country that have not organized.

District Contest

PLANS have been made by the Cleveland Movie Club for a district amateur movie contest, covering Cleveland and many smaller towns in Northern Ohio. The club will conduct the contest with the cooperation of the *Cleveland Plain Dealer* which has recently initiated an amateur movie department under the auspices of the Cleveland Movie Club. The Halle Bros. Company has donated a silver cup to be awarded to producer of the best film, together with a year's membership in the Cleveland Movie Club. The winning amateur's name will be inscribed on the cup to be retained by him until the next annual contest.

Progress has been made on the comprehensive civic film, planned by this active group. So thorough will be the civic film record that it is expected to be of value to many city organizations and to be used in the city high schools. At the last club meeting, held in the rooms of the Chamber of Commerce, the Halle Trophy was on display. The program included: a screening of the film record of Ambassador Herrick's funeral, discussion of the civic project and the shooting of a short film story. Douglas Campbell and A. H. Gilmore played the leading roles in the 100 ft., 16 mm., farce which was directed by Joe Ramsey. All members of this active club are also members of the League, the Cleveland club being the first to take out League memberships for all members.

A Challenge

THE prize winners of the Connecticut State Cine Salon hereby challenge the amateur cinematographers of the other New England States to a competitive salon to determine the three prize winners for New England. The conditions are to be as follows:

1. *There shall be three classes:*
   Class A, General Films.
   Class B, Color Films.
   Class C, Photoplays.
2. *All other conditions to be arranged by the Amateur Cinema League, Inc.*

Signed,

Hiram Percy Maxim, Hartford Amateur Movie Club, Winner Class A.

Margaret H. Russell, New Haven Motion Picture Club, Winner Class B.

Kenneth E. Nettleton, New Haven Motion Picture Club, Winner Class C.

Film Burlesque

CAMERA work on the fourth production of the Amateur Movie Club of Bakersfield, Calif., has begun under the working title, *Lingering Lips*. The picture, based on a burlesque of the familiar desert island story, will run 400 ft., 16 mm. In the cast are: Walter Thornton, Dorothy Beck and Elva Mae Stinson, reports F. M. Eveleth, the club's secretary.

Project Record

TO aid a public hospital project in Melbourne, Australia, the Kooringorama Films, amateur group of Victoria, is producing a film record of the construction of the building. The picture will illustrate the hospital in operation, when finished, and will then follow the steps in its construction. The early portions of the film will be used to publicize the hospital's erection and to aid in raising funds.

Scenarios are now being submitted for the club's next production which is planned to run 1600 ft., 16 mm., and to include interior settings. Several of the Kooringorama Film Club members have also joined the Victorian Amateur Motion Picture Club which plans early production.

(*Continued on page 471*)

SUSPECTED

Things Look Bad for the Hero in This Scene From the Murder Mystery, *Judgment Fulfilled*, Filmed by the Cumberland Cinema Club of Vineland, N. J.

THE THREE MUSES

A Scenario for the Summer Cinema

By Nellie Fay Mamoulian

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Scene 1: Medium shot. A handsome young man carrying an artist's paraphernalia crossing a portion of a golf course Attractive scenery in the background. *Cut.*

Scene 2: Semi-closeup. The artist stops and sizes up the scenery ahead. *Cut.*

Scene 3: Long shot. View of the attractive clump of trees in the background.

Scene 4: Medium shot. The artist smiles, nods his head approvingly and continues to walk toward the trees.

Scene 5: Medium shot. Picturesque wood with the golf course in the background. The artist, after some consideration, sets up his easel, places a canvas upon it and opens his camp stool. He seats himself and taking out his brushes begins to paint with fervour. *Fade or iris out.*

Scene 6: Fade or iris in. Semi-closeup and scene same as 5. The artist, painting rapidly, pauses and inspects his work. He scratches his head meditatively and scrutinizes the picture critically. *Cut.*

Scene 7: Medium shot. Scene same as 5. The artist shakes his head sadly and gets up. He lights a cigarette and leans against a tree, smoking and frowning at the canvas. *Fade out.*

Scene 8: Medium shot. Scene same as 5. Artist and easel are not in scene. Three muses appear (charming girls in Grecian costumes). One is playing some musical instrument, another is reading from a scroll and the third is dancing. *Cut.*

Scene 9: Medium shot. Scene the same. Artist is in the scene. He throws away his cigarette, rubs his eyes and then registers delight. Accepting the inspiration he snatches up the stool and seats himself before the easel and begins to paint furiously, flourishing his brush dramatically. Glances from time to time at his models. The second girl lays down her parchment scroll and dances with the third. The artist picks up his canvas and examines it with satisfaction, nodding with approval. while the muses crowd around and also examine the painting with delight. *Cut.*

Scene 10: Medium shot. Scene same as 9 but taken from a different angle away from the golf course. The artist finishes examining painting and places it back on the easel. The muses resume dancing and the artist sits down on the ground near them to watch. They dance about him and one of them goes to the artist, puts her arms about his neck and kisses him on the forehead. The artist smiles. The first girl strums her way over and kneels beside him, instrument in hand, while the third dances slowly up to the group. *Cut.*

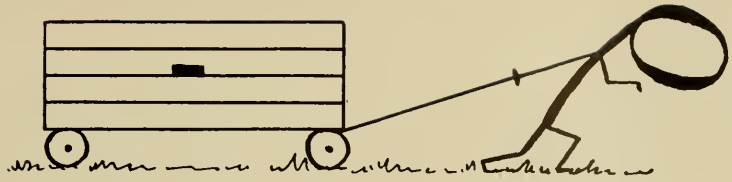
"HE BEGINS TO PAINT FURIOUSLY"

Scene 11: Semi closeup. The artist with eyes closed is leaning in the arms of one of the girls while the others are crowded around patting his head and smoothing his clothing. *Fade out.*

Scene 12: Semi closeup. Fade in. The artist's head is lying in the lap of a girl golfer dressed in a very rough fashion. She is stroking his forehead while a stout woman in knickers is excitedly chafing his wrists. Another very tall and angular woman with a golf bag swinging from her shoulders is leaning over him peering into his face. She is holding a golf ball in her hands and examines a lump on his head. The three women look from one to another in dismay, shaking their heads sorrowfully. The artist slowly opens his eyes and looks about in bewilderment. He rubs his eyes again and upon seeing the women registers disgust, stiffens out and collapses again.

Scene 13: Medium shot. The group of women is still working over the artist. The tall angular one strolls over to the easel and examines the painting. She takes it off the easel to better see it, registering great interest. The artist raises himself on an elbow and seeing his painting in the woman's hands springs up, rushes over and indignantly seizes it. The tall woman looks very surprised and the others are thrown into consternation by his sudden recovery. The tall woman shows her interest in the painting and takes out her pocket book, offering him money for it. The artist looks further bewildered and, upon being pressed, finally makes the sale. The three women triumphantly make their exit, the tall one clutching the painting and the other two crowding around and congratulating her. The artist, left alone, sadly and thoughtfully rubs his head. *Fade.*

NOTE: *The dream sequence, Scenes 8 to 11 inclusive, offers an opportunity for simple and amusing camera tricks. With a camera, the speed of which can be increased, you can get semi slow motion effects of the three girls dancing, giving them an exaggerated grace. If, at the beginning of Scene 8, you shoot three or four feet of the scene, without the three muses in it, and then stop the camera, place the three muses in the scene as described, and then start the camera again, you will get the effect of the three muses mysteriously appearing. Double exposure and dissolves open many other possibilities for the amateur who can handle them. In Scene 12, be sure to arrange the three women golfers so that the lump or blue spot on the artist's head and the golf ball can be plainly seen.*



BRINGING MUSIC *to* LIFE

Personification of Musical Notes in Animated Educational Films Is Latest Simplification of Music Teaching

By Arlen Richards

▲▼▲

"*IN Music Land* is one of the most alluring things I have ever seen to interest children in music. Nothing of the sort has ever been done, to my knowledge, with such insight into child psychology."

Thus Ernest Schelling, composer, pianist and conductor with the New York Philharmonic, sums up the general consensus of opinion among music instructors concerning the latest educational mission of the movies. In four animated reels, dealing with the fundamentals of all music: ryhthm, dynamics, notation and harmony, Miss Alice Whitney Brockett, has taken advantage, according to Lynn Saye in *Musical America*, of the moving picture to synchronize music lessons with stories for children, and to put them upon the screen in such a way that the music "becomes alive."

The note characters are said to move upon the screen as though upon a time canvas, according to their values, and influenced by moods and tempi. The action of the notes is so definite that a distinct feeling for rhythm is immediately conveyed. The contrasting movement of the notes distinguishes their different values, which are also enhanced by the accompanying score. Once having seen the notes move upon the screen, the child has a clearer understanding of the static black and white symbols on the printed music page. The idea of motion, speed and rhythms is achieved by different means, one of which is a moving background in contrasting movement.

By this personification of musical symbols, Father Tempo flies up to Music Land in an earplane, which has a "good ear, two eyes, brain wheels and a heart engine." We explore the country, following Rhythm River through the Melodic Mountain Range, over Choral Caves, and Song Meadows to Cadence Landing at Note Village. The *Note Village Music Times* publishes the pictures of

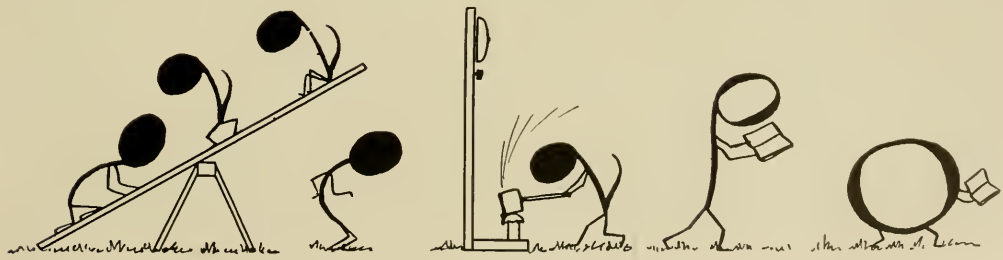
People of Note. The traffic rules at Measure Street and Times Square are strictly enforced, with Father Tempo acting as a musical speedometer for the Notes. Fashion Notes from Paris are displayed in the Village Theatre, and not far away is the camp where Note Scouts win Accent caps.

Henry Bollman, who produced the picture, says, "My particular job was to translate an extremely ingenious scenario into tangible films.

"At first, uncertain whether the animated medium could be successfully and accurately synchronized, we discussed the possibilities of other mediums, such as silhouettes, marionettes and the combination of living figures with drawings. The problem of capturing the many elusive qualities of the scenario became more and more acute. We had no precedent. Never in the history of motion pictures—so far as could be discovered—have there been films produced on the subject of music theory. I am sure no one has ever attempted to produce a motion picture conception of such abstract ideas as rhythm, dynamics, notation and other aspects of music. Miss Brockett's ideas seemed to me, therefore, to have the quality of genuine genius. They are a clear leap forward and they are utterly original. This very quality, however, made them the more difficult to place on the screen. Since Miss Brockett's conception of the idea and her original sketches were made with the animated drawing technique in mind, it was decided to attempt that form of presentation. The animated drawing has unlimited flexibility. Drawings can be made to do anything—dance, play games, race on Rhythm River, march, alter their shapes and sizes instantly, show mutual relationships, and, in fact, become very real people in their own world.

"The form of presentation agreed upon, it remained to find the artist to execute the ideas. This proved to be one of the most difficult problems

(*Continued on page* 474)



FUZZY-WUZZY

A Discussion of Soft Focus Effects

By Walter D. Kerst

FUZZY WUZZY was an amateur movie maker who earned the title he so ingloriously labored under by insisting on being different from his brothers and getting all messed up in soft focus lenses, soft focus screens, gauzes, bolting silks, chiffons and what-not. Now it was not because Fuzzy merely desired to be different from others and was seeking something that would make his films more interesting and more pictorially beautiful that he was christened so horribly. No indeed. The trouble with Fuzzy was that he thought it was only necessary to point his camera at the scene and let her go. Why worry about focus when you couldn't focus the darn soft focus lenses? Why worry about anything when you got a beautiful, shimmering veil of what-you-call-it on the screen? Thus he kept coming home day after day with the most charming bunch of mush one ever gazed upon. And he beamed and called it "ART."

But it came to pass after many years that Fuzzy decided to write and illustrate an article for MOVIE MAKERS and attempt to point out some of the things he had found out about soft focus lenses and effects.

Illustrations one to four, inclusive, were made with a soft focus convertible lens, at varying lens openings. With this type of soft focus objective, the sharpness of the image increases as the lens is stopped down. Illustration number one was made at *f*1, which was the widest opening of the lens used in making this series. This stop gave too much diffusion for this particular subject. The subject was strongly lighted from one side and the halation, or lens aberration, was increased to an unpleasant degree. The largest opening in most soft focus lenses should be used only when the lighting is soft and more or less even. This stop should be used very sparingly as there are very few subjects that will allow such a large amount of diffusion as the widest stop gives.

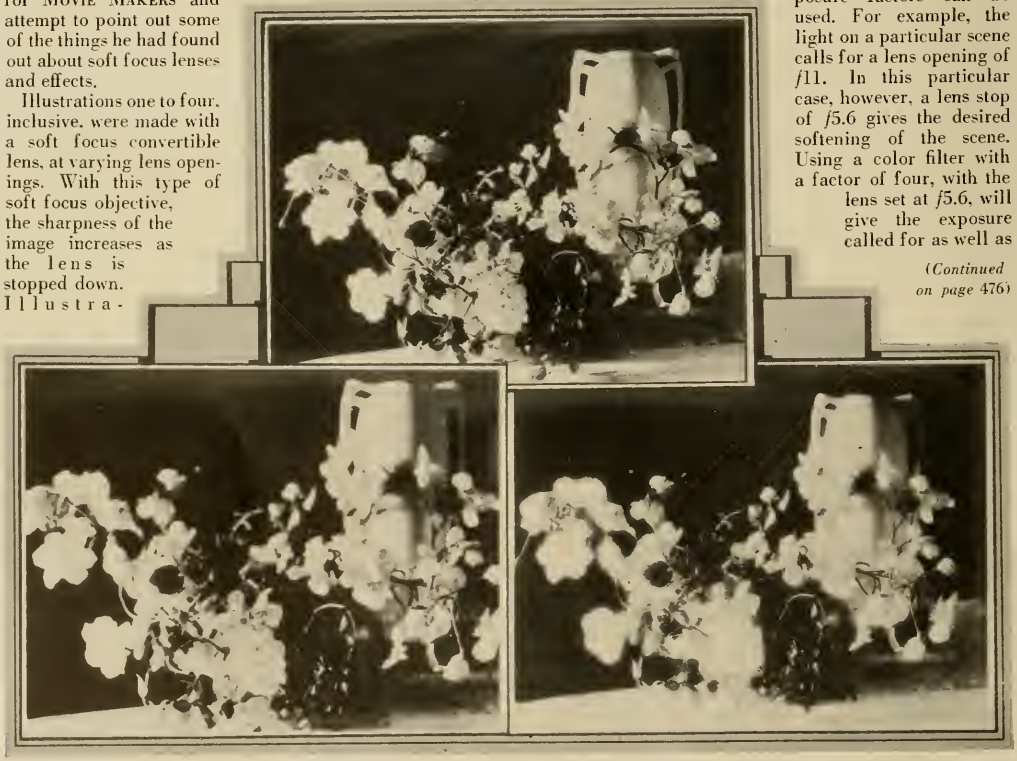
The increasing sharpness of the image in illustrations one to four is clearly shown. This is an excellent feature of a lens of this type, inasmuch as it can be used for an all-around lens for both soft focus and anastigmatic purposes. True, one sacrifices speed as sharpness is gained, but it will be found in most work that the close-ups, which usually need wider lens openings than the more distant shots, are exquisite in soft focus, while the more distant shots are better on the screen when sharply defined. But should an occasion arise to shoot a distant scene in diffused focus and a small stop is called for, an effect almost identical to that of the soft focus lens can be obtained by using an anastigmat lens at a small opening with a glass diffusing screen. Such type of diffusion is shown by illustration number six. As to exposure, some compensation must be made in the event that a certain scene calls for a small lens opening, since the soft focus lens must be used at a large opening in order to secure the desired degree of diffusion. Since amateur cameras do not possess variable shutters by which exposure can be regulated, color filters of different depths and exposure factors can be used. For example, the light on a particular scene calls for a lens opening of *f*11. In this particular case, however, a lens stop of *f*5.6 gives the desired softening of the scene. Using a color filter with a factor of four, with the lens set at *f*5.6, will give the exposure called for as well as

(Continued on page 476)

MORE ANASTIGMAT COMPARISONS

Number Seven, Above, Is a Straight Shot with an Anastigmat Lens; Number Eight, Left, Was Made with the Same Lens Thrown Out of Focus (the Wrong Method); Number Nine, Right, Was Made with the Same Lens and a Glass Diffusing Screen (the Right Method).

Photographs by Walter D. Kerst



STUDIES IN SOFT FOCUS

Photographs by Walter D. Kerst

(*See Facing Page*)

Number One, the Soft Focus Lens Used at Its Widest Opening (*f*4); Number Two, the Soft Focus Lens Used at *f*5.6; Number Three, the Soft Focus Lens used at *f*8; Number Four, the Soft Focus Lens used at *f*16, Giving Anastigmatic Quality Without Harshness of Line and Lighting; Number Five, the Anastigmat Lens Used at Its Widest Opening (*f*4.5), Possessing a Harshness of Line and Lighting Because of the Wire Sharp Quality of the Anastigmat Lens, Even at Its Widest Opening; Number Six, the Same Anastigmat Lens Used With a Glass Diffusion Screen, Compare With Number Two.

Outdoor Interiors *for* Amateur Movies

Simplified Scene Construction for Amateur Film Stories

By Paul D. Hugon

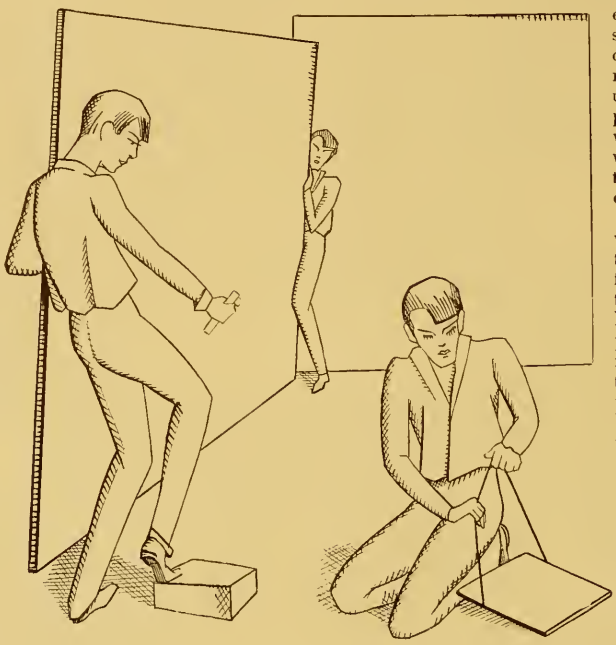
THERE are only two possible ways of designing a theatrical setting. One is the realistic and the other is the idealistic or imaginative way. The latter, which requires a higher type of intelligence and education to appreciate, consists in expressing moods and not facts, as when a money lender's office is represented by a back drop of blood red, on which a spider's web of immense size is painted, and the moneylender's desk is a block of ice. The former way, that of realism, is common to commercial pictures, and necessitated by their appeal to all kinds and conditions of men, imaginative and otherwise, educated or not. It is to be hoped that amateur movie producers will follow in the footsteps of the Little Theatre movement, and will tend toward the idealized or symbolical, which is easily produced, economical and free from precedent or rule.

For the purposes of the present article, however, we may confine ourselves to the more conventional realistic way of building sets, assuming that they are to be erected out of doors, that they must cost as little as possible and yet be as convincing as possible.

Let us remember at the start that realistic is not synonymous with real. Merely to copy real life accurately will not produce the impression of reality on the screen.

For example, how large should a set be? Unless it is larger than in real life, it will appear smaller, because the camera lens works at an angle of thirty degrees or less, while the human eye roams about its orbit over an area of about one hundred-eighty degrees. Standing five feet from an ordinary drawing room wall, you can see the whole wall: the camera, to see the same wall, has to be twenty feet away or more. Moving the camera away to get the background, we are usually obliged to move the furniture and the action downstage, to keep the action within reasonable size on the screen, unless we choose to jump quickly to a big close-up. For that reason, the floor area of a movie set is commonly larger than the floor area of the corresponding room in real life.

The same with light. The average



"WE SHALL ERECT OUR SETS, EACH CONSISTING THEORETICALLY OF TWO, AND ONLY TWO, WALLS AT A RIGHT ANGLE."

wall in a home is covered with a light colored, smooth, patterned wallpaper, whose function is to reflect as much light as possible. Yet in real life we seldom pay attention to a wallpaper. In the movies we have all the light we need from other sources, and that kind of wallpaper would attract undue attention without serving any good purpose. We shall not seek realism, therefore, by covering our sets with the same kind of wallpaper that is used in a real room. On the contrary, we shall either burlap the walls, or cover them with a rough plaster surface that will break up the light and give texture to the wall, or paper them with a fibrous, oatmeal-like surface of much darker shade than usual, or paint them (if they are made of canvas or Upson board) with a flat paint many shades darker than anything seen in a house.

Being thus cautioned against false realism, we shall not fall into the opposite error of assuming that our spectators will accept as realistic any wobbly contraption we choose to call scenery. If we are able to afford it, we shall build our scenery as solid as rock; we shall really and truly carve panelings and mouldings; we shall use stone fireplaces and porcelain sinks. But if we wish to economize, we can still manufacture convincing sets of cheaper materials.

By far the cheapest way to make scenery is to use painted canvas flats. For outdoor use, they may have to be backed with building paper, to keep the light from being seen through the canvas, and they will have to be braced firmly to resist the ordinary breeze, but they will afford a vast variety at little cost.

If we are to use outdoor sets our first requirement is a level location of ample dimensions on which to erect a quite level floor of soft wood, so smooth that the light will not show under the flats. The space should be not less than fifty to sixty feet from north to south, and thirty feet from east to west. The actual flooring should cover thirty-five feet, at least, by twenty-five. The camera will often be off the floor.

On that flooring we shall erect our sets, each consisting theoretically of two, and only two, walls at a right angle. The longer wall will run north-south, and the shorter, east-west. Whether the entire set faces north or south will depend on the climate, the time of day at which the scene is to be shot, and the facilities for diffusing and reflecting the light, as discussed later. Sometimes the longer wall will be at the right of the camera, sometimes at the left. Each wall will consist of so many six-foot flats, four-foot flats, two-foot flats, door flats and window flats, an incredible variety of

combinations being possible with even a small stock. Under no circumstances shall we attempt a three-sided room, as the third side gets in the way, cuts off light, and would have to consist of flats of a different nature.

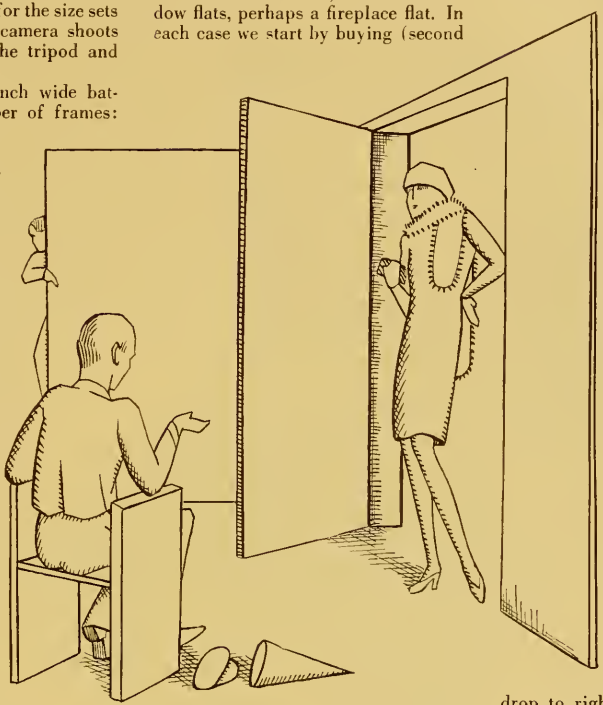
How is that scenery made? The flats are wooden frames covered with canvas, painted, clamped in perfect alignment, and in varying sequences. We may standardize on the ten-foot height, which is ample for the size sets we shall build. If the camera shoots over the top, extend the tripod and tilt slightly downward.

Taking some three-inch wide battens, we build a number of frames: two will be six feet wide; three will be four feet wide; two will be two feet wide. This does not include door and window frames mentioned later. Let us brace these wooden skeletons across the back. Then let us buy enough heavy, unbleached muslin to cover them. This muslin comes in a width of about forty inches, which is sufficient to cover the narrower flats. For the wider ones, we join two pieces along the length with an invisible flat seam at the back. At the price of ten cents a yard, seventy cents worth will cover a six-foot flat, ten feet high. We tack the muslin on the flats tightly, especially at the sides and at the bottom to prevent its wrinkling.

Next we prime the canvas flats, using for this purpose common carpenter's glue in flakes, melted in a double boiler and diluted with water until it is quite liquid. We apply it warm with a three-inch brush or a wider one. While the canvas is drying, which may take an hour or more, we prepare the paint. We have bought two or three pounds of dry burnt umber, at six or seven cents a pound, and two or three pounds of dry white. We mix each color separately with water containing enough glue to act as a binder, so that the paint will not rub when dry. Then we make color experiments on a piece of canvas, allowing the paint to become quite dry and photographing it before deciding upon the right tint. The object is not to produce a pleasing color, but one that will be uniform and fairly dark —about chestnut color. Having found the right shade, and mixed the paint accordingly, we apply the paint, using the same brush as before, after a washing.

When the flats are painted, we place along the sides of the back of each, cleats or other devices that will hold cords for fastening that flat to its neighbors (or better still, we buy regular patented stage braces and hardware). Absolute rigidity is essential.

Our next step is to build in similar manner two door flats, one or two window flats, perhaps a fireplace flat. In each case we start by buying (second hand, from a house wrecker) a good-looking door, window or fireplace, and we make the frame to fit that. Such frames are better covered with Upson board than with canvas.



"IT IS WISE TO REMEMBER THAT A DOOR SHOULD ALWAYS OPEN ON STAGE AND NEVER OFF STAGE."

In making door flats, it is wise to remember that a door should always open *on* stage, and never *off* stage, unless a particular effect is desired, as an off-stage opening would disclose too much of the void behind the scenery. Therefore, every door must be hung to swing toward the front and not toward the back of the flat. If two doors are made, one should be a "left opener," and one a "right opener." The former will be used when the longer wall is at camera left, and the "right opener" will be used when the wall is at the right of the camera, thus always turning the body of the door to the audience. If the door is in the back wall, the camera should be placed to give the same result.

In making the fireplace, we build a three-piece box to represent the inside of the chimney, of sooty bricks, usually, and stand it up behind the opening.

Even with doors and windows and a fireplace, we are not yet through. We need three drops at least, a corridor, a city skyline and a landscape. Each drop is an eight-foot wide flat made of canvas, the same as the flats. The corridor is easily made with paneled walls in brown. For the two scenic drops, it is best to take a still picture of the desired scene, make a lantern slide of it, and project it on to the eight-foot blank canvas. While the image is on the canvas—which may be for hours or days — we copy the design accurately, in pencil or charcoal and, when we have thus transferred the whole design, we paint it in with various shades of brown corresponding to the tones of the photograph. These drops are used, of course, to give us a glimpse through a window or door, but never as complete sets by themselves. Shifting the drop to right or left, we secure the effect of different scenes.

We are now ready to erect a set. We may combine our units in one of many ways, for example: six foot, window, four foot; (right angle, then down to right) six foot door, four foot, other door (not to be opened), two foot; country drop behind window; corridor drop behind first door.

Our next problem is to diffuse the daylight. If we can build, twelve feet or so above the floor and parallel with it, a wire frame on which we shall slide some lightweight sheeting (seven feet wide, at forty cents a yard), we shall be able to overcome the worst obstacle. Such a frame would have to rest on several wooden pillars, or two-inch iron piping. The diffusing sheets must not be mounted on wooden frames themselves, as such frames would cast shadows on the set. If we can do no better, we may simply throw the diffuser over the tops of the flats. A large wooden frame, made to stand

(*Continued on page 470*)

CRITICAL FOCUSING

Technical Reviews to Aid the Amateur

Edited by Arthur L. Gale

Fuzzies?

AMATEUR cameramen are doubtless acutely conscious of the blurred photography and lack of definition in the professional talkies. Some interesting reasons for this condition were recently advanced by Epes W. Sargent in his department in *Zit's Weekly*.

"When *The Letter* was revealed at the Criterion recently, there was a cut-in from an UFA nature study, done in UFA's very best photography," he pointed out, "and it emphasized the shortcomings of present sound photography as represented by the rest of the picture. The contrast was so marked that there was audible dissatisfaction with the remainder of the picture."

This fuzziness of talkie photography, he claimed, is partly due to the widespread adoption of "soft" lighting by the professionals before this method was perfected to meet the exacting demands of the big studios, although for amateur work on a more modest scale, this method has proved entirely satisfactory. Its preference for talkies was based on its silence, as contrasted to the other types of lighting which made noise. Another contributing factor to the over-softness of the talkies he said, has been the camera silencing device of shooting through glass from a sound-proof booth. Also, when the "sound-track on the film" method is used, the sound is usually made on one film and the picture negative on another. When they are combined, in printing the positive for projection, there is still further loss of definition through printing the scenic portion of the picture through the celluloid of the blank on the sound track film.

"Every factor of sound seems to contribute to loss of definition and to make impossible 'plucky prints,'" he declared. "Soft shots are often beautiful, but they grow infernally monotonous. In many instances the photography of the talkies is so dim that projectionists in theatres with long throws cannot tell whether or not the picture is in focus. Even with sound, you still need photography and photographic mush won't work."

Eventual solution of this problem will probably be reached by perfection of silent lighting methods or by blending of the forms of "hard" lighting with the "soft" lighting after some method for silencing the "hard" lights has been developed, through silencing of camera mechanisms, which will permit doing away with shooting through glass, and by changes in the laboratory methods of handling sound printing. For the present, however, inferior lighting must be checked up as another one of the many penalties which the public is paying for the talkies.

The Divine Lady

FIRST NATIONAL

Directed by.....Frank Lloyd

Photographed by.....John F. Seitz, A.S.C.

CINEMATOGRAPHY: The last scenes of this picture furnish a beautiful example of the use of the dissolve to indicate what is passing in the mind of a character. As Nelson lies dying on his flagship at the end of the battle of Trafalgar the close-up of the dying man dissolves into a double exposure of a vision of Lady Hamilton through the

(*Continued on page* 487)

ABOVE, EFFECTIVE SHADOW WORK FROM *THE TRIAL OF MARY DUGAN*, METRO; *CENTER*, LORD NELSON'S DEATH FROM *THE DIVINE LADY*, FIRST NATIONAL; *BELOW*, ONE OF THE PADDED CAMERA BOOTHS WHICH HAMPER TALKIE PHOTOGRAPHY, WARNER BROTHERS.

PHOTOPLAYFARE

Reviews for the Cintelligenzia

Edited by Roy W. Winton

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Redskin

DONE with an understanding austerity of treatment, Paramount's *Redskin* would rank as a great photoplay. It has all of the elements that, in themselves, go to make an outstanding film accomplishment. The story is large in theme; the dramatic conflict offers unlimited opportunities: photographic and cinematic possibilities are endless; a racial record is available; there is no demand for action which causes those outrages to intelligence that too often irritate an audience beyond endurance.

In spite of these opportunities Paramount has produced a photoplay in *Redskin* which misses the heights but which, nevertheless, is decidedly worth seeing. This is chiefly true because of the very excellent natural color photography and because of the very interesting excerpts and, if the word is permissable, implications of Pueblo and Navajo life. It is a clean film throughout and there is nothing thrown in to catch the taste of the spice-hunters. One has the feeling, through much of the footage, of seeing authentic Indian customs.

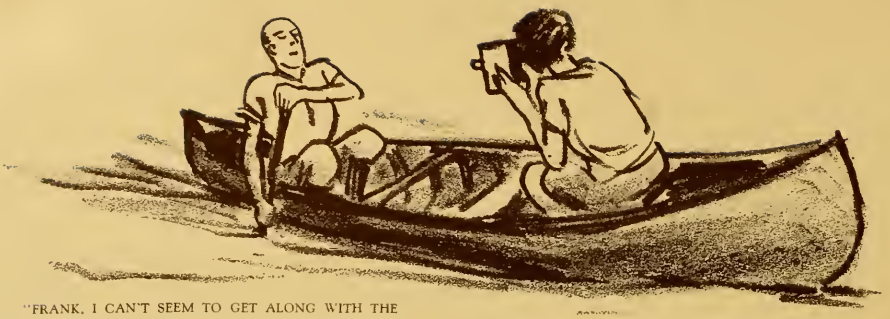
The faults are those that a clean-cut directorial intention would have avoided and that a cinematically-minded camera man would have remedied. There is a lot of regrettable hokum about saluting the American flag, and platitudes about "discipline and love" are entangled pointlessly. This is in the early part of the story. Later we find college scenes that seem to this reviewer entirely unconvincing both in motivation and in action. The thrills of the picture are cheap thrills not worthy of the fine theme. But these are all blemishes and not structural faults. If Mr. Schertsinger had known just where he was going with his picture or, perhaps, if he had been allowed to go where he wanted to with it, these would have dropped off and the baldness of the tale of the man who was neither Indian nor white man, but just "Redskin," would have stood out in dignity and tragedy. Even the conventional happy ending could have been manoeuvered rationally. There is no effort to get any modern camera effects. The absence of these is, perhaps, compensated by the best color filming this reviewer has ever seen, in which the settings of the deserts and canyons of Arizona are used intelligently and satisfactorily. The sound effects are out of place and tiresome, but the film is well-scored musically.

SCENES FROM *THE REDSKIN*, PARAMOUNT, WHICH INDICATE THE FIDELITY WITH WHICH DETAILS OF INDIAN LIFE HAVE BEEN PRESERVED FOR POSTERITY. COLOR PHOTOGRAPHY OF REMARKABLE BEAUTY ALSO ADDS IMMEASURABLY TO THE CHARM OF THIS FILM.

It is reported that Mr. Adolph Zukor considers *Redskin* one of the best productions of his company and that he has a personal pride of accomplishment in it. This is all to Mr. Zukor's credit as it indicates that this veteran of the movie industry likes things that are clean and wholesome. If Mr. Zukor had more clearly understood that a story told by Harold Bell Wright is a story and that the same tale told by Joseph Conrad is art, because of Conrad's capacity to eliminate mawkishness and cheapness in both incident and treatment, he would, no doubt, have seen to it that *Redskin* was pruned of the over-sentimental and trite spots that mar it.

Lastly, since it has been proved that Mr. Zukor and his associates do understand what

(*Continued on page 487*)



"FRANK, I CAN'T SEEM TO GET ALONG WITH THE GREGORIES AT ALL—WE'RE 16 MILLIMETERS AND THEY'RE 35'S."

FILM-FLAM

Edited by Louis M. Bailey

▲▼▲

Cupid Banned

LOVE life in Hollywood studios has suffered a severe set back with the advent of the talkies, according to our favorite little bird. In the days of the good old stillies (well—why not?) actors and actresses who became enamored under the Kleigs could whisper sweet nothings to one another while performing their silent roles. With no one to shush them, many a romance is said to have budded and flowered behind masks of grease paint, so long as the celluloid was silent. But all that is changed. Were Drexel Glostora to whisper, "I love you," to Gladiola Gush today, if the words were not in the script, every microphone would fall with a crash, the lights would explode with a bang, the director would have apoplexy and in all probability Gladiola would rejoin, "Shut up, you sap, you're wrecked the scene!" Thus one more advantage can be checked up for amateurs, who can still make silent movies without an injunction being served on them by Wall Street bankers. Although the camera is whirring away, they can even whisper to each other, "All I want is little ootsie oo," and nobody but themselves will ever give a hang.

Tweet, Tweet

TRANQUIL Culver City, basking in the California sunshine, was startled the other day by a volley of shots that brought many curious heads to windows and sent children scampering indoors, we are advised by a Pathe publicity scout. Policemen, he says, rushed in the direction of the noise to find, instead of a gang war, two men, each armed with a brace of revolvers, standing a hundred feet apart and firing into the air with joyous abandon, eclat and vehemence.

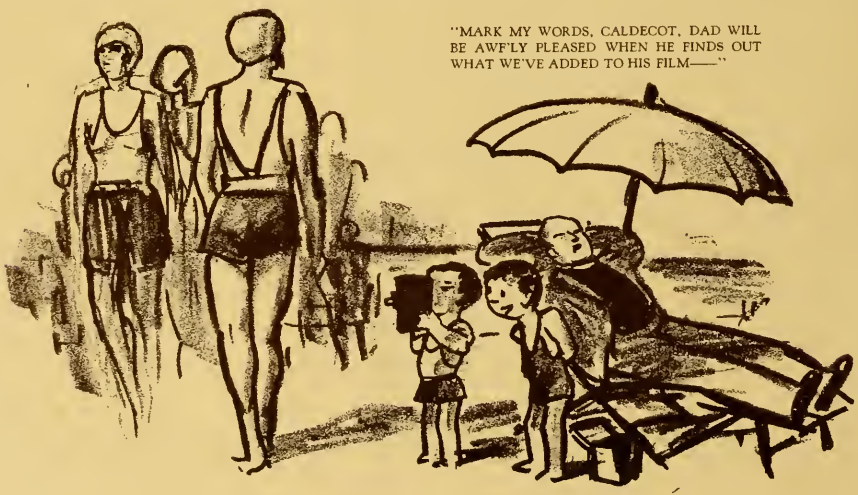
"Well, I'll fall for it," said the first cop, "what's all the shooting for?"

"Chasing away the meadowlarks," chorused the noise makers.

"I know, they've taken to bitin' people and the people they bite is gettin' hydrophobia. Come on over to the station house and meet Napoleon," said the second cop, gently and soothingly. The parade to the station was halted, however, by the breathless arrival of a movie star and director. Explanations followed. It seemed that the melodious songs of the birds were being caught by the microphone during the process of recording a dialogue and sound scene of a terrific synthetic blizzard which was being staged on the edge of a nearby orange grove.

"And who ever heard of a meadow lark in a snow storm?" demanded the star.

(*Continued on page* 488)



"MARK MY WORDS, CALDECOT, DAD WILL BE AWF'LY PLEASED WHEN HE FINDS OUT WHAT WE'VE ADDED TO HIS FILM——"

CINE ILLUSIONS

Amusing Stunts for the Summer Cinemist

PART II

By H. Syril Dusenbery

PROGRESSIVE movie makers are always seeking ideas to incorporate in their work that will add to the enjoyment of their films. The simple tricks, discussed in the previous article on this subject in June MOVIE MAKERS, were only a few of the stunts within easy reach of the ambitious amateur. In this discussion we will suggest a few that, perhaps, are a bit off the beaten path but are, nevertheless, quite simple and extremely effective. These stunts should be introduced in your films not as mere tricks but as natural incidents in connection with the filming of your pictures. It goes without saying that they should be used sparingly and, to be most effective, should appear at the psychological moment.

While the ordinary amateur camera was not intended for double-exposure work, there are a few simple stunts that can be effectively produced with comparatively little difficulty. The illusion of a person standing inside a large bottle is one of the easy double exposure stunts. As viewed on the screen, a large bottle fills the picture. Inside this bottle a person is apparently standing. He is seen to bow and nod. Two separate exposures on the same portion of the film are necessary to produce this effect. Here is a simple way to do it. The first exposure made is that of the bottle, which should be taken before a plain black background. To make matters as easy as possible, the bottle should be in the exact center of the field. It would be well to make a rough pencil sketch showing the position of the bottle in relation to the view-finder. Start with a new roll of film in your camera. Shoot the first ten feet of this on the bottle which makes the first exposure. Now cover the lens of your camera tightly and let the remaining ninety feet of the roll pass through the camera unexposed. You can now open the camera in the usual way and remove the film. This film, together with the empty spool from the camera, is placed on your rewind. After threading the paper trailer on to the empty camera spool, retire to a closet that is absolutely light proof, or to a photographically safe darkroom. Here in the dark you can easily operate your rewind and thus restore the film to the position it was in when taken from its carton. It is easy to do this rewinding in total darkness once the paper trailer has been properly threaded. When your film has been rewound, again place it in the camera ready for the second exposure. Have a person stand before a plain black background and place the camera in such a position that the subject appears in that portion of the finder formerly occupied by the bottle. By referring to your sketch this will not be difficult. You now shoot the first ten feet on your subject. This is the second exposure. If prop-

(*Continued on page* 469)

"ANOTHER EXPOSURE SHOWS A PERSON UNDER THE WATER."

"INSIDE THIS BOTTLE A PERSON IS APPARENTLY STANDING."

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Ciné-Kodak, Model BB, f.1.9. By using its half-speed feature, excellent Kodacolor pictures may be taken without the subject being in bright sunlight.

KODACOLOR

(Home Movies in Full Color)

EASE OF TAKING—simplicity of showing—accuracy of all color rendition—these are the outstanding characteristics of Kodacolor.

To take Kodacolor, you simply load Ciné-Kodak, Model B, *f*.1.9 or BB, *f*.1.9, with Kodacolor Film and insert the small Kodacolor Filter before the lens. The filter locks the exposure lever at *f*.1.9, so there is no question as to what aperture to use. Bright sunlight (except when using the half-speed feature of Model BB, *f*.1.9) and proper focusing are the only other two things required for excellent Kodacolor results.

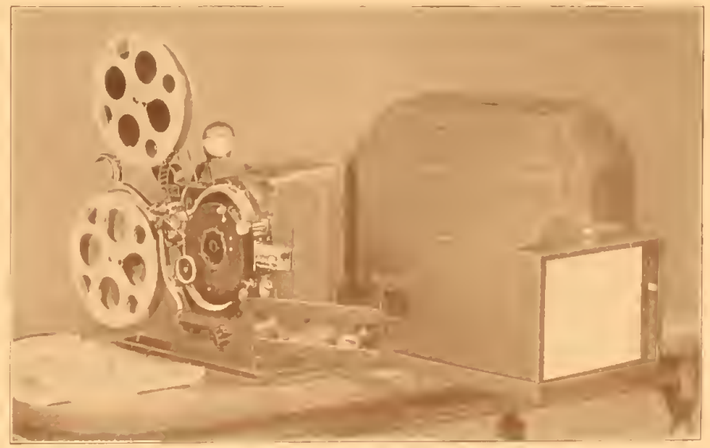
To project Kodacolor, simply attach the Kodacolor Assembly (a lens and special filter) to Kodascope, Model B, or the Kodacolor Lens Unit to Kodascope, Model A, and thread with Kodacolor Film. A turn of the switch brings your pictures to your screen in full color.

Kodacolor faithfully reproduces every tint, every hue, from fleeting flesh tones to the radiant greens, yellows, and blues of flowers in full bloom. Portrait close-ups in Kodacolor are particularly beautiful and life-like.

The special Kodacolor Screen, beautifully mounted in walnut, assures Kodacolor projection of highest quality.

Get a roll of Kodacolor Film from a Ciné-Kodak dealer—take Kodacolor movies of children, parents, friends, your garden, summer's riotous colors—show them on a Kodacolor Screen—then you will know the marvelous beauty and color-fidelity of Kodacolor!

One showing will win you!



The new Library Kodascope, the last word in home movie projectors. It shows Kodacolor on either the small translucent screen, extended on folding arms from the base of the projector, or on a regular Kodacolor Screen.

Ask a Ciné-Kodak dealer for a demonstration

EASTMAN KODAK COMPANY, ROCHESTER, N. Y.

EDUCATIONAL FILMS

News of Visual Education in Schools and Homes

Edited by Louis M. Bailey

Art Technique Films

THE Museum of Fine Arts, Boston, of which Dr. A. K. Coomaraswamy, League member, is a curator, has joined the throng of moving picture producers. Its first film, *The Etcher's Art*, is an educational showing the various steps in the process of etching. Frank W. Benson, for many years connected with the school of the Boston Museum, and a native New England artist, demonstrated the process. In his studio at Salem, Massachusetts, Mr. Benson spent the better part of five days beneath the blazing light of the cameras. The result is not only a clear and adequate picture of the process of etching but it is also a valuable historical record of Mr. Benson making one of his attractive studies of bird life.

The film opens with a survey of the field of etching, beginning with a flash on the screen of the earliest known etching, one made about 1504 by Daniel Hopfer of Augsburg, a decorator of weapons. In succession are shown etchings by Van Dyck, Rembrandt, Lorraine, Piranesi, Meryon, Millet, Haden, Whistler, Zorn, Forain, Griggs, and Muirhead Bone. Next is disclosed Mr. Benson assembling his material, making the sketch, transferring it to a plate, prepared previously before the eyes of the audience, and the various steps in the completion of the plate and the final print.

To the large public, which has no clear idea of the process of making an etching, and to the student interested in the technique of one of America's foremost artists in this field, the print is equally appealing. It is the plan of the Boston Museum to make the film available for distribution to schools, art centers and clubs throughout the country, and eventually to produce a series of similar moving pictures showing the various processes of the graphic arts, and of other crafts.

WILD FOWL
The Etching Made For the Cine Camera by Mr. Benson.

Dental Education

IN a resume of filming activities and the use of the motion picture relative to the practice of dentistry, Dr. George H. Wandel, supervisor of the Bureau of Health Education of the American Dental Association, with headquarters in Chicago, states:

"Our Association has been using films in its work for some time. However, we have not developed any films of our own, but may undertake such a proposition at some future date. The Toronto School of Dental Surgery is also making use of films for educational work.

"The Eastman Kodak Co. is now working on a series of films for dental health education. Judging from its plans, this activity bids fair to become a very effective piece of work.

"Doctor Thos. B. McCrum of Kansas City, Missouri, is planning to develop one or two dental films in the near future.

"Doctor Freeman, of the University of Chicago, is now conducting a study of the effectiveness of various methods available in presenting dental health

(*Continued on page* 487)

FRANK W. BENSON
The Famous Etcher as Seen in the Film Made by the Boston Museum of Fine Arts.

Reprinted from

The Ciné-Kodak *News*

PUBLISHED MONTHLY IN THE INTERESTS OF AMATEUR MOTION PICTURES
BY THE EASTMAN KODAK COMPANY, ROCHESTER, N. Y.

VOL. 5 MAY, 1929 NO. 12

KODASCOPE LIBRARIES, INC.

Present

"KISMET"

' Tale of the East

Otis Skinner

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talented; the mysterious at-
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Stop Guessing Exposure

CINOPHOTS furnish instantly the correct exposure in any light, any time, anywhere. They make photography certain and easy and apply to all makes of cameras and any lens equipment.

Complete, with Drem Sole Leather Case
$12.50

DREM PRODUCTS CORPORATION
152 WEST 42ND STREET
NEW YORK, N. Y.

A Handy Exposure Meter

WHILE the exposure guide which is affixed to the Ciné-Kodak is reliable and efficient for all practical purposes, there are some movie makers who prefer a mechanical exposure meter. For these the

Cinophot is easily used.

Cinophot, a handy and easily used meter, is recommended.

The Cinophot resembles a small telescope with a shielded eye piece. The end is indexed to show the proper diaphragm opening for the prevailing lighting condition.

To determine the correct diaphragm opening, the Cinophot is simply pointed at the scene to be photographed. If the light is at all suitable, the Ciné-Kodak speed figure 1/32 will show in the meter. This figure is extinguished by a quick turn of the iris collar on the Cinophot. It is then slowly brought back to the first glimpse of faint reappearance. The index on the outside of the Cinophot then shows the right lens stop to be used.

The Cinophot will be found useful when making Kodacolor pictures. The best Ko-

The Cinophot is small and compact and is supplied with a sturdy leather case.

dacolor pictures are made when the light is so bright that the normal exposure would be between *f*.11 and *f*.8. Sometimes, however, the light is so bright that the aperture for normal exposure would be about *f*.16. In such a case the neutral density filter should be used.

The Cinophot can be used to determine whether or not, in such cases, the condition of the light calls for the use of the neutral density filter.

The Cinophot, packed in a sturdy sole leather case, is priced at $12.50, at your Ciné-Kodak dealer's. Complete instructions are furnished with it.

At all Dealers and all Eastman-Kodak Stores

CONQUERS SPEED.

The Filmo

A Few of the Many Lenses Available for Filmo 70 D

T-H.C. 6-inch F 4.5 telephoto lens. Price $90

T-H.C. 1-inch F 1.8 special speed lens for Kodacolor. Price $60

T-H.C. 2-inch F 3.5 lens. Price $55

T-H.C. 4-inch F 4.5 telephoto lens. Price $55

T-H.C. 3¼-inch F 3.3 telephoto lens. Price $80

T-H.C. 6-inch F 5.5 telekinic lens. Price $60

IN presenting Filmo 70 D, Bell and Howell have outdone every other amateur camera made. The following features of this wonderful new camera speak for themselves. Literally, six cameras were built into one to give you the amazing flexibility and precision you will find in the new Filmo 70 D.- It is truly a triumph of rare mechanical skill and ingenuity.

Seven Film Speeds. The turn of a speed dial indicator on the right side of the camera gives you any one of seven film speeds—8, 12, 16, 24, 32, 48, and 64 frames a second. Every possible need for slow or fast motion has been anticipated.

Three Lens Turret. A mere twist of the wrist snaps into place any one of the three lenses with which you choose to equip your camera. The turret is just the width of the camera plate in Filmo 70 A. The turret is self-locking, and in addition locks the film mechanism against exposure until the lens is in its correct position.

Variable Spy-Glass Viewfinder. The new Filmo 70 D finder is of entirely new and basically patented design. The field areas of six different focal length lenses are cut and switched into the view of the finder by the simple turn of a knurl. Matched viewfinder sets with different focus lenses are unnecessary.

Relative Exposure Indicator. In changing to speeds faster or slower than normal (16 frames a second) a relative exposure indicator shows the aperture opening or lens stop for that speed. Simply turn the dial to the speed you are using and the correct exposure, in relation to normal speed, is indicated for you.

July Filmo Library Releases

July releases for home projection as listed here may be purchased or rented from your Filmo dealer

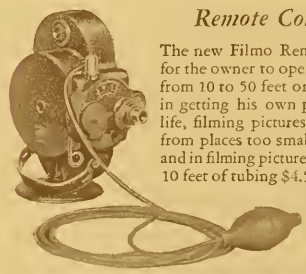
"MAGICAL MOVIES." A Lyman H. Howe "Hodge-Podge" of miraculous photography. One 400 foot reel, $35. Code MUFJF.

"PEDIGREEDY." Felix the Cat crashes the gate at an exclusive barnyard night-club. One 400 foot reel, $35. Code MUFJY.

"HOLD THAT BEAR." A Cameo Comedy about the zoo with Phil Dunham and Estelle Bradley. One 400 foot reel, $55. Code MUFJK.

"HOLD STILL." Anne Cornwall and Jack Duffy play out an exciting story of a cub newspaper photographer who makes good. Two 400 foot reels, $70. Code MUFKD.

CHECK COUPON FOR FURTHER INFORMATION



Remote Control for Filmo 70

The new Filmo Remote Control makes it possible for the owner to operate his camera from a distance of from 10 to 50 feet or more. This is especially useful in getting his own picture, in taking movies of wild life, filming pictures from a dangerous location or from places too small to accommodate the operator, and in filming pictures from unusual angles. Price with 10 feet of tubing $4.50. Code: CARWA. Additional tubing, 10 foot lengths, with couplings, $1.50. Code: CARWB. Per foot, in lengths of 20 feet or more, 20c. Check coupon.

BELL &

Bell & Howell Co., Dept. G, 1828 Larchmont Ave., Chicago, Ill.,

LIGHT AND DISTANCE

New 70D

Mayfair case in Bombay Brown, Style B, for Filmo 70 D complete with lenses up to 4 inches

Mayfair case in Bombay Brown, Style C, for Filmo 70 D complete with lenses up to 6 inches

Filmo 70 D, complete with lenses showing interior of Mayfair case in Ascot Tan, Size C

Mayfair case in Bombay Brown, Style A, for Filmo 70 D with regular 1-inch lens

Mayfair Cases for Filmo 70 D are of Finest English Saddle Leather

New Precision Governor. An entirely new style of governor, very sensitive and efficient, assures dependability of speed at any setting. Each speed permits starting with full acceleration on a single frame of the picture and stopping instantly without any visible retardation. This precision eliminates blank frames.

Non-Loseable Winding Key. Filmo 70 D is equipped with a permanently attached winding key of rachet design.

Starting Button Lock. The starting button has a locking arrangement to prevent accidental starting.

The Mayfair Carrying Cases. Genuine imported English saddle leather, hand-sewn in the Mayfair manner, is used in the creation of the aristocratic cases for Filmo 70 D. Three styles are provided to accommodate the camera complete with a regular 1-inch lens, with lenses up to a 4-inch telephoto, and with lenses up to a 6-inch telephoto. Every case has a shoulder strap. Each case is furnished in optional finishes—Ascot Tan lined in cerise velvet plush, and Bombay Brown lined in emerald green velvet plush. There are compartments for extra lenses, Dremophot, filters, films, etc., and cases are equipped with SESAMEE Keyless combination locks.

Prices: Filmo 70 D is furnished complete with carrying case with nine different lens combinations. The standard 70 D model comes equipped with one Taylor-Hobson Cooke 1-inch F 3.5 lens and Style A Carrying Case at $245. Codes: FILDA (Ascot Tan); FILEM (Bombay Brown). The prices range upward, depending upon lenses selected. Check coupon.

For further details regarding Filmo 70 D see inside front cover of this issue of Movie Makers

New Detachable Winding Key for Filmo 70

This new detachable winding key is designed for the Filmo 70 A, 70 B, and 70 C cameras, and can be left on the camera permanently if desired. It has a rachet movement, is of rugged construction, and its neat design adds greatly to the general appearance of the camera. When operating camera, the key can be folded flat against the side, completely out of the way. Use of this key guards against loss and suggests to the owner more frequent winding of the spring, thus reducing chances of spring running down in the middle of a scene. Price $5.00. Code: CARWD. Check coupon for further description.

COUPON

BELL & HOWELL CO., Dept. G, 1828 Latchmont Ave., Chicago, Ill.

Please send me full information on:

☐ The new Filmo 70 D camera and cases ☐ Taylor-Hobson Cooke telephoto lenses and the special F 1.8 for Kodacolor ☐ The new Filmo 70 Remote Control ☐ July Filmo Library Releases ☐ The new Filmo 70 Detachable Winding Key.

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City..... *State*.....

HOWELL

New York, Hollywood, London (*B. & H. Co., Ltd.*) *Established 1907*

THE CLINIC

Edited by Russell C. Holslag

Filter Factors

THE article on *June Filter Effects* in last month's *Clinic* seems to have interested our readers and requests for filter data have been frequent enough to justify continuation of the discussion, especially since landscape and general outdoor work is now the rule. By far the most effective results gained by the use of filters are to be had on panchromatic film. It is true that a limited amount of correction may be had with ordinary orthochromatic film and a filter, but in point of color correction the results do not approach those realized with pan film, which is the landscape film *par excellence*. Filters cut in small squares may be had from the photographic dealer and are conveniently inserted in a filter holder before the lens. The use of a filter normally demands an increase in exposure, inasmuch as its function is to absorb some of the light. Table No. 1, below, was prepared from information supplied by the *Wratten Filter Handbook* and the *Travel Movie Filter Chart*. The filters named are the familiar Wratten "K" series and the G, A and F filters for special effects. The first vertical column gives the name of the filter together with the nature of emulsion used. The second column supplies the filter factor, that is, the increase in exposure necessary. The remaining columns tabulate the actual diaphragm or stop readings according to the basic readings found at the top horizontal column. Let us say, for instance, that we decide our normal exposure without the filter (preferably determined by an exposure meter) is *f*4. We now decide that we want the full color correction given by the K-3 filter with pan film. We therefore find *f*4 at the top and follow down the column until we arrive opposite "K-3 (with pan)", locating our stop number as *f*1.9, which is correct. If the stop number given is not found on the diaphragm scale, set to the nearest standard number. The G. A and F filters are relatively dense and may be used to produce moonlight effects in bright sunlight or to cut down exposure without stopping down the lens too much, where the light is exceptionally bright.

TECHNICAL Bulletin No. 3, "Ready—Aim—Shoot!" is ready for distribution free to League members only. It has been prepared by Mr. Holslag in response to a widespread request for a bulletin that will cover the basic steps in the preparation and manipulation of the amateur motion picture camera. While it was written primarily for recent camera purchasers, it contains much that will be of interest to the more experienced. Address the Technical Consultant, Amateur Cinema League, 105 West 40th Street, New York City.

Table No. 2 was prepared from information supplied by Burleigh Brooks and refers to the Ramstein Simplex filters, Nos. 0, 1, 2 and 3. These filters are well-known to the amateur and are made from a special optical glass of secret formula. While the two makes of filters discussed are prominent, they do not, by any means, exhaust the field. The principal thing to know concerning a filter before using it is its *factor*, that is, how many times it will increase the exposure over normal. This department will carry in forthcoming issues additional tabulations referring to other filters to help and encourage the amateur in improving his pictures by their use.

Speaking of Reflectors

SAYS Hyman M. Fink, enterprising amateur of Los Angeles, "—if every amateur movie maker could spend a day at a professional studio, he would at once get busy and make a set of reflectors. It is so easy and so inexpensive to do this that there is no excuse for not having at least six for every scene. I use large sheets of heavy book-binding cardboard and have them sized and coated with aluminum leaf by a sign company. The charge for this is one dollar a board and the process does the trick in tip-top shape." Mr. Fink by this method produces what is technically known as a "hard" reflector, that is, a surface which reflects the maximum amount of light without much diffusion. A silvered mirror would provide a perfect example of a hard reflecting surface and is actually often used to provide definite spot or backlighting effects. Reflectors having a mat surface reflect the light in a diffused form and are termed "soft". Such a reflector may be made by coating the surface with ordinary aluminum radiator paint. A reflector said to be especially suitable for work with panchromatic film is made by coating its surface with bronze radiator paint.

(*Continued on page* 488)

FILTER EXPOSURE CHARTS

TABLE NO. 1.

NORMAL EXPOSURE WITHOUT FILTER: →		f2	2.7	4	5.6	8	11	16
WITH FILTER:	INCREASE EXPOSURE:							
K-1 (WITH PAN.)	1½X	1.6	2.2	3.2	4.5	6.5	9	13
K-1 (WITH ORTHO.)	2 X	1.4	1.9	2.8	4	5.6	7.8	11
K-2 (WITH PAN.)	3 X	1.4	1.6	2.3	3.2	4.6	6.4	9.2
K-2 (WITH ORTHO)	8 X			1.4	2	2.8	4.	5.6
K-3 (WITH PAN.)	4½X			1.9	2.7	3.8	5.2	7.6
K-3 (WITH ORTHO.)	12 X				1.6	2.3	3.2	4.6
G (WITH PAN.)	5 X			1.8	2.5	3.6	4.9	7.2
G (WITH ORTHO.)	32 X					1.4	2	2.8
A (WITH PAN.)	12 X			1.4	1.6	2.3	3.2	4.6
F (WITH PAN.)	20 X				1.4	1.8	2.5	3.6

(THIS TABLE REFERS TO WRATTEN FILTERS)

TABLE NO. 2.

WITHOUT FILTER: →		f2	2.7	4	5.6	8	11	16
WITH FILTER:	INCREASE							
No. 0	2X	1.4	1.9	2.8	4.	5.6	8	11
No. 1	3X	1.4	1.5	2.2	3.2	4.6	6.4	9.2
No. 2	5X			1.8	2.5	3.6	4.9	7.2
No. 3	8X			1.4	2.	2.8	4.	5.6

Note - Above tabulation refers to orthochromatic emulsion only. With panchromatic, filter factors may be reduced by one-half.

(THIS TABLE REFERS TO RAMSTEIN FILTERS)

The photograph at the left was taken with regular film; that at the right, with Ciné-Kodak Panchromatic Film. The girl's dress is red; the large flower is deep red; the dog on the handbag is blue; the daffodils are yellow; the potted plants are pink. The "Pan" picture shows them all in their relative color values.

Ciné Kodak
Panchromatic
Safety Film
for use in the Ciné-Kodak and other cameras using 16 mm Ciné-Kodak film
Made in U.S.A. by
EASTMAN KODAK COMPANY
ROCHESTER, N.Y.
Trade Marks Reg. U. S. Pat. Off.

THE most noticeable advantage of Ciné-Kodak Panchromatic Film is its ability to reproduce colors in accurately related tones of black and white; colors as in costumes, scenery and flowers.

Regular film cannot correctly show on your screen the actual relative brightness of all colors. Some colors that to the eye are brighter than others, lose their brightness on the screen and appear unduly dark. This is because regular film is most sensitive to blue and violet light, and not so sensitive to colors that seem brighter to the eye.

Ciné-Kodak Panchromatic Film, being sensitive to *all* colors, reproduces them on your screen in their proper relative black and white tones. It gives flowers color contrast, realism and beauty that can be exceeded only by their reproduction in actual color.

The use of a special filter, although not a necessity, is recommended for best results in all general uses except portraiture.

Price: $7.50 per 100-ft. roll; $4 per 50-ft. roll. "Pan" is well worth its slightly higher cost.

EASTMAN KODAK COMPANY, ROCHESTER, NEW YORK

MY FIRST YEAR *in the* MOVIES

The Cinema Confessions of Adam Bugg

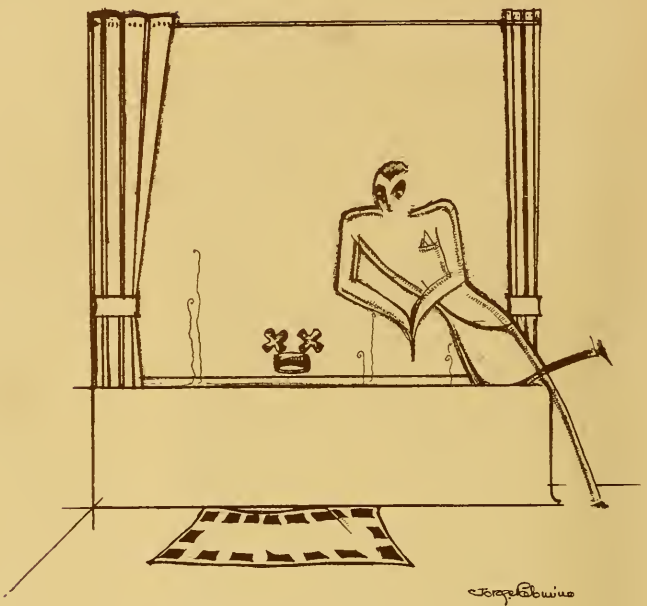
▲▼▲

MY first year's experience with a movie camera is written on something over a mile of 16 mm. film. I have functioned as scenario writer, director, camera man and actor, and could write several volumes on *Mistakes I Have Made* and never run out of material.

I purchased my camera before the day MOVIE MAKERS was launched, and found very little literature on the subject of amateur movie making to guide a bewildered beginner. The result has been a wide variety of failures and successes, but on the whole, and I might add, much to my own amazement, very little of my film has been wasted.

When I read of the camera experts in Hollywood shooting twenty feet of film for every one that is used in the final picture, I cannot understand why they do not send immediately for one of us amateurs. When we want a 400 ft. picture we shoot 400 feet, cut out perhaps fifteen or twenty feet that is not up to standard, and there we are. Of course it is just possible that our pictures are not *quite* as good as the professionals', but from our point of view they are *much* better, and far more interesting. Certainly we run them off time after time with a great deal of pleasure, and there are mighty few professional films that we would care to see so many times.

It was a red-letter day in our lives when I brought home the movie camera. I took it out of the case with the same feeling that I used to experience as a child, when I opened my stocking on Christmas morning. Mary and the children stood by in awed silence. We have bought houses and automobiles, patent can openers and phonographs, sewing machines and saxophones, with never a thrill like this. What can we shoot? No time to waste, let's get busy. Come on, Mary! Bring the children! Now —"Camera!" No time to read the instruction book now. Just press the button and let 'er go!



"THEN THERE IS THE PLACE IN THE STORY WHERE THE HERO FALLS INTO A TUB OF WATER"

When I tell you that the biggest part of that first film was really good in spite of our ignorance, it should be considered a great tribute to the manufacturer. Or perhaps it was the well-known luck of the beginner. Of course there were a few scenes where the world appeared to be in the throes of a mighty earthquake, rising and falling like the sea, much as one might see it coming home at two in the morning after sitting up with a "sick friend"; other scenes where rapid action close to the lens had somewhat blurred the features of our embryo actors, so that they had to be identified verbally every time we showed the pictures: still much of the picture was good.

"Hold the camera steady. Don't panoram." Right here is the most common fault of the amateur. Ordinarily, if the camera man is not of a nervous temperament, the camera may be held in the hand, but it is safer to use a tripod. It looks better on the screen, and is not so hard on the eyes, if the actors do the jumping while the trees and the earth stand still.

Our first scenario was adapted from the funny paper, and I want to say that the amateur scenario writer can find the nucleus of many a screen comedy right there. We spent the greater part of two days in shooting the picture—about four hundred feet —and the greater part of a week in making titles. Then something like a month in cutting and splicing. The finished production was a severe disappointment.

In the first place we found that the camera was running too fast, which resulted in slightly underexposing the whole film. This also slowed the action down somewhat, so that it was necessary to run the projector at faster than normal speed to make the pictures look right. Since then I have been very careful to be sure that my camera is working right before starting on a picture.

We then found that the picture did not hold the interest as it should. The plot was good, and the action was funny, but—we had not put in enough close-ups. Many an amateur producer has stubbed his toe at this point. Take close-ups and plenty of them. It is surprising what a difference they make. Especially where a spoken title is to be used, the close-up should almost invariably be shown with it. Many times the facial expression of the actor tells a big part of the story, and the close-up is the only way to get it over to the audience. How often we wish for

(*Continued on page* 478)

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A Suggestion for the Possible Use of the Art Title Background on the Facing Page. Photograph by Warren Boyer. Titled by Ralph R. Eno.

CINE ILLUSIONS

(*Continued from page* 457)

erly done, this gives the effect of a person standing inside the bottle. You may have to edit out the last foot or so of film as it may be that both of your exposures do not run exactly the same length, but at all events you will have ample film to produce the desired effect. Experience has shown that the first ten feet of film is the ideal place for double exposure work. The rest of the film can then be used for other shots.

Another easily made double exposure stunt shows a person under water with fish swimming about. This is accomplished by shooting an aquarium for the first exposure. The aquarium should be of the rectangular type and the camera should be close enough so that the edges of the glass walls are not visible. Great care must be taken to avoid reflections or the illusion will be spoiled. A piece of black cloth should form the background. If the person in the second exposure wears a bathing suit, a very comical effect will be produced.

A novel effect, using but a single exposure, can be obtained by shooting a scene *through* an aquarium. The scene in the background will be distorted by the water, giving it a very weird appearance. Again special care must be taken to avoid reflections. The camera should be completely covered by a black cloth with only the lens protruding to avoid its appearance in the picture.

Before passing on to other single exposure effects, we will mention one other easy double exposure stunt. This shows the same person twice on the same film. It is made by a device called a "duplicator," which is well known in still photography. This is simply a cap that slips over the front of the lens and masks slightly more than half the opening. Thus an exposure can be made, say of the left half of the film, while the right half is entirely masked. For the second exposure the duplicator is turned around

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so that now the left half will be exposed while the right half is masked. If the camera is mounted on a tripod and not moved between exposures, no dividing line will be visible. In this way a character can be shown talking to herself for performing two entirely different actions. If desired, two different scenes can be shown. People that have never seen each other can thus be made to appear together. Any number of such stunts can be devised by the ambitious experimenter.

"IN THIS WAY A PERSON CAN BE SHOWN TALKING TO HERSELF."

Two different scenes can be taken at the same time with a single exposure by holding a small mirror in front of half the camera lens at an angle of forty-five degrees. The edge of the mirror should be about an inch in front of the lens and divide the opening into two equal parts. In this way there will be no dividing line visible in the picture. The scene can be divided either horizontally or vertically. For example, the right half of the film can show the scene directly in front of the camera, while the left half shows the scene at right angles to the camera. The scene can also be divided so the upper half shows an aeroplane directly overhead while the lower half shows the scene straight ahead. For this work the camera should be on a tripod and a stiff wire frame made to hold the mirror firmly in place.

The seeker of novelties should not overlook silhouettes. These shadow figures are particularly effective on the screen. To make an indoor scene in silhouette, two rooms separated by a large doorway should be available. A bed sheet or tracing cloth should be carefully tacked over the entire doorway so that no wrinkles are visible. In the further room a strong source of light should be directed on the sheet while the camera and subjects are in the nearer room. The stronger the light thrown on the sheet, the more distinct the silhouette. In the nearer room with the camera, your subject should stand in full profile about two feet from the sheet. This room should be absolutely dark save for the light reaching it through the sheet. Thus, only the outline of your subject against the white background will be photographed, giving the desired silhouette effect.

The novelty seeker should not overlook camp fire effects, taken with a magnesium flare. A half minute flare is ample for a camp fire scene. The flare should be placed so that it does not shine directly into the camera. If the finished scene is toned red (this is not difficult to do), it will be even more effective. As a substitute for toning the film, the projector can be fitted with a color wheel which gives the same effect.

The movie maker should keep in mind at all times that stunts are merely for comic relief. Alone, they lose their effect, but inserted in a reel, at a point where the action tends to drag, they put pep and life into the picture. Knowing just where to introduce stunts, and how often, is the problem. The successful showman is careful not to overdo things.

OUTDOOR INTERIORS FOR AMATEUR MOVIES

(*Continued from page* 453)

up, will hold a movable diffuser to place at the side from which the sun comes, when it is lower on the horizon. If the set faces north, we shall have to protect the camera lens with a good "fog-horn," or long lens protector. With light varying, morning, noon and afternoon, with clouds or clear skies, there will be problems of lighting to solve, but all this has been done and is even now, to a certain extent, being done in regular movie practice. Photographic tests of lighting, of make-up, of evenness of painting, will have to be made. As there will be more light toward the top of the set, it will be preferable to shoot lower. Reflectors, of course, will have to be used and a few good thousand-watt lamps will be of great value, if available.

Such an outdoor studio, apart from the cost of flooring, can be made for somewhere around one hundred dollars, if one does all the work himself. A beginning can be made with even much less. Of course, the dressing of the sets will depend upon one's resources. The placing of portieres, curtains, settees, pictures, the selection of rich or poor furniture to accord with the story—all that will afford endless pleasure and no little education in the judging of character as expressed in the things that people handle. But that is another story.

AMATEUR CLUBS

(*Continued from page 447*)

School Review

FILMING of *Sinister Sam*, the serial comedy produced at Culver Military Academy, has been completed and the Culver producers have begun a comprehensive film review of all Culver activities, both academic and extra-curricular. Standard film is being used and outdoor night scenes will be taken with flares.

Chicago Programs

LATE programs of the Chicago Cinema Club featured the screening of natural color films taken in Florida by A. C. Brace and a program arranged by the Hawthorne Camera Club, a still photographic club that has recently taken over amateur movie activities. The Chicago cameramen are arranging their annual outing.

Impromptu

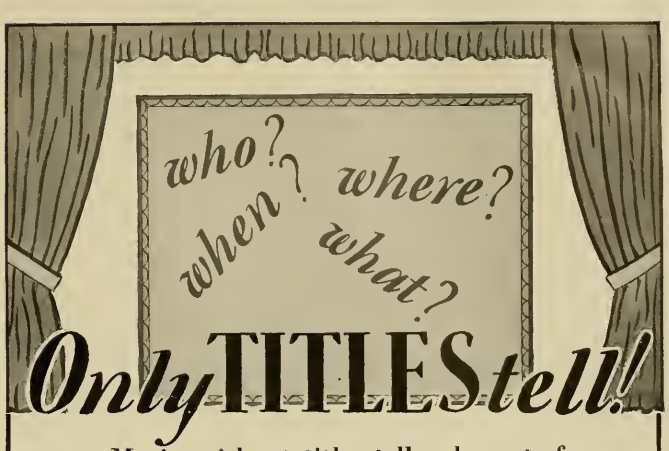
AN impromptu scenario was filmed by the members of the Amarillo Movie Makers Club in Amarillo, Texas, on their recent club outing. The story for the Club's first feature is being written and production is planned for this summer. At a late meeting, *The Soul Thief* and the Stamford Comedy Club *Newsreel* were screened.

Film Boy Scouts

THE second production of the Birmingham, Ala., Amateur Movie Club will be a drama illustrating the value of Boy Scout activities, to be entitled, *Be Prepared*. The story of the film, to run 2000 ft., 35 mm., tells of the development of a former member of a youthful neighborhood gang when he joins the Boy Scout troop. The tale brings out the contrast between those members of the gang who are left to their own devices and the boy who is helped by the Scouts. Jack London will direct the cast of four which will be announced later. It is expected that the picture will have many local screenings, for the Birmingham Club has secured excellent local publicity and has become a well known city organization.

Irish Lead

THE Second Irish Salon of Photography, to be held in Dublin, September 7th to 14th, 1929, under the auspices of the municipal authorities, provides awards for the best 16 mm. amateur film submitted. The first prize will be five pounds and additional prizes will be awarded if justified by the entries. The competition is open to amateurs everywhere. This is the first of the national still photographic salons which has recognized amateur cinematography.



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Teaching Club

REORGANIZATION of the Colorado Cinema League in Denver brings a well planned five lesson course in moving making for all members. Lessons will begin with the rudiments of amateur camera work and will cover all branches. After each lesson, members' work will be criticized. The Denver Club is planning a local cine contest.

Harlem Contingent

ORGANIZED last September, the Film Art Players Club, in Harlem, New York City, has built up a membership of fifty colored amateur movie enthusiasts. Through membership subscriptions, a standard Universal Camera and accessories were purchased and several short subjects have been filmed. The organization is preparing for the production of a picture based on the experience of a young newspaper editor who builds a colored weekly into a daily. The film will be used in publicizing the value of a colored daily.

Form School Club

IN New Haven, Conn., the graduates of the New Haven Evening High School have formed the Lincoln Cinema Club. The first production will be titled, *The Midnight Owl* and will use the New Haven Evening High School as a background. It is planned to hold public screenings of the finished film in order to finance prizes for the best students in the graduating classes. Officers include Angelo Martone, Joseph Henchal, Grace Conte, Helen Conte, Matteo Rubin and Paul Cozzi. On the production staff are Salvator Albraccio, William Martone and Joseph Henchal. E. A. Cooper and Dennis Leary of New Haven are honorary members of the club.

Rushes

The Toledo Cinema Club is planning to hold a city-wide cine contest, opening the first of this month and closing the first of August. *And How* was screened at a recent meeting of this active club, all the members of which are subscribers to MOVIE MAKERS.

Dr. Harry Smulson in San Francisco, Calif., is planning the organization of an amateur movie club and in Portland Maine, Harrie B. Coe has club plans under way. From Toronto, Canada, F. W. Shorney writes us that approximately a hundred amateurs are shortly gathering for the organization meeting of a club.

The last production of the boys of the Indian River School, New Smyrna, Florida, has been titled, *Horses On Time*, and was screened recently at the school's annual banquet.

The Hawthorne Camera Club in Chicago, Ill., is holding screen tests for the cast of its first production. At the last meeting of the club, Clayton W. Mogg, president of the Chicago Camera Club, spoke on the production of amateur photoplays.

The premiere of *She Stoops to Crank'er*, 400 ft., 16 mm., production of the Montclair High School Movie Club, was held last month in the High School auditorium. Over a thousand students were present. The film was also screened in connection with the presentation of the high school dramatic club's annual play.

Production of the civic film of the Amateur Movie Club of Riverside, Calif., has been postponed until fall. In the meantime regular programs are being held.

In Port Arthur, Ontario, Canada, the Amateur Cinema Society of Thunder Bay has just completed its first production, writes Fred G. Cooper, and the premiere is being planned. Miss M. Dorothea Mitchell, secretary, has promised a detailed report.

Club Library

RECENT accessions of the Club Film Library include: *The Fall of the House of Usher*, 449 ft., 16 mm., a reduction print of the remarkable amateur experimental film (stated by the chairman of the National Board of Review to be the most outstanding contribution to the motion pictures as an art form since the *Cabinet of Dr. Caligari*) produced by J. S. Watson, Jr., and Melville Webber of Rochester, N. Y., permanent accession; *The Lugger*, 1600 ft., 16 mm., light drama produced by the Rochester Cinema Club, an interesting and well told film story in spite of many complications, permanent accession; *What Price Pearls?*, 800 ft., 16 mm., a moral comedy, produced by the Birmingham Amateur Motion Picture Association, containing some excellent amateur acting, temporary accession; *Refrigeration*, an industrial, scenarized and directed by Forrest O. Riek, League member, professional photography, but an interesting example of a well made industrial of the type amateurs can easily produce of their own business, permanent accession.

BRITISH AMATEURS

Foster Reports

IN a very well written article in the *Picturegoer*, British film magazine, Peter Le Neve Foster, president of the Manchester Film Society, reviews the advance of amateur movies throughout the world. He states that

the Royal Photographic Society has announced that henceforward its interest in amateur cinematography will be more active and he points out that in view of the great international development of movie making, the Royal is a little late in the day.

Mr. Foster opens his article with a reference to a letter he received in which the writer alleged that British amateurs were lagging far behind those of America and Germany. Mr. Foster correctly states that there is no reason to suppose that the British amateur is particularly worse or better at the game than his fellow amateurs in Timbuktu or Tokyo. Save the very few individual amateurs who have seen English amateur films and compared them with their own, there has been very little comparison between the amateur work in England and this country. Certainly there have been no representative comparative screenings. The obstacle lies in the high tariffs which have made exchange between the two countries prohibitive. The club contests, which have been started here and are building up to sectional and national contests, it is hoped will also build up enough momentum to bring British amateur films to this country to compete. Then we shall really know what the British amateur is doing and in return we can send our best representative films to be screened in England. In the chain of amateur clubs of the Amateur Cinematographers' Association, British amateurs already have the mechanism to hold such contests as are being planned in this country. We hope that they will also determine their best amateur films on a national basis and will be ready to meet the challenge of American amateurs. The Amateur Cinematographers' Association is planning a convention of cine societies in Great Britain. Perhaps annual British competitions will arise from it.

Her First Day

PRODUCTION of *Panic* by the Film Guild of London has been temporarily postponed and a short scenario, not as yet named, substituted. The film will present the reactions of a new waitress on her first day at a busy restaurant. Irene Allen is playing the waitress; Orlton West wrote the script and is directing; C. Diplock is the cameraman; Lydia Jiburtovitch, assistant director; H. P. J. Marshall, supervisor and editor.

The Film Guild has screened *Extra* 9413 and *Loves of Zero*, by Robert Florey, *The Magic Clock*, by Ladislav Starevitch, *Poodabaer*, produced by Basil Wright and Michael Bonavia, and *The King's Doom*, made by Miss Wadham, to demonstrate how medie-

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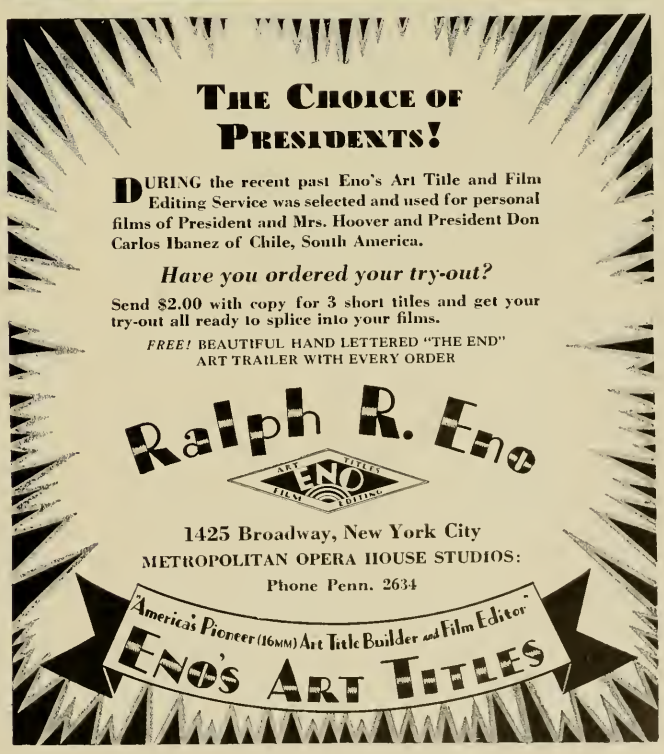
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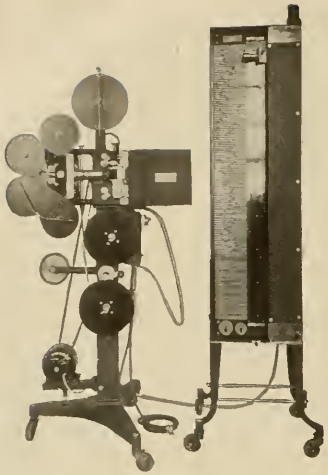

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val massiveness could be secured by closeups of small parts of sets in a little studio.

British Contest

THE *Amateur Photographer and Cinematographer*, British photographic journal, announces a cine competition in its May 1st, amateur movie department. The first, second and third prizes respectively, will be: silver plaques and goods to the value of ten pounds: a bronze plaque and goods to the value of five pounds; a bronze plaque. The contest is to be open until the end of September.

Sheffield Active

THE Sheffield Branch of the A.C.A. has three short comedies in production which, with club meetings, outings and competitions, will complete this summer's program. Late meetings featured: a Kodacolor night: a demonstration of developing, printing and title making on standard film: an address, *Pictorial Titles*, by A. D. Hobson.

THE FUNCTION OF THE FILTER

(*Continued from page* 440)

to be used interchangeably in practical work.

Note these interesting points. With *any* filter, except blue, the incandescent requires less multiplication of exposure. Note also that, with the blue, orthochromatic film requires less increase in exposure than does the panchromatic, but that, with the other filters, the panchromatic film requires less increase in exposure.

While this discussion has perhaps been rather technical, a careful study of the facts presented will enable the amateur not only to use panchromatic film and filters more intelligently, but also enable him to secure a marked increase in the quality of his general photographic results.

BRINGING MUSIC TO LIFE

(*Continued from page* 449)

of all. Men who are accustomed to drawing comic characters of the cartoon-screen, looked blank at the mention of musical characters. Skilled with the pen, they were quite without a knowledge of the rudiments of music and yet we wanted to use the comic ability of such artists. At last I was fortunate in finding the man who created the animated song parodies—a series of cartoons—William A. Gilmartin, who proved able to animate, elaborate and extend Miss Brockett's original sketches in a most successful way.

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York. A music score, which is arranged for piano or orchestra, is available and may be rented with the film. In addition the booking office assists as far as possible in presenting the pictures most effectively.

"It has been found that the pictures are most successful when shown twice to the same audience. The subject matter is necessarily compact, and repetition has been avoided. A second screening always reveals new details and children can see pictures over and over again with renewed delight. Music Land becomes a fascinating place through which they like to wander."

Miss Brockett is said to ascribe her inspiration to create Music Land to her dissatisfaction with the old methods of musical education. "The age in which we live is an inventive one," said Miss Brockett, "and most of us decline to accept any conditions as final. We press on to new discoveries and new creations, and find new paths leading away from our dissatisfactions. Education — especially musical education—should be a joyous process."

Education profiting by the use of films the world over. Miss Brockett conceived them as the logical medium for the progress of musical education. At any rate, in these delightful films is a breaking away from the traditional presentation and treatment of the subject of music. Here is a means of making the alphabet of music, which, says Miss Brockett, "is the universal language of the world," available in a universal medium which almost everybody understands and which is involuntarily attractive to everyone.

In putting the fundamentals of music into the animated form of moving pictures, a decidedly new technique of teaching has been evolved. A new path has been explored and its data published in a happy form. Because of the condensed form, a large amount of material may be given in a short time, and technical problems presented in vivid and imaginative scenes with adroit touches of humor. The series is planned to supplement the regular courses of music in public schools. They have already been adopted by the New York City Public Schools and their use throughout the country is assured if acceptance is based upon their value as a supplement by which children may be interested in the matter to be taught. always the most difficult and important factor in teaching any given subject. That the movies are capable of doing this has been proven in innumerable other instances of educational endeavor.

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New York City

A 20TH CENTURY PILGRIM'S PROGRESS

(*Continued from page 442*)

cherry-blossom time in Japan.

But, of course, the main interest in his reels is in the views he took of the various missions and mission churches, interiors and exteriors, schools and hospitals, American missionaries, doctors, nurses, native members, teachers and preachers.

Mr. Holt found several problems of technique which he had to work out. The sunlight in these oriental countries is very different from what it is in temperate zones, and its refraction has to be studied and the necessary adjustments have to be made. In order to get good interiors without special lighting he had to devise some means for slowing down the action so that he could have longer exposures. He did this by counting and by drilling his "models" until they could go through whatever steps or motions their particular activities required in the tempo he indicated. His results in this one feature have brought him praise from many professionals, for they knew enough of the limitations of camera and actors to marvel at what he had accomplished.

Of course these interiors are the most unusual of all the films shown. The views of hospital wards and dispensaries are very interesting. Mr. Holt has many of these, in various institutions. And of almost equal fascination are the snaps of the various workshops. Side by side we see young native boys working with the most modern turning lathes and machinery and the crudest of native tools. This is because there are not yet enough shops equipped in the modern way, and these schools wish to train their graduates to be self-supporting in the environments and under the conditions in which they must live.

As a foil to the bright and cheerful pictures of the new, as it is being introduced into these crowded and ancient cities, are the glimpses afforded of native life and customs. One very good reel shows the sacred Ganges River and the burning pyres of the dead along its banks. The body, bound round and round in its shroud, is brought down to the river by the priests and dipped, feet first, into the purifying holy water. Then it is put upon the funeral pyre and burned, as the priests circle about and go through their ancient ritual. And there is not one of these burning pyres, there are many. All up and down the bank their smoke is rising.

Another almost perfect film shows the snake charmers—the street fakirs —at work and play with their writhing pets. There are glimpses of the workers in the rice marshes, the rug weavers, the embroiderers. There are views of the beautiful temples, like the Taj Mahal, and ugly and revolting images of strange gods. And everywhere there are crowds—"more people than scenery," as Mr. Holt discovered.

Among all these vast hordes the missions and what they have done is effectively pictured by this versatile amateur and his moving picture outfit.

FUZZY-WUZZY

(*Continued from page 450*)

the necessary diffusion.

Compare illustrations four and five for a moment. Number four was made with a soft focus lens at stop *f*16 while number five was made with an anastigmat lens. This shows very clearly what a wonderful anastigmatic quality the soft focus lens has when it is used at small apertures.

Illustration seven shows an exposure made with an anastigmat lens, without any diffusion. Illustration eight shows the unsuccessful result obtained when an anastigmat is intentionally thrown out of focus to picture this same scene with a soft focus effect. Number nine shows the same scene properly diffused by means of a glass diffusing screen. An out of focus effect is not good soft focus work and should not be attempted. The recipe for pleasing soft focus is to focus the image as sharply as possible and then soften and diffuse to taste, either by opening to wider stops in the case of the soft focus lens or by using the proper glass diffusing screen or gauze when working with an anastigmat.

There are many other ways in which the amateur may achieve interesting softening of the image such as the use of gauze, chiffon, bolting silk, etc. Experiments with such materials will give many varied and delightful results and in the course of such experiments the amateur will, no doubt, discover many original ways for obtaining soft definition. It is the writer's hope that amateurs will look into this interesting field of soft focus, particularly if they are pictorially inclined. Let the warning be heeded that the pathway of the pictorialist in amateur movies will not be strewn with roses if he undertakes to work with soft focus, but he will find it intensely interesting and, if he does not let his heart run away with his head, he will be rewarded by a succession of scenes on the screen that will weave a spell of beauty over all who behold them.

HOW TALKIES ARE MADE

(*Continued from page 443*)

serve as a record of experience. Play-backs are made and re-made as much as a dozen times. When the proper conditions are secured so that the play-back sounds acceptable, these conditions are duplicated for the making of the final, or "master," record. Several master records are usually made, each requiring a separate performance.

Regardless of all the sage precautions of science, luck plays a big part in the making of the acceptable record. For example, an ideal performance might be recorded under conditions perfect from every standpoint. Yet, if a bit of peeling wax, as it left the newly cut groove, impinged itself on the sapphire recording needle, the effect of the whole would be marred. An automatic blower is constantly on the job to keep the grooves free of foreign matter, but foreign matter has idiosyncrasies of its own and will sometimes refuse to be dispossessed.

The grinding noises of the cameras are taken care of by enclosing the cameras in sound-proof portable booths. A cable connects recording machine with camera motor, thus insuring perfect synchronization. Other changes that meet the eye in this studio transformation from silent drama to talkie are the heavy drapes that blanket walls and ceilings, the thick carpets that cover the floors, and the general tendency towards cloth upholstering of the furniture. This is necessary to remove echo and preclude the rebounding of sound waves.

One instance of how blanketing served a precious purpose is illustrated in the case of a subject starring a famous musician in a pianolog of his musical compositions. One song was also to be sung by a beautiful stage favorite. After several rehearsals and a play-back, the monitor man reported that the piano, no matter how lightly played, drowned out the singer's voice. Several adjustments of microphone and piano were made but to no avail. Finally, the monitor man, who seemed to take an unusual interest in the beautiful Spanish scarf draped across the piano, announced, "Too bad—it's really very beautiful, but we'll have to use that scarf as a gag."

"No gags in this picture," snapped the director. "This is a dignified number."

"Wait, I'll show you what I mean," and, taking up the scarf, he opened the cover board of the piano. Then,

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An utterly simple and extremely accurate exposure meter. Place to eye, turn tube D until dividing line T disappears then read correct aperture to use opposite the number 16.

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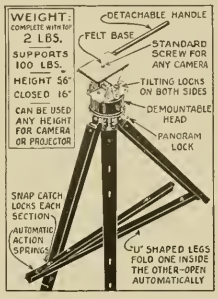
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See the planes refuel in mid-air—Close-ups of the record-breaking plane "Fort Worth" made in the air after seven days aloft—Hysterical crowds as they break through the ropes—the wild scenes at the landing—Thrilling—Amazing—Complete—*Perfect Photography*—*The Aviation Picture that will live forever*—as the most outstanding feat of all aviation history—200 feet—$15.00.

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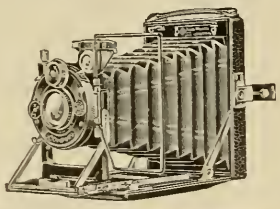

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These special prices are for DeLuxe double extension model, with rising and falling front. Wire and brilliant finder level, etc. Complete with focusing back, 3 plate holders and film plate adapter.

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136 Liberty St. NEW YORK CITY

having stuffed the scarf compactly over the strings, the monitor man closed the cover-board and suggested, "Now, try it."

Sure enough, the strains of the Steinway came over the "mike" in dulcet, muted tones.

Who will say where this sound business starts and where it ends?

MY FIRST YEAR IN THE MOVIES

(*Continued from page 466*)

them when it is too late—the opportunity has passed.

If you want your picture to be really worth while, write the whole continuity, including all titles, before you begin to shoot the picture, otherwise you will find that it is a hard task to make the titles fit exactly with the action. Speaking of titles, I want to pay my respects to the man who can write them. Many an hour have I spent in search for that elusive thing, a witty title. A comedy falls flat without it. Just watch the next comedy you see in the theatre, and consider what it would be without the humor added by the titles. It is no light task to work out the synopsis of a story, then write the continuity and titles, and prepare the schedule of shots for each location; but it will help you tremendously when you get ready to shoot the picture.

You have heard of that little thing called "continuity." I have a great deal of respect for that word. Our second picture was a conspicuous example of the lack of it. One or two of the scenes called for in our scenario were somewhat difficult to get and we tried to get along without them. Now whenever we show that film I feel that it is necessary to explain the action verbally, and every time I make a mental resolution not to show that picture again. Still, the original story was good, and the photography is good, but it is impossible to fill in those scenes now, because some of my principal actors are not available. Well, "live and learn!"

The editing and cutting is just as important as the photography. I went to a friend's house one night to see his pictures. He really had some wonderful shots, taken on a trip through Mexico, but it was spoiled for me because everything, good, bad, and indifferent, was shown. His films were projected just as he had received them back from the laboratory. As it was about 75% poor and 25% good, this was quite an ordeal.

The importance of cutting! I could write several more volumes on that subject. The "tempo" of the picture can be largely controlled by the cut-

GRADUATION MOVIES NEED GOOD EDITING AND TITLING

In years to come, movies of this spring's graduation will be infinitely more interesting if they are well edited and titled *now*, when names of classmates, recollections of the good times and hard work, are still fresh in one's memory.

Skilful editing and titling will transform the graduation picture from a disconnected series of unidentified persons and places — classmates, instructors, visiting friends, campus spots of particular interest—into a film that will make the re-living of the details of the Big Day doubly enjoyable.

Our editing and titling is of the highest grade, yet reasonably priced.

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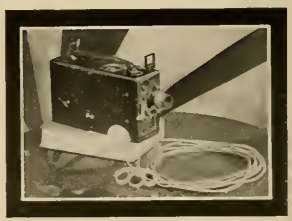

15 foot wire in flexible shaft insures positive action. Attaches in a minute, without altering camera. Lasts a lifetime.

Price $4.50 *at your dealers*

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ting, and tempo is important. I find that my scenes are generally too long, and probably many amateurs make the same mistake. Again watch the theatre. I find that it is very seldom a single shot lasts over five or six seconds. Of course it varies with the rapidity of the action. The average amateur, taking a picture of two persons in conversation, will take one long shot, perhaps four or five feet, and then pass on to the next scene. The professional will take perhaps eight or ten shots—close-ups, angle shots, from one side and then the other, but will not use up any more film than the amateur. Here is interest maintained at its highest pitch.

Then there is the place in the story where the hero falls into a tub of water. His fall does not look natural. Perhaps he was a poor actor, or just afraid of getting wet. In this particular picture I was the actor, and I thought at the time that I had done rather well, but the finished film showed the action too slow. A little judicious cutting, and now my friends wonder how I could fall so fast and not get hurt. Let them wonder! It's one of the secrets of the trade.

There are two accessories which every movie fan should have—a color filter and a vignetter. They will add wonderfully to the picture. With the color filter it is possible to get some beautiful cloud effects. My cloud pictures are my pride and joy. One of the biggest thrills I ever got in my life was the day I received my first cloud pictures back from the laboratory. I had just bought the color filter and tried it out on a beautiful sunset, and the result was perfect! Fellow amateurs, you are familiar with that feeling! The cloud pictures also make perfect backgrounds for titles. First the cloud pictures are filmed, then the film is re-wound and placed back in the camera, and the titles are filmed. Using the vignetter to fade the title in and out, with the cloud background, gives a very pretty effect.

The vignetter is invaluable in shooting a scenario, using it to indicate a thought, a dream, or a lapse of time, or fading titles or scenes in and out.

I have had many hobbies, but my first year in the movies has furnished more thrills, and more real fun, than anything else ever could. Most hobbies take a man away from his family, but the movie camera brings the whole family together. After we had owned our camera for a few months my wife exclaimed, "Well, this is the first hobby you ever had that the whole family could enjoy!"

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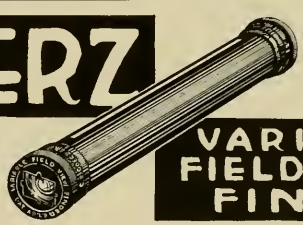

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Avoids necessity of changing individual sets of finders.

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By turning the knurled ring as you view your subject you can select the exact size of field, or size of object with proper proportion of background, and scale then indicates focal length of lens which will obtain it.

Slips into finder tube of Filmo 70 without alteration except a small notch in outer tube to accommodate locating pin to fix horizontal position of window. All moving parts are within tube, adjustment is obtained by movable lens system in relation to stationary window.

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A supplementary lens to take in the field of 15mm wide-angle, and also for 6" telephoto, can be supplied at small additional cost.

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NEWS *of the* INDUSTRY

For Amateurs and Dealers

New Filmo 70 D

THE Bell & Howell Company of Chicago this month announces a startling development in the new Filmo Camera, Model 70 D. This notable advance in 16 mm. camera design combines in one instrument the features of half, normal and superspeed with several intermediate speeds, seven variations in all. Besides this, the design of the new Filmo 70 D incorporates a three-lens turret as standard equipment, as well as many other features. Perhaps the best way to bring attention to the excellent new developments in camera construction as exemplified in this instrument is to list each new item.

1. Seven film speeds are provided, *viz.*, 8, 12, 16, 24, 32, 48 and 64 frames per second. 2. Three-lens turret is part of the normal equipment. The turret occupies no extra space and locks automatically in position for each lens shift. The film cannot move until the turret locks. 3. A special spy-glass view-finder presents the correct field of view for lenses of six different focal lengths, the change being made more simply than diaphragm setting. Thus separate matched viewfinders are eliminated. 4. A complete exposure indicator shows relative diaphragm stops necessary for all the seven speeds. It is only necessary to set the index at the speed you are using and the correct exposure will be indicated. 5. A new form of governor stops and starts the film at any speed with absolute precision. Blank frames are eliminated. 6. A new ratchet winding key is provided which may be permanently attached to the camera. 7. The starting button has a locking device to prevent accidental starting. 8. Smart new leather carrying cases of distinctive shape are provided and may be had in two optional finishes. (*For picture see page* 487.)

FILMING FOR LAW MAKERS
Twenty State Institutions Were Filmed for the Ohio State Legislature by B. A. Aughinbaugh, Using a Q.R.S. DeVry Standard Camera.

New Splicer and Rewind

EASTMAN KODAK CO. announces this month the new Kodascope rapid splicer and rewind, claimed to be a distinct improvement over former types. Salient features of the new device are that the feed and take-up reel are held at some distance apart on the board, providing plenty of room for the examination and manipulation of the film; both reels are equipped with "live" geared spindles and an interesting and improved form of splicer is provided. This is ingeniously designed and is almost automatic in operation. A cutter bar is provided which prepares both ends of the film at once. A scraping device is then brought into play which removes the proper amount of emulsion from one end of the film. Cement is applied and movement of a portion of the splicer brings the two film ends together with correct alignment and pressure. The complete unit with two geared rewinds, splicing device, two glass-stoppered containers and film cement is $25. The Kodascope Splicing Block—the splicer alone—sells at $15.

Victor Films Moon

IN a recent interesting article in the *New York Times*, describing the production of astronomical movies at Princeton, N. J., the Victor camera was featured as having made a unique motion picture record. The film was of the time condensation type and was made at the Princeton University observatory. To quote the *Times* in part, "A view of one film taken through the large telescope disclosed an unusual version of that ancient favorite,

A FUTURE SCREEN STAR?
Pat O'Malley, Screen Favorite, and His Wife Introduce Their Daughter to the Movies, Via a Bell & Howell.

'Came the Dawn.' The pictures were taken at the rate of one every six seconds, or 100 times slower than the usual rate. Two thousand separate pictures are contained in the fifty-foot film of the Copernicus peak.

"The audience sees a moon close-up with the pitted lunar surface appearing as if viewed from a distance of 1,000 miles. The device consists of a Victor motion picture camera operated by a special electric motor. the whole fastened to the eye of a twenty-three-inch Princeton telescope, the lens of the telescope, nearly two feet in diameter, becoming the lens of the motion picture camera."

Recordion

THIS month ushers in a new home talkie unit, known as the Recordion, sponsored by the National Film Publicity Corporation, of 311 South Sarah Street, St. Louis, Mo. The device consists of a turntable controlled by the projector, both being mounted on a common substantial base. A separate post holds the swinging arm and electrical pick-up for the synchronized record. The turntable provides for the use of a sixteen-inch disc and operates at 33 1/3 standard speed, at which professional theatre synchronizing disc systems also operate.

Dealers handling this product are to be provided with weekly synchronized releases on sound and film. Records will be made of a new non-breakable composition, which will provide a very convenient and effective means of preserving the synchronized records. The Recordion laboratory is well-known in St. Louis and is a complete record manufacturing plant, operating in property controlled by the National Film Publicity Corporation. This last firm has been producing educational and industrial motion pictures for some time and the combination of its well-equipped studios and laboratories with the Recordion facilities will, it is said, assure production and service of the highest type to dealers and users.

Drem World-Wide

THE Drem Products Company, makers of the well-known Cinophot, Dremophot and Justophot exposure meters, announce the latest official adoption of its product by two companies of great prominence in the motion picture field.

The current *Cine-Kodak News* bears a full-column notation on the use of the Cinophot and it is pointed out that such a definite reference to the efficiency of the Drem product by a

CORRECTOSCOPE—*with set of gears*

enables sharp focusing of camera lens *by direct vision.* Subject is viewed on a prism right side up magnified about ten times. Sharp focus is adjusted by focusing ring of Correctoscope lens. The setting is duplicated automatically on camera lens by the train of gears. AND a moving subject can be kept in sharp focus *while you are taking the picture.*

No more scales, measurements, charts, guesswork or out-of-focus pictures!

Slips into position right on camera —Filmo, Victor or Cine-Kodak!

Complete with Correctoscope focusing lens—
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JUST A FEW SUGGESTIONS FOR HOME MOVIE ENTERTAINERS

Individual Pictures and in Series — 100 FOOT REELS — $4.50 Per reel

Chaplin Comedies & Cartoons
Billy West Comedies
Tom Mix Westerns
Lindbergh Series
Scenics & Travelogs
World War Authentic Films
Great Arctic Seal Hunt Series
Uncle Tom's Cabin Series
also

Consisting of two and three 400 ft. reels — LIBRARY SUBJECTS — $18.00 Per 400ft. reel

ASK YOUR KODAK DEALER
about these
TWO DISTINCTIVE PRODUCTS
and
Write for a Descriptive Catalog

AUTOMATIC DISSOLVE!

for FADE IN *and* FADE OUT, DISSOLVE *and* DOUBLE EXPOSURE!

This simplified and specially designed device makes it possible for any amateur to secure real professional fade ins and fade outs, as well as the dissolve effect. Clearly marked indicator sets easily for fades from two to eight seconds. The DISSOLVE DISC is light, sturdy and extremely simple to attach and operate. Price, $27.50.

LUGENE, *Inc.*

PRESCRIPTION OPTICIANS

600 Madison Ave. Bet. 57th-58th Sts. Phone: PLAza 6001

976 Madison Ave. Bet. 76th-77th Sts. BUTterfield 5486

BURTON HOLMES

16 *Millimeter Library Films*

THE TONGA ISLES

A very interesting reel on the South Sea Island. Lovely glimpses looking outward from the Cave of the Swallows. Interesting views of home life and finally the wonderful South Sea surf.

No. 86—100 feet.....$7.50

WHO'S WHO IN THE ZOO

Strange South American animals do their best to entertain you—the goat, llama, rhinoceros, tiger, wart hog, ant eater, hippopotamus, zebra, camel, puma and lion.

No. 87—100 feet.....$7.50

QUEER KOREAN CUSTOMS

Seeing the sights of Seoul. The Chigi boys carry great loads on their backs and the work in Korea is done by the human steam roller, the human steam shovel, the human crane and the human pile driver.

No. 88—100 feet.....$7.50

In this famous collection of 16 millimeter Library Films there are eighty-five films 100 feet in length and twenty films ranging from 200 feet to 400 feet. They are all made up of the choicest bits of the renowned traveler's collection.

For sale outright.

BURTON HOLMES LECTURES, INC.

7510 N. Ashland Ave., Chicago, Ill.

firm known throughout the world is significant. Coincidental with this official adoption of the Cinophot comes the information that the instrument will be featured and sold in all Kodak stores.

"The Q. R. S.-DeVry Corporation has also placed its stamp of approval on Drem exposure meters. This firm makes the following official statement:

"The Q. R. S.-DeVry Corporation has decided that the Drem Corporation's exposure meter, Cinophot, is of value to the best camera results by supplying the one adjustment which the amateur is called upon to make with our automatic cameras, namely, to regulate the lens aperture according to the illumination of the moment. We shall, therefore, feature this exposure meter among our accessories and recommend its use. We similarly recommend the Justophot for still photography."

The Bell & Howell Co. recommends the use of the Dremophot, a Drem meter carrying scales especially for Filmo cameras. This company, moreover, has provided space for the Dremophot in the carrying cases for the new Filmo 70 D camera.

Thus it would appear that the excellence and efficiency of the Drem product is finding universal recognition.

Heyde Telemeter

HERBERT & HUESGEN, well-known dealers in photographic and motion picture material, of 18 East 42nd Street, New York City, announce the new and improved Heyde Photo-Telemeter. Recently inspected by this department, the device proved to be a very compact and convenient form of distance meter. The reading is taken by the simple correlation of two fields of view which are of normal and equal brilliance so that objects are clearly visible. The dial reads directly in feet, no calculations being necessary. The device comes in a handy leather case, with instruction book.

Bass Enlarges

AN interesting communication from Charles Bass, president of the Bass Camera Company, pioneer dealers in amateur and professional motion picture apparatus, states that the Bass headquarters, at 179 West Madison Street, Chicago, have been enlarged. This added convenience means that 300 square feet of additional space devoted to the amateur will provide him with all the latest facilities for the examination, cutting and editing of his film in comfort and without charge. Tourists are particularly invited to make use of this friendly offer.

New Make-Up Kit

WILLOUGHBY'S, the well-known photographic and motion picture supply house of 110 West 32nd Street, New York City, announces a new and convenient make-up kit for the amateur movie actor. The kit provides every requisite to facilitate the work of the home story producer and includes tubes of grease paint, cold cream, rouge, eyebrow pencil, lipstick, nose putty, crepe hair and spirit gum. With these materials at hand the amateur may easily experiment with all sorts of character make-up.

Photograph by International Newsreel

AN ECHO OF PALM BEACH

Mrs. William Backer of New Rochelle, N. Y., on Breakers Beach with Her Cine Kodak, at the Height of the Season.

Improves Tripod

ANNOUNCEMENT is made of certain improvements is the well-known Thalhammer tripod. These include chromium plating the finished parts of the head and fittings and a change in the shape of the head casting, making it more efficient in action, it was announced by H. S. Millar, Eastern Thalhammer representative, with offices at 6 East 46th Street, New York City. With these improvements, the Thalhammer tripod is now an unusually well-finished apparatus.

Compact Still Camera

THE Kawee Camera, by means of an entirely new type of construction, has attained great compactness and lightness without any appreciable sacrifice of modern improvements, strength and rigidity.

The pictures made with Kawee Cameras are surprisingly large, 2.4″ x 3.4″ as well as 3.4″ x 4.4″. Burleigh Brooks, 136 Liberty Street, New York, the U. S. agent for these cameras, confesses that the general public at first was slow in taking them up, apparently not believing it possible to make a really efficient camera so compact without sacrificing such modern features as wire finders, double extension bed, rising and falling front, etc. It was not until the introduction of the new model with Hugo Meyer *f* 4.5 anastigmat lenses at the popular prices of $38.50 and $43.50 that the cameras were generally accepted and appreciated. Since that time, he reports, the large number of enthusiastic users is steadily on the increase, not only with Meyer lenses but with the Schneider and Zeiss lenses at the higher prices. Owners of several different cameras find use for the Kawee because of its thin and compact construction which makes it really a pocket camera that can be carried at all times. This will be particularly appreciated by the movie maker, to whom the use of a still camera will always be an advantage for the making of production stills, trial shots for composition and lighting, and in a host of other ways.

Northeast Remote Control

A NEW remote control, made to fit Cine-Kodak Models B and BB only, is announced by the Northeast Products Company, of Tewkesbury, Mass. The device consists of a plate which is clamped between the camera and tripod. This holds a flexible shaft fifteen feet long through which a wire moves to raise or lower the exposure lever. The opposite end of the shaft terminates in a hand piece and ring to fit the operator's finger. Advantages claimed are: small inconspicuous shaft (3/16″ diam.), positive action, simplicity of operation, nothing to wear out, no alterations to camera necessary.

Wolterstorff-Victor

THE Victor Animatograph Company has added to its personnel at the New York office, 242 West 55th Street, A. F. Wolterstorff, who will rank as assistant to the eastern sales manager, W. R. Morison. Mr. Wolterstorff was previously associated with Rabson's, New York, and also with Bell & Howell, Chicago.

Specialists in
Amateur and Professional Motion Picture Equipment and Service

One Block Below Grand Central

Staffed by H. R. Sisson and Stephen J. Torma

Gillette
Camera Stores Inc.
Park Ave. at 41st St. Caledonia 7425
NEW YORK CITY

Only A Tripod Will Steady The Home Movie Camera

Are you impressed with the rock-steadiness of the pictures on the screen at your favorite theatre? Do you realize that the professional cameras which take those pictures are mounted upon a TRIPOD? You, too, can enjoy that rock-steadiness in your movies, by using

Kino-Pano-Tilt *and* **Tripod**

Ask the Amateur Who Owns One

and Kino-Projector Plates

Owners of KINO-PANO-TILT and TRIPOD can have the best projector stand available at an extremely low cost, by using KINO-PROJECTOR PLATES.

Your Dealer Will Gladly Demonstrate

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REGISTERED

THE THALHAMMER CORPORATION
123 SOUTH FREMONT AVE., LOS ANGELES
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AROUND THE WORLD WITH MOVIE MAKERS

An International List of the Dealers Who Carry this Magazine

VISIT THEM!

CALIFORNIA

BERKELEY: Berkeley Commercial Photo Co., 2515 Bancroft Way.
FRESNO: Potter Drug Co., 1112 Fulton St.
HOLLYWOOD: Fowler Studios, 1108 N. Lillian Way.
Hollywood Movie Supply Co., 6038 Sunset Blvd.
Hollywood Music Co., Camera Dept., 6019 Hollywood Blvd.
Pacific Film Service, 6306 Sunset Blvd.
LONG BEACH: Winstead Bros., Inc., 244 Pine St.
LOS ANGELES: California Camera Hospital, 356 S. Broadway.
Eastman Kodak Stores, Inc., 643 S. Hill St.
Fitzgerald Music Co., Motion Picture Division, 727 S. Hill St.
John R. Gordon, 1129 S. Mariposa Ave.
T. Iwata Art Store, 256 E. First St.
Leavitt Cine Picture Co., 3150 Wilshire Blvd.
Earl V. Lewis Co., 226 W. 4th St.
Marshutz Optical Co., 518 W. 6th St.
B. B. Nichols, 731 S. Hope St.
Schwabacher-Frey Stationery Co., 734 S. Bdwy.
OAKLAND: Davies, 380-14th St.
Sherman, Clay & Co., 14th and Clay Sts.
PASADENA: Flag Studio, 59 E. Colorado St.
F. W. Reed Co., 176 E. Colorado St.
POMONA: Frasher's, 158 E. Second St.
RICHMOND: LaMoine Drug Co., 900 MacDonald Ave.
RIVERSIDE: F. W. Twogood, 700 Main St.
SAN DIEGO: Bunnell Photo Shop, 414 E St.
Eastman Kodak Stores, Inc., 419 Broadway
Harold E. Lutes, 958 Fifth St.
SAN FRANCISCO: Eastman Kodak Stores, Inc., 545 Market St.
Hirsch & Kaye, 239 Grant Ave.
Kahn & Co., 54 Geary St.
Leavitt Cine Picture Co., 564 Market St.
San Francisco Camera Exchange, 88 Third St.
Schwabacher-Frey Stationery Co., 735 Market St.
Trainer-Parsons Optical Co., 228 Post St.
SAN JOSE: Webb's Photo Supply Store, 94 S. First St.
SANTA ANA: Forman-Gilbert Pictures Co., 1428 W. Fifth St.
SANTA BARBARA: J. Walter Collinge, 8 E. Carrillo.
SANTA MONICA: Bertholf Photo Finishing, 1456 Third St.
SIERRA MADRE: F. H. Hartman & Son, 25 N. Baldwin.
STOCKTON: Peffer Music Co., 40 S. California St.
WHITTIER: Maxwell C. Peel, 226 E. Philadelphia.
YOSEMITE NATIONAL PARK: Best's Studio.

COLORADO

DENVER: Eastman Kodak Stores, Inc., 626-16 St.
Ford Optical Co., 1029-16 St.
Haanstad's Camera Shop, 404-16 St.

CONNECTICUT

BRIDGEPORT: Fritz & Hawley, Inc., 1030 Main St.
Harvey & Lewis Co., 1148 Main St.
GREENWICH: Gayle A. Foster, 9 Perryridge Rd.
HARTFORD: Harvey & Lewis Co., 852 Main St.
D. G. Stoughton Co., 255 S. Whitney St.
Watkins Bros., Inc., 241 Asylum St.
MIDDLETOWN: F. B. Fountain Co., 483 Main St.
NEW BRITAIN: Harvey & Lewis Co., 85 W. Main St.
NEW HAVEN: Fritz & Hawley, Inc., 816 Chapel St.
Harvey & Lewis Co., 849 Chapel St.
NORWICH: Cranston Co., 25 Broadway
STAMFORD: Thamer, Inc., 87 Atlantic St.
WATERBURY: Curtis Art Co., 25-29 W. Main St.
Wilhelm, Inc., 139 W. Main St.

DELAWARE

WILMINGTON: Butler's, Inc., 415 Market St.
Frost Bros., DuPont Bldg.

DISTRICT OF COLUMBIA

WASHINGTON: Reid S. Baker, Inc., 1320 F St., N. W.
Columbia Photo Supply Co., Inc., 1424 New York Ave., N. W.
Eastman Kodak Store, Inc., 607-14th St., N.W.
Fuller & d'Albert, Inc., 815-10th St., N.W.

FLORIDA

JACKSONVILLE: H. & W. B. Drew Co.
LAKE WALES: Morse's Photo Service, Rhodesbilt Arcade.
MIAMI: Miami Photo Supply Co., 12 N. E. First Ave.
Red Cross Pharmacy, 51 E. Flagler St.
ST. PETERSBURG: Barnhill's Camera Shop, 17-3rd St. N.
Robinson's Camera Shop, 115 Third St., N.
TAMPA: Burgert Bros., Inc., 608 Madison St.
Tampa Photo & Art Supply Co., 709-11 Twiggs St.

GEORGIA

ATLANTA: Eastman Kodak Stores, Inc., 183 Peachtree St.
Visualizit, Inc., 21 Peachtree Arcade.

IDAHO

BOISE: Ballou-Latimer Co., Idaho at 9th St.

ILLINOIS

*CHICAGO: Bass Camera Co., 179 W. Madison St.
Brentano's, Inc., 63 E. Washington St.
Camera Exchange, 26 Quincy St.
Almer Coe & Co., 78 E. Jackson Blvd.
Almer Coe & Co., 18 S. LaSalle St.
Almer Coe & Co., 105 N. Wabash Ave.
Central Camera Co., 112 S. Wabash Ave.
Eastman Kodak Stores Co., 133 N. Wabash Ave.
Fair, The, Dept. 93, State, Adams & Dearborn Sts.
* Fischer's Camera Service, Rm. 202, 154 E. Erie St.
Ideal Pictures Corp, 26 E. 8th St.
Illinois Radio Appliance Co., 1426 E. 70th St.
W. W. Kimball Co., 306 S. Wabash Ave.
Leonard Lynn Co., 302 S. Wells St.
Lyon & Healy, Jackson Blvd. & Wabash Ave.
Post Office News Co., 17 W. Monroe St.
Seamans, Photo Finisher, 1953 E. 71st St.
Stanley-Warren Co., 908 Irving Park Blvd.
Von Lengerke & Antoine, 33 S. Wabash Ave.
DECATUR: Haines & Essick Co., 122-128 E. William St.
Pfile's Camera Shop, 240 N. Water St.
EVANSTON: Almer Coe & Co., 1645 Orrington Ave.
* Hattstrom & Sanders, 702 Church St.
FREEPORT: Hartman's Camera Srop, 17 S. Chicago Ave.
GALESBURG: Illinois Camera Shop, 84 S. Prairie St.
MOLINE: A. D. Webster, 1507 Fifth Ave.
ROCKFORD: Johnson Photo Shop, 316 E. State St.
SPRINGFIELD: Camera Shop, 320 S. 5th St.
STERLING: Ray Hart, 8-10 E. 4th St.

INDIANA

ANDERSON: Reed Drug Co., 37 W. 11th St.
EVANSVILLE: L. E. DeWitt, 618 Main St.
Smith & Butterfield Co., 310 Main St.
FORT WAYNE: Biechler-Howard Co., 112 W. Wayne St.
Rogers Optical Co., 824 Calhoun St.
FRANKFORT: Pathex Agency, 206 E. Walnut St.
INDIANAPOLIS: L. S. Ayres & Co., Dept. 290, 1 W. Washington St.
H. Lieber Co., 24 W. Washington St.
KENTLAND: Boone Pharmacy, on the Square.
SOUTH BEND: Ault Camera Shop, 122 S. Main St.
Ault Camera Shop, 309 S. Michigan St.
Schilling's Photographic Supply, 329 S. LaFayette Blvd.
TERRE HAUTE: Snyder's Art Store, 21 S. 7th St.

IOWA

CEDAR RAPIDS: Camera Shop, 220 Third Ave.
DAVENPORT: Eastman Kodak Stores, Inc., 318 Brady St.
DES MOINES: Eastman Kodak Stores, Inc., 808 Locust St.
GRINNELL: Child Art Rooms, Cine Dept.
IOWA CITY: Rexall & Kodak Store, 124 E. College St.
SIOUX CITY: Eastman Kodak Stores, Inc., 608 Pierce St.
Lynn's Photo Finishing, Inc., 419 Pierce St.
WATERLOO: Macks Photo Shop, 225 W. Fifth St.
Seehawk Camera Shop-Studio, 189 W. 4th St.

KANSAS

TOPEKA: Hall Stationery Co., 623 Kansas Ave.

KENTUCKY

LEXINGTON: W. W. Still, 129 W. Short St.
LOUISVILLE: W. D. Gatchel & Sons, 431 W. Walnut St.
Sutcliffe Co., 225-227 S. 4th Ave.

LOUISIANA

BOGALUSA: Moon News Stand, Williams Drug Co., 31 Columbia St.
NEW ORLEANS: Eastman Kodak Stores, Inc., 213 Baronne St.
SHREVEPORT: Southern Cine Co., Inc., 310 Main St.

MAINE

BANGOR: Francis A. Frawley, 104 Main St.
YORK BEACH: Strand Camera Shop

MARYLAND

BALTIMORE: Amateur Movie Service, 853 N. Eutaw St.
Eastman Kodak Stores, Inc., 223 Park Ave.
* Stark-Films, 219 W. Centre St.
Zepp Photo Supply Co., 3044 Greenmount Ave.

MASSACHUSETTS

BOSTON: Dadmun Co., 1 Washington St.
Eastman Kodak Stores, Inc., 38 Bromfield St.
Eastman Kodak Stores, Inc., Hotel Statler.
Ralph Harris & Co., 30 Bromfield St.
C. F. Hovey Co., 33 Summer St.
Iver Johnson Sporting Goods Co., 155 Washington St.
Jordan Marsh Co.
Andrew J. Lloyd Co., 300 Washington St.
Montgomery-Frost Co., 40 Bromfield St.
Pathescope Co. of the N. E., Inc., 260 Tremont St.
Pinkham & Smith Co., 15 Bromfield St.
Solatia M. Taylor Co., 56 Bromfield St.
BRAINTREE: Alves Photo Shop, 349 Washington St.
BROCKTON: Raymond C. Lake, 218 Main St.
LOWELL: Donaldson's, 77 Merrimack St.
NEW BEDFORD: J. Arnold Wright, 7 S. 6th St.
PITTSFIELD: E. J. Curtis, 397 North St.
SALEM: Robb Motion Picture Service, 214½ Essex St.
SPRINGFIELD: J. E. Cheney & Staff, Inc., 301 Bridge St.
Harvey & Lewis Co., 1503 Main St.
WORCESTER: J. C. Freeman & Co., 376 Main St.
Harvey & Lewis Co., 513 Main St.
L. B. Wheaton, 368 Main St.

MICHIGAN

BAY CITY: Bay City Hdw. Co., Sporting Goods Dept., 1009-15 Saginaw St.
*DETROIT: Clark Cine-Service, 2540 Park Ave,
Crowley, Milner & Co., Dept. 20
Detroit Camera Shop, 424 Grand River, W.
Eastman Kodak Stores, Inc., 1235 Washington Blvd.
Fowler & Slater Co., 156 Larned St.
J. L. Hudson Co., Dept. 290.
Metropolitan Motion Picture Co., 2310 Cass Ave.
E. B. Meyrowitz, Inc., 1516 Washington Blvd.
United Camera Stores, Inc., 14324 Jefferson Ave., E.
GRAND RAPIDS: Camera Shop, Inc., 16 Monroe Ave., N.W.
LANSING: Linn Camera Shop, 109 S. Washington Ave.
Vans Cine Service, 600 Prudden Bldg.
MARQUETTE: Ray's Photo Service, 335 Harrison St.
MIDLAND: McCandless News Agency, 107 E. Main St.
MUSKEGON: Beckquist Photo Supply House, 885 First St.
SAGINAW: Heavenrich Bros. & Co., 301 Genesee
Hesse's, Genesee at Jefferson

(*Continued on page* 486)

NOW GOING ON
OUR CAMERA TRADE-IN SALE

For a New
Model BB
LIGHT—SMALL
BEAUTIFUL
EFFICIENT

Cine Kodak
AT A REMARKABLE LOW PRICE

[*Our experts will gladly demonstrate the simple process by which these pictures are obtained.*]

NEW YORK
CAMERA EXCHANGE
109 Fulton Street, N.Y.

Downtown Movie Camera Headquarters
We carry about the most complete line. FREE developing service; also Demonstration Room.

How Do Your Films Behave before Guests?

DO you have to deliver a "lecture" every time you show a film? Or does the plot unfold with ordered sequence—interwoven with interesting hand-lettered titles? Let me assist you in giving your films continuity and real distinction. Let me supply your films with artistic hand-lettered titles that conform to the latest professional mode. Write today for samples and prices.

P. Ingemann Sekaer
1472 Broadway, New York

Exchange your 16mm Library Film
Have you any good usable movie films such as Comedy, Drama, Cartoon or Educational, for exchange? Send them to me and receive equally good or better of the same length in exchange at the following prices:
100 ft. of film exchanged for.....$1.00
400 ft. of film exchanged for..... 2.50
800 ft., 2-reel subject, exchanged for 5.00
J. NAVILIO FILM EXCHANGE
1757 Broadway, Brooklyn, N. Y.

SIMPLEX FILM CLEANER
(Pat. Applied for)

Keep your films in clean, sparkling-clear condition. Grease and grit removed from both sides of film in one operation. Aluminum and brass construction. Will last a life time.

***Price* $8.00**
(Including can of cleaning fluid)

FADE-IN—FADE-OUT
It can be made with
SIMPLEX FADING GLASS
***Price* $2.00**

We also produce high class film subjects in 100 ft. reels; 16 mm. Send for film catalog and samples of our GOLD SEAL TITLES.

Produced by
ERNEST M. REYNOLDS
165 E. 191st Street Cleveland, Ohio

Reynolds Renovater

ERNEST M. REYNOLDS, producer of Gold Seal 16 mm. motion pictures and amateur cinema accessories, announces this month the New Simplex Film Cleaner. This device is so designed that it cleans both sides of the film at once. The mechanism which guides the film into the reservoir containing the cleaning fluid is removable, simplifying threading the film. The cleaner is constructed entirely of aluminum and brass. The cleaning pads may be reversed, thereby using the reverse side and doubling

THE SIMPLEX FILM CLEANER

their efficiency. The padding material may be removed and replaced in a few seconds. This is necessary only after several thousand feet have been cleaned. A can of Simplex Cleaning Fluid accompanies each cleaner. The cleaning solution is a chemical specially prepared for cleaning films and is said to be very effective.

Talkie Maker Possible

AMATEURS who desire to synchronize their own films with original talkie records will be interested in the development of the new Speak-O-Phone records. This company, with offices at 11 West 42nd Street, New York City, produces a blank record of aluminum composition, which, together with an electrical pick-up, amplifying device and electrical recorder, makes possible a very satisfactory sound reproduction. The records are permanent if played with fibre needles. The technical consultant of the League, R. C. Holslag, has made a personal test of the new Speak-O-Phone apparatus in recording his own voice at the offices of the company and found sounds usually difficult of reproduction on a disc record came out very well with this device. This was particularly true of the "ch" and "s" sounds.

The device is not yet available to amateurs, although the company is considering rapid developments along this line. It is, however, possible for the amateur to visit certain well-equipped studios and there make a Speak-O-Phone record of his voice, which he may then attempt to synchronize at home with a motion picture.

think of it!

Either of the *f*-4.5 Plasmat 3 focus lens sets give a comprehensive range of 3 focal lengths in one outfit that will meet all your requirements for telephoto work—*for little more than the price of one lens!*

Taken from the same point of view showing the effect with different focal lengths.

Top: Front element.
Center: Back element.
Lower: Complete lens.

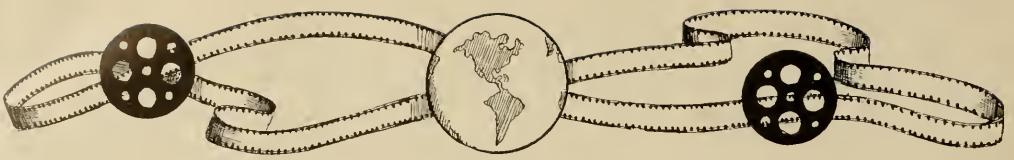
Complete lens 2½ inch focus
Rear element 3½ inch focus
Front element 4¾ inch focus
$98.

$125. (Complete lens 3½ inch focus
Rear element 4¾ inch focus
Front element 6 inch focus

The speed of complete lens is *f*-4.5, *rear element f*-8, front element *f*-6.5—ample fast for telepboto shots. For Filmo Victor and Cine Kodak.

Viewfinders for each size and a 2x yellow Jena glass filter is included. Sets are packed in a convenient leather covered case.

HUGO MEYER & CO.
105 W. 40th St., N. Y. C.—*Works: Goerlitz, Ger.*



(*Continued from page 484*)

MINNESOTA

DULUTH: Eastman Kodak Stores Co., 330 W. Superior St.
Louis Frerker Co., 12 E. Superior St.
MINNEAPOLIS: Eastman Kodak Stores, Inc., 112 S. Fifth St.
E. B. Meyrowitz, Inc., 825 Nicollet Ave.
Sly Fox Films, 49 S. 9th St.
OWATONNA: B. W. Johnson Gift Shop, 115 W. Bridge St.
ST. PAUL: Co-operative Photo Supply Co., 381-3 Minnesota St.
Eastman Kodak Stores Co., 380 Minnesota St.
E. B. Meyrowitz, Inc., 358 St. Peter St.
Ray-Bell Films, Inc., 817 University Ave.
St. Marie Cigar & News Co., 96 E. 5th St.
WINONA: Van Vranken Studio, 57 W. Fourth St.

MISSOURI

KANSAS CITY: Eastmas Kodak Stores, Inc., 916 Grand Ave.
Eastman Kodak Stores, Inc., 1006 Main St.
Eastman Kodak Stores, Inc., 21 E. 11th St.
Harold Edwards Radio & Cinema Co., 6239 Brookside Blvd.
Hanley Photo & Radio Shop, 116 E. 10th St.
ST. LOUIS: A. S. Aloe Co., 707 Olive St.
Eastman Kodak Stores, Inc., 1009 Olive St.
Erker Bros., 608 Olive St.
Geo. D. Fisher & Co., 915 Locust St.
Hyatt's Supply Co., 417 N. Broadway.

NEBRASKA

HASTINGS: Carl R. Matthiesen & Co., 713 W. 2nd St.
OMAHA: Eastman Kodak Stores, Inc., 419 S. 16 St.

NEW HAMPSHIRE

NEWPORT: K. E. Waldron, 1 A Main St.

NEW JERSEY

ATLANTIC CITY: Eastman Kodak Stores, Inc., 1735-37 Boardwalk.
CAMDEN: Parrish & Read, Inc., 308 Market St.
EAST ORANGE: Edmond J. Farlie, Jr., 45 N. 19th St.
HOBOKEN: Cinematic Distributing Co., 77 River St.
JERSEY CITY: Hugo Bermann, 13 Exchange Pl.
MONTCLAIR: Edward Madison Co., 427 Bloomfield Ave.
NEWARK: Anspach Bros., 838 Broad St.
L. Bamberger & Co.
Fireman's Drug Store, Market and Broad.
J. C. Reiss, 10 Hill St.
Schaeffer Co., 103 Halsey St.
PLAINFIELD: Mortimer's, 317 Park Ave.
TRENTON: Barlow's—Music, 130-132 E. State St.
H. E. Thompson, 15 Newkirk Ave.
UNION CITY: Heraco Exchange, Inc., 611 Bergenline Ave.

NEW YORK

ALBANY: E. S. Baldwin, 32 Maiden Lane.
F. E. Colwell Co., 465 Broadway.
BINGHAMTON: A. S. Bump Co., 130 Washington St.
BROOKLYN: Geo. J. McFadden, Inc., 202 Flatbush Ave.
* J. Navilio, 1757 Broadway.
BUFFALO: J. F. Adams, Inc., 459 Washington St.
Buffalo Photo Material Co., 37 Niagara St.
United Projector & Film Corp., 228 Franklin St.
CORNING: Ecker Drug Store, 47 E. Market St.
GLENS FALLS: M. Lapham's Sons, 2 Rogers Bldg.
GREAT NECK: Lovett Cinema Studio, 66 Middle Neck Rd.
HAVERSTRAW: E. H. Vandenburgh, 3 Broadway.
ITHACA: Henry R. Head, 109 N. Aurora St.
Treman, King & Co., care of Geo. E. Houghton.
NEW ROCHELLE: Ye Little Photo Shoppe, Inc., 457 Main St.
NEW YORK CITY: Abercrombie & Fitch, 45th & Madison Ave.
American News and its Subsidiaries, 131 Varick St
J. H. Boozer, 173 E. 60th St.
Brentano's, 1 W. 47th St.
City Camera Co., 110 W. 42nd St.
City Radio, 42 Cortlandt St.
Abe Cohen's Exchange, 113 Park Row.
Columbus Photo Supply, 146 Columbus Ave.
* Cullen, 12 Maiden Lane.
Davega, Inc., 111 E. 42nd St.
Davega, Inc., 152 W. 42nd St.
* Eastman Kodak Stores, Inc., Madison Ave. at 45th St.
Eastman Kodak Stores, Inc., 235 W. 23rd St.
H. & D. Folsom Arms Co., 314 Broadway.
Gall & Lembke, Inc., 7 E. 48th St.
* Gillette Camera Stores, Inc., 117 Park Ave.
Gloeckner & Newby Co., 9 Church St.
* Herbert & Huesgen Co., 18 E. 42nd St.
Lowe & Farley, News Stand, Times Bldg.
* Lugene, Inc., Opticians, Main Store, 600 Madison Ave., bet. 57th and 58th Sts. Uptown Store, 976 Madison Ave., bet. 76th and 77th Sts.
Medo Photo Supply Corp., 323-325 W. 37th St.
Meta Photo Supply Co., 122 Cedar St.
E. B. Meyrowitz, Inc., 520 Fifth Ave.
* New York Camera Exchange, 109 Fulton St.
Parker and Battersby, 146 W. 42nd St.
Pickup & Brown, 41 E. 41st St.
* Rab Sons, 987 Sixth Ave.
C. F. Ray, 266 W. 46th St.
Schoenig & Co., Inc., 8 E. 42nd St.
Stumpp & Walter Co., 30 Barclay St.
G. Tankus, 837 Seventh Ave.
H. F. Waterman, 63 Park Row.
* Willoughby Camera Stores, Inc., 110 W. 32nd St.
OLEAN: Don Seele Studio, 150 N. Union St.
POUGHKEEPSIE: Cundy Gift & Art Shop, 27 Market St.
Willheide Movie Service, 281 Main St.
ROCHESTER: Marks & Fuller Co., 36 East Ave.
A. H. Mogensen, Dept. of Mechanical Engineering, University of Rochester.
Sibley, Lindsay & Curr Co., Camera Dept.
Smith-Surrey, Inc., 129 Clinton Ave., S.
SCHENECTADY: J. T. and D. B. Lyon, 236 State St.
STAMFORD-IN-THE-CATSKILLS: E. S. Burtis.
SYRACUSE: Clark Music Co., 416-20 So. Salina St.
Francis Hendricks Co., Inc., 339 S. Warren St.
Geo. F. Lindemer, 443 S. Salina St.
UTICA: Edwin A. Hahn, 111 Columbia St.
WATERTOWN: Edson E. Robinson, Inc., 111-113 Washington St.

OHIO

AKRON: Dutt Drug Co., 7 E. Exchange St.
Pockrandt Photo Supply Co., 16 N. Howard St.
ALLIANCE: England Drug Co., cor. Park and Main
CANTON: Ralph W. Young, 139 S. Cleveland Ave.
CINCINNATI: Ferd Wagner Co., 113 E. 5th St.
Fountain News Co., 426 Walnut St.
Huber Art Co., 124-7th St., W.
John L. Huber Camera Shop, 144 E. 4th St.
Movie Makers, Inc., 110 W. 8th St.
CLEVELAND: Conger-Latta Co., 735 Euclid Ave.
Dodd Co., 652 Huron Rd.
Eastman Kodak Stores, Inc., 1126 Euclid Ave.
Escar Motion Picture Service, Inc., 10008 Carnegie Ave.
Fowler & Slater Co., 806 Huron Rd.
Fowler & Slater Co., 347 Euclid Ave.
Fowler & Slater Co., 1915 E. 9th St.
Halle Bros. Co., 1228 Euclid Ave.
Home Movies Co., 1501-7 Superior Ave.
Lyon & Healy, Inc., 1226 Huron Rd. at Euclid Ave.
COLUMBUS: Capitol Camera Co., 7 E. Gay St.
Columbus Photo Supply Co., 62 E. Gay St.
DAYTON: Dayton Camera Shop, 1 Third St. Arcade.
NORWOOD: Home Movie Service Co., 2128 Cathedral Ave.
SALEM: Butcher's Studio, 178 Jennings Ave.
TOLEDO: Franklin Print. & Eng. Co., 226-36 Huron St.
Gross Photo Supply Co., 325 Superior St.
Lawrence's, 1604 Sylvania Ave.
Leo MacDonough, 1103 Detroit Ave.
YOUNGSTOWN: Fowler & Slater Co., 7 Wick Ave.
ZANESVILLE: Zulandt's Drug Store, Widney, cor. Seventh and Main

OKLAHOMA

DURANT: B. & B. News Co., 142½ W. Main.
OKLAHOMA CITY: H. O. Davis, 106 S. Hudson St.
TULSA: Camera Shoppe, 225 Atco. Bldg., 519½ Main St., S.
Alvin C. Krupnick, 9 E. 6th St.

OREGON

CORVALLIS: Lynn's Photo-Art Shop, 1555 Monroe St.
EUGENE: Steven's, Inc., 764 Willamette St.
PENDLETON: Floyd A. Dennis.
PORTLAND: Eastman Kodak Stores, Inc., 345 Washington St.
Lipman Wolfe & Co., Kodak Dept.

PENNSYLVANIA

ALLENTOWN: Geo. E. Phillips, 36 N. 6th St.
BETHLEHEM: Arthur F. Beitsch, 527 Main St.
ERIE: Kelly & Green, 116 W. 11th St.
HARRISBURG: Maxwell H. Hite & Son, 422 S. 13th St.
James Lett Co., 225 N. 2nd St.
JOHNSTOWN: F. W. Buchanan, 320 Walnut St.
LANCASTER: Darmstaetter's, 59 N. Queen St.
MT. CARMEL: Stecker's Book Store, 20 N. Oak St.
PHILADELPHIA: Amateur Movies Corp., 132 S. 15th St.
Eastman Kodak Stores, Inc., 1020 Chestnut St.
Jos. C. Ferguson, Jr., 1804 Chestnut St.
Strawbridge & Clothier, Market, Eighth & Filbert Sts.
John Wanamaker, Dept. 56.
* Williams, Brown & Earle, Inc., 918 Chestnut St.
PITTSBURGH: Eastman Kodak Stores, Inc., 606 Wood St.
B. K. Elliott & Co., 126-6th St.
Joseph Horne Co., Magazine Dept.
Kaufmann's Dept. Store, Dept. 62, Fifth Ave.
Root's Kamera Exchange, 11 Fifth Ave. Arcade.
READING: Alexander Kagen, 641 Penn St.
SCRANTON: Jermyn Bros., 205 N. Washington Ave.
WILKES-BARRE: Zwiebel-Stenger Sales Co., 203 S. Main St.

RHODE ISLAND

NEWPORT: Rugen Typewriter & Kodak Shop, 295-7 Thames St.
PROVIDENCE: E. P. Anthony, Inc., 178 Angell St.
Chas. S. Bush Co., 244-246 Weybosset St.
Starkweather & Williams, Inc., 47 Exchange Pl.

TENNESSEE

CHATTANOOGA: Englerth Photo Supply Co., 722 Cherry St.
MEMPHIS: Memphis Photo Supply Co., Hotel Peabody, 86 S. 2nd St.
NASHVILLE: G. C. Dury & Co., 420 Union St.

TEXAS

ABILENE: W. C. Cosby, Box 338
AMARILLO: C. Don Hughes, 1019 Oliver-Eakle Bldg.
BEAUMONT: Thames Magnolia Store, 2599 Magnoglia St.
DALLAS: Jamieson Film Laboratories, 2212 Live Oak St.
E. G. Marlow Co., 1519 Main St.
EL PASO: Fred J. Feldman Co., 308 E. San Antonio
Schuhmann Photo Shop, P. O. Box 861
FORT WORTH: Hodges & Co., 806 Main St.
Chas. G. Lord Optical Co., 704 Main.
HOUSTON: Star Elec. & Eng. Co., Inc., 613 Fannin St.
PARIS: R. J. Murphy, So. Side Square.
SAN ANTONIO: W. C. Allen, Rialto Theatre Lobby.
Fox Co., 209 Alamo Plaza.
E. Hertzberg Jewelry Co., Houston at St. Mary's Sts.

UTAH

SALT LAKE CITY: Salt Lake Photo Supply Co., 271 Main St.
Shipler's, 144 S. Main St.

VERMONT

BURLINGTON: Robert T. Platka, 231 S. Prospect St.
RUTLAND: Geo. E. Chalmers Co., Inc.

VIRGINIA

NORFOLK: S. Galeski Optical Co., 209 Granby St.
G. L. Hall Optical Co., 257 Granby St.
RICHMOND: S. Galeski Optical Co., 737 E. Main St.
G. L. Hall Optical Co., 418 E. Grace St.

WASHINGTON

SEATTLE: Anderson Supply Co., 111 Cherry St.
Eastman Kodak Stores, Inc., 1415-4th Ave.
Lowman & Hanford Co., 1514-3rd Ave.
Motion Picture Service, 903 Lloyd Bldg., Sixth Ave. and Stewart St.
Frank B. Wilson, Inc., 319 Pike St.
SPOKANE: Joyner Drug Co., Howard & Riverside Ave.
TACOMA: Shaw Supply Co., Inc.
E. W. Stewart & Co., 939 Commerce St.
YAKIMA: Bradbury Co., 19 S. Second St.

WEST VIRGINIA

WHEELING: Twelfth St. Garage, 81-12th St.

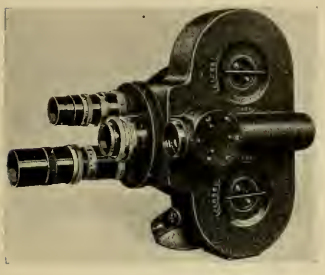
WISCONSIN

EAU CLAIRE: Davis Photo Art Co.
FOND DU LAC: Huber Bros., 36 S. Main St.
GREEN BAY: Bethe Photo Service, 125 Main St.
MADISON: Photoart House, 212 State St.
MILWAUKEE: Boston Store, Wisconsin Ave. & 4th St.
Eastman Kodak Stores, Inc., 427 Milwaukee St.
Gimbel Bros., Kodak Dept., Wisconsin Ave. & W. Water St.
Photoart House of Milwaukee, 220 Wells St.
OSHKOSH: Coe Drug Co., 128 Main St.
SUPERIOR: Greenfield Photo Supply Co., 1328 Tower Ave.
WAUKESHA: Warren S. O'Brien Commercial Studio, 353 Broadway.

(*Continued on page 488*)

Hilton Visits League

HOMER HILTON, General Sales Manager of Bell & Howell Company, Chicago, on a recent visit to New York City, found occasion to pay a friendly visit to the offices of the Amateur Cinema League. Suggestions were exchanged as to how the amateur might best be served and Mr. Hilton assured members of the League staff that the company he represents has this ideal continually in mind.



THE NEW SEVEN SPEED FILMO

Expert Film Lab

THIS department has recently inspected the quarters of the Expert Film Lab., Inc., at 130 West 46th Street, New York City, and found it well equipped to do all kinds of special and regular laboratory work on 16 and 35 mm. film. This includes titling, developing, tinting, toning and all kinds of special treatment.

Safeguarded Films

H. S. MILLAR, Eastern Representative for Cine Art Films, with offices at 6 East 46th Street, New York City, announces that in the near future all Cine Art films will be treated with the Filmcote process through which the emulsion will be given a scratch-proof coating. The lasting qualities of these well-known films will thus be much improved. It is aso desired to call attention to the new series of Cine Art pictures for children, made from the familiar fairy-tale stories of childhood, *Grimm's*, *The Arabian Nights*, and the like. These will be made with professional supervision and equipment and will be among the finest films of this type available. Cine Art also plans a series of young peoples' films to be called the *Just Kids Series*.

EDUCATIONAL FILMS

(*Continued from page* 460)

information to school children. In this study he is including observation of the effectiveness of dental films."

Amateur Educational

R. K. WINANS of the *Springfield Union*, League Member and producer of *Get the News*, a photoplay built about the gathering and printing of a news event, has recently completed another dramatic educational film concerning the hard-of-hearing school-child and how his handicaps are overcome with the use of the audiometer, which tests hearing and lip reading abilities of children in the classroom.

This film has been enthusiastically received throughout this country and Canada by associations for the hard of hearing. Twenty duplicates have been printed to fill their demand and the American Federation of Organizations for the Hard of Hearing asked for a showing at its annual convention, held last month in Cleveland.

PHOTOPLAYFARE

(*Continued from page* 455)

modern cinematics are and how a great theme may be honestly treated, as in the *Patriot*, it is to be hoped that Paramount will not — with the example of the *Patriot* behind it—give us another film as good as *Redskin* that is presented with blemishes. All power to the Paramount scissors and the Paramount cinematographers when they try some other large theme such as the 1929 negro, the small-town storekeeper, the bootlegger, the I.W.W. or the country doctor!

CRITICAL FOCUSING

(*Continued from page* 454)

movement of low waves on a seacoast. In rhythmic succession his chief memories in his association with her are presented through the screen of water which makes the vision fainter and fainter until the scene is cut back to Nelson, who dies in his officers' arms. The dignity and skill with which this sequence is handled make it a worthy example for the amateur.

A. L. G.

Trial of Mary Dugan

METRO-GOLDWYN-MAYER

Directed by.....Sydney Franklyn
Photographed by...William Daniels

CINEMATICS: As Mary is brought into the courtroom from her cell, the place swims before her eyes for a moment. The effect is secured with a revolving camera and a prism which gives a three-layer repetition to the crowd.

LIGHTING: Straight lighting is used in most of the picture but in cell and corridor scenes there is an effective handling of light and shadows.

TREATMENT: The picture is unusual in that after the action has been brought into the courtroom the scene is not changed with flashbacks, as is common in trial pictures, but interest is supplied with dialogue and swift changes of suspicion. The camera is constantly angled about the room but no trick work is used. *E. W. S.*

"The CAMERA'S GONE!"

SOME day *your* movie camera and equipment may be lost or stolen. Protect yourself now against loss by insuring this valuable property at home and elsewhere under an

"All Risks" Camera Floater Policy

Provides liberal protection at low cost.

DEALERS! You can do your customers a favor by assisting them to insure the equipment you have sold. Ask your insurance agent or broker to tell you how he can provide this service.

AUTOMOBILE INSURANCE CO.
or
STANDARD FIRE INSURANCE CO.
of Hartford, Conn.
affiliated with
ÆTNA LIFE INSURANCE CO.

DEALERS ABROAD WHO CARRY MOVIE MAKERS

(*Continued from page 486*)

AFRICA

Cape Province

CAPE TOWN: Kodak (South Africa) Ltd., "Kodak House," Shortmarket and Loop Sts.
Lennon, Ltd., Adderley St.

AUSTRALIA

New South Wales

SYDNEY: Filmo Stores, 142 B King St.
Harringtons, Ltd., 386 George St.
Kodak (Australasia) Pty., Ltd., 379 George St.

New Zealand

AUCKLAND: Frank Wiseman, Ltd., 170-172 Queen St.
WELLINGTON: Kodak (Australasia) Pty. Ltd., Box 1474, G.P.O.
Waterworths, Ltd., 216 Lambton Quay.

Queensland

BRISBANE: Kodak (Australasia) Pty. Ltd., 250 Queen St.

South Australia

ADELAIDE: Harringtons, Ltd., 10 Rundle St.
Kodak (Australasia) Pty. Ltd., 37 Rundle St.

Tasmania

HOBART: Kodak (Australasia) Pty. Ltd., 45 Elizabeth St.

Victoria

MELBOURNE: Charles W. Donne, 349-51 Post Office Pl.
Harringtons, Ltd., 266 Collins St.
Kodak (Australasia) Pty., Ltd., 284 Collins St.
Kodak (Australasia) Pty., Ltd., 161 Swanston St.
Technical Journals Pty., Ltd., Temple Court, 422 Little Collins St.

West Australia

PERTH: Kodak (Australasia) Pty. Ltd., Hay St.

CANADA

Alberta

CALGARY: Boston Hat Works and News Co., 109 Eighth Ave.

British Columbia

VANCOUVER: Eastman Kodak Stores, Ltd., 610 Granville St.
Film & Slide Co. of Can., Ltd., 319 Credit Foncier Bldg.

Manitoba

WINNIPEG: Eastman Kodak Stores, Ltd., 472 Main St.
Film & Slide Co. of Can., Ltd., Paris Bldg.

Ontario

HAMILTON: W. Hill & Bro., 90 W. King St.
TORONTO: Associated Screen News, Ltd., Tivoli Theatre Bldg., 21 Richmond St., E.
Eastman Kodak Stores, Ltd., 66 King St.
T. Eaton Co., Dept. V-6, 190 Yonge St.
Film & Slide Co. of Can., 156 King St., W.
Lockhart's Camera Exchange, 384 Bay St.

Quebec

MONTREAL: Associated Screen News, Ltd., 5155 Western Ave., at Decarie Blvd.
T. Eaton Co., St. Catherine St., W.
Film & Slide Co. of Can., Ltd., 104 Drummond Bldg.
Gladwish & Mitchell, 147 Peel St.

CHINA

HONG KONG: The Pharmacy, Fletcher & Co., Ltd., 26 Queen's Rd., Central.
SHANGHAI: Chiyo Yoko Photo Supplies, 470 Nanking Rd.
Eastman Kodak Co., 64 Kiangse Rd.

CUBA

HAVANA: Havana News Co., Neptuno 2-B.

DENMARK

COPENHAGEN V: Kodak Aktieselskab, Ostergade 1.
COPENHAGEN K: Kongsbak and Cohn, Nygade 2.

EGYPT

ALEXANDRIA: Kodak (Egypt) Societe Anonyme, 23, Cheriff and Pasha St. and Ramleh Station.

ENGLAND

BRISTOL: H. Salanson & Co., Ltd., 20 High St.
HARROGATE: A. R. Baines, 19 James St.
LIVERPOOL: J. Lizars, 71 Bold St.
LONDON, S. W. 1.: Westminster Photographic Exchange, Ltd., 119, Victoria St.
LONDON, W. C. 2.: Sands, Hunter & Co., Ltd., 37 Bedford St., Strand.
LONDON, W. 1.: Bell & Howell Co., Ltd., 320 Regent St.
J. H. Dallmeyer, Ltd., 31 Mortimer St., Oxford St.
Wallace Heaton, Ltd., 119 New Bond St.
Wallace Heaton, Ltd., 47 Berkeley St., Piccadilly.
Westminster Photographic Exchange, Ltd., 62, Piccadilly.
Westminster Photographic Exchange, Ltd., 111 Oxford St.
SHEFFIELD: Wm. McIntosh (Sheffield) Ltd., Change Alley.
Sheffield Photo Co., 6 Norfolk Row (Fargate).

FRANCE

PARIS: Grande Librairie Universelle, 84, Boulevard Saint Michel, Vie.

HAWAII

HONOLULU: Honolulu Photo Supply Co., P. O. Box 2999.

HOLLAND

AMSTERDAM: Capi, 115 Kalverstraat.
Foto Schaap & Co., Spui 8.
DEN HAAG: Capi, 124 Noordeinde.
Fotohandel Ter Meer Derval, Fred. Hendriklaan, 196.
GRONINGEN: Capi, 3 Kleine Pelsterstraat.
NIJMEGEN: Capi, 13-17 van Berchenstraat.
Capi, Broerstraat 48.
ROTTERDAM: Bollemeijer & Brans, Korte Hoogstraat 25.

HUNGARY

BUDAPEST, IV: Pejtsik Karoly, Varoshaz U-4.

INDIA

AHMEDABAD: R. Tolat & Co., Bawa's St., Raipur
BOMBAY: Continental Photo Stores, 253 Hornby Rd.
Hamilton Studios, Ltd., Hamilton House, Graham Rd., Ballard Estate.
M. L. Mistry & Co., 46 Church Gate St., Fort
BOMBAY 4: Movie Camera Co., Walker House, Lamington Rd.
BURMA: Y. Ebata & Co., 200 Phayre St., Rangoon
CALCUTTA: Army & Navy Coop. Soc., Ltd., 41 Chowringhee St.

ITALY

MILAN: Kodak Societa Anonima, Via Vittor Pisani N. 6.

JAPAN

KOBE: Honjo & Co., 204 Motomachi 6-Chome.
KYOTO: J. Osawa & Co., Ltd., Sanjo Kobashi.
OSAKA: Fukada & Co., 218 Dojima Bldg.
T. Uyeda, No. 4 Junkeimachi Shinsaibashi-suji, Minami-ku.
TOKYO: Home Movies Library, 515 Marunouchi Bldg.

MEXICO

MEXICO CITY: American Photo Supply Co., S. A., Agencia Postal 25.
Kodak Mexicana, Ltd., Independencia 37.
"La Rochester," Av. 16 de Septiembre 5.
Pathe Baby-Agency for Mexican Republic; Latapi Y Bert, Av. 16 de Septiembre 70, El Globo.
PUEBLA: Casa "Hertes," Av. Reforma 109.

NORWAY

OSLO: J. L. Nerlien A-S, Nedre Slotsgate 13.
University Book Shop.

PHILIPPINE ISLANDS

MANILA: Denniston, Inc., 123 Escolta.

REPUBLIC OF PANAMA

ANCON: Miller's Specialty Shop, Box B.
PANAMA CITY: Lewis Photo Service, 1 Fourth of July Ave.

SCOTLAND

EDINBURGH: J. Lizars, 6 Shandwick Pl.
GLASGOW: Robert Ballantine, 103½ St. Vincent St.
J. Lizars, 101 Buchanan St.

SIAM

BANGKOK: Bangkok Central Book Depot, Sikak Phya Sri, New Rd.
Prom Photo Studio, New Rd., Cor. Chartered Bank Lane.

SOUTH AMERICA

Argentine

BUENOS AIRES: Connio, Gattamorta & Cia, Maipu 456.

Chile

VALPARAISO: Eckhardt & Pieper, Casilla No. 1630.
Laverick & Co., Casilla 244.

Venezuela

MARACAIBO: Mac Gregor & Co., Apartado Postal No. 197.

SPAIN

BARCELONA: James Casals, 82, Viladomat St.
MADRID: Kodak Sociedad Anonima, Puerta del Sol. 4.

STRAITS SETTLEMENTS

PENANG: Kwong Hing Cheong, Ie Penang St.
Y. Ebata & Co., 77 Bishop St.
SINGAPORE: Amateur Photo Store, 109 N. Bridge Rd.
Y. Ebata & Co., 33 Coleman St.
Kodak, Ltd., 130 Robinson Rd.

SUMATRA

MEDAN: Y. Ebata & Co., 69 Kesawan.

SWEDEN

STOCKHOLM: A. B. Nordiska Kompaniet, Photographic Dept.

SWITZERLAND

BASEL: H. Strubin & Co., Cine Service, Gerbergasse 25.
GENEVA: Lewis Stalder (Photo-Hall), 5 Rue de la Confederation
LAUSANNE: Kodak Societe Anonyme, 13 Av. Jean-Jacques Mercier.
WINTERTHUR: Alb. Hoster, Marktgasse, 57.
ZURICH: Ganz and Co., Bahnhofstrabe 40.
Zulauf (Vorm. Kienast & Co.), Bahnofstr. 61.

**Indicates Dealers who are advertising in*

MOVIE MAKERS, 105 West 40th Street, New York City

$3 a Year (Canada $3.25, Foreign $3.50) 25 Cents a Copy (Foreign 30 Cents)

FILM FLAM

(*Continued from page 456*)

Success

HOME movies have arrived. Newspaper and magazine cartoonists have started to make fun of them. Someone once said that nothing was really popular until it broke into the comic strips, and Henry Ford used to pay for every joke concocted about his car. Now comes a half page of cartoons by Bruce Russell, on our favorite hobby from the *Los Angeles Times*. Some of his amusing views call for repetition.

Hefty Wife: "What d'ye mean I'd make TWO of any ordinary woman?"

The Husband: "Merely trying to imply, my dear, that you can act as your own DOUBLE in the movie we are making."

"So you're a gag man now!"

"Yeh, I gagged my wife to keep her from making a talkie!"

Then there is one picture in which the covers are being snatched from grandfather's bed, much to his irritation. The caption says: "This is the only sheet the right size for a screen, Grandpop! You go to bed too early anyway!" And the further comment reads, "Everybody should try to contribute his bit toward the entertainment."

THE CLINIC

(*Continued from page 464*)

Printing Light Control

HAVING built a home-made step printer, the general details of which were designed from an article in MOVIE MAKERS, Grant E. Gay, of Malden, Mass., sends an interesting letter describing his successful results. Of particular interest is his method of light control. "I use a six-volt, 21 c.p. auto headlight bulb in the light box," he writes, "which is lit from the secondary of an inexpensive radio filament transformer. For control I use a 'dim-a-lite' socket feeding the 110-volt primary of the transformer. This gives three steps of brilliancy and overcomes the fluctuation of the house current."

Northward Bound

AN active League member, thoroughly familiar with cine regulations in Canada, sends the following information which may be useful to those who are going northward for their summer shooting:

"Before leaving the United States it is necessary to have your camera registered and appraised at an office of the U. S. Customs. A registration paper will then be given you, so that when you return, the customs official

at the port of entry will be informed that the camera is to be permitted to return free of duty. No deposits or any other fees are charged in the transaction." *Fred Simpson, Jr.*

The League Rejoices

THE Amateur Cinema League and MOVIE MAKERS wish to take this opportunity to express our deep gratification on the recent complete recovery of His Majesty King George V of England. The movie makers of America desire to felicitate their English cousins and wish for His Majesty many more years of health and activity. The interest of the Amateur Cinema League in those of England's blood royal is the more keen because many of their number are enthusiastic amateur cinema devotees.

A SIMPLE SNOW MINIATURE

(*Continued from page 441*)

nearer the camera. Finally, with a very little front light and a rim light (or back light) on the mountains from behind and a little to one side, we made a panning shot of our table top set which ran for twenty-five seconds on the screen and got some "ah's" from the audience.

I don't suppose you are going to make any shots for polar explorers, although you might like to beat Mr. Byrd at his own game and spend a July afternoon in the Antarctic. In any event, I hope the foregoing description will give you some suggestions and lead you into the interesting field of model filming. Naturally, there are an endless variety of snow mountain miniatures alone, that can be made. As a suggestion, try one corner of a log cabin made of notched branches and set in the foreground of a snow covered mountain pass. This can be made additionally effective with the shadow of a pine on the snow. Notching a few sticks, say one-half inch in diameter, with a knife and cutting a silhouette of a tree out of black cardboard is not hard work. When this is done a few pounds of salt and some imagination will give you all the chance in the word for experimenting with composition and lighting under conditions where you have everything under your control.

The few things to look out for are: first, to use low camera angles; second, that motion in set or of camera (if panning) must be very slow; third, to be sure your camera is on a steady tripod or support, particularly if it is hand cranked; fourth, to stop down your lens to *f*-5.6 or *f*-8 if you can get enough light to allow you to do so, and not to focus too far back on your set, preferably on middle distance.

$3

THE LEAST EXPENSIVE MAJOR ACCESSORY

Certain accessories are absolutely essential to your movie-making after you have bought your camera. Most inexpensive of all of these is

MOVIE MAKERS

the organ of the AMATEUR CINEMA LEAGUE and the monthly mine of amateur information.

Insure its regular arrival by a subscription.

$3.00 a year in the United States. Canada, $3.25; other countries, $3.50.

MOVIE MAKERS
105 WEST 40TH STREET
New York, U. S. A.

Movie Makers Announces

VOLUME IV BINDERS (1929)

ARE NOW READY

And, of course, you can still secure binders for Vol. I-II (1926-7) and Vol. III, 1928

AT COST—$1.50 EACH

To MOVIE MAKERS, 105 W. 40th St., New York, N. Y.

Inclosed is $.....for the binder(s) noted below:

Vol. IV..... Vol. III..... Vol. I-II.....

Name.....

Address.....

City.....*State*.....

THE FINISHING TOUCH

LEAGUE LEADERS

Twenty foot animated leaders to proudly tell the world of your A.C.L. membership

AT COST—16 MM. LEADERS, $1.00
60 FOOT 35 MM. LEADERS, $3.00

To the AMATEUR CINEMA LEAGUE, 105 W. 40th St., New York, N. Y.

Inclosed is $.....for the leader(s) noted below:

16 MM..... 35 MM.....

Name.....

Address.....

City.....*State*.....

Classified Advertising

THE FEAST OF ISHTAR

Featuring Greta Nissen, William Collier, Jr., Ernest Torrence and Wallace Beery.

In settings of Oriental splendor, the Babylonians feast in honor of the Goddess Ishtar. Wine flows; women dance. A wild pagan orgy develops. At its height, the earth trembles, lightning flashes and the walls crumble and fall upon the terrified fleeing revellers.

The spectacular scenes of the destruction of the wicked city have never been surpassed in motion pictures.

One of nearly 500 subjects in our new (Third Edition) 182-page Descriptive Catalogue. Furnished upon request.

Branch Libraries and Distributors in Fifty Leading Cities of the United States and Canada.

ATTRACTIVE PROPOSITION
To Dealers who desire Profits from operation of their own Film Rental Libraries. Our Experience and Resources assure the Success of our Distributors. No risk.

Kodascope Libraries, Inc.
33 West 42nd St. New York, N. Y.

EQUIPMENT FOR SALE

PRINT your own movie titles, stationery, bookplates, Christmas cards, pamphlets, linoleum blocks, etc. Junior Press $5.90, larger $11, rotary $149; print for others; easy and interesting; rules sent. Write for catalogue presses, type, paper, etc. Kelsey Company, M-50, Meriden, Conn.

PATHEX CAMERA, Modernized projector, Hermagis lens, amplifier, portrait attachment, etc., $33.00; super-attachment, $12.00; 2 super-films, $10.00; complete outfit, $48.50. R. J. Jones, 309 E. Sunbury St., Shamokin, Penna.

FOR EYEMO or other 35mm. cameras. One T.H.C. 3¾ telephoto lens, will sell for $35. One 6-inch telephoto *f*-4.5 T.H.C. lens, will sell for $50; both have micrometer mount, matched viewfinder and eyepiece. These are RARE bargains and are the only two we have. Will sell singly. Stark-Films, 219 W. Centre St., Baltimore, Md.

SLIGHTLY USED 200 watt, Model A Kodascope Projector in excellent condition, with case, $110.00; without case, $100.00. Roy Nelson, 4 Viking Ter., Worcester, Mass.

CINE KODAK B, latest model, *f*-1.9 lens, carrying case, overhead finder, also chromium Kodak anastigmat telephoto, all brand new. Liberal discount. Arthur Florez, Texon, Texas.

FOR SALE—Several selected library films, projection screens and lenses, from 20% to 50% discount. J. B. Hadaway, Swampscott, Mass.

FOR SALE—Correctoscope for Victor Camera, used very little, at bargain price of $30.00. Cunningham Studios, Inc., Utica, N. Y.

PROFESSIONAL Universal Motion Picture Camera, internal automatic shutter dissolve, 200 feet capacity, 50 mm. Carl Zeiss 3.5 lens, micrometer mount, Universal tilt and panorama tripod, extra magazines, etc, perfect condition, cost $650—sacrifice $325. Will ship C.O.D. subject to examination on receipt of 10% deposit to cover carrying charges. Browne Film Co., 1431 Lipscomb St., Fort Worth, Texas.

ONE Cine-Kodak, Model B, *f*-3.5 lens; brand new; $60.00. Charles E. Ayres, 125 Warren Avenue, Roselle Park, N. J.

FOR SALE—Nearly new Kodascope Model A, 200 watt, two bulbs and one reel—sell $115.00. Maurice E. Kimmel, Du Quoin, Ill.

SLIGHTLY USED Model B Kodascope Projector with Kodacolor projection assembly complete and carrying case, $200.00. Herbert & Huesgen Co., 18 E. 42nd St., New York, N. Y.

FOR SALE—Cine Kodak Model A *f*-1.9 practically new, with tripod, $125. H. Mason, 1 Madison Ave., New York.

BARGAIN in slightly used De Vry Projector, 16 mm., $72.00, with carrying case, $80.00; Pathex Camera and Projector, 9 mm., $24.00, hand driven; Memo 35 mm. still camera *f*-6.3, $12.50; 1 Cine-Kodak Model B, *f*-6.5 lens, $40.00. Navilio Exchange, 1757 Broadway, Brooklyn, N. Y.

BASS offers unusual rebuilt good-as-new Filmos; Bell & Howell Filmo with Cooke 3.5 lens and case at $110.00. Bell & Howell Filmo with Cooke 1.8 lens at $122.50. Bell & Howell Filmo Projector, standard model, at $120.00. All guaranteed or your money back. Bass Camera Company, 179 West Madison Street, Chicago, Ill.

BARGAINS in used and demonstrating equipment—Model B Kodascope Projector with case, demonstrated only a few times, $200.00; several Model A Kodascope Projectors, 200 watt, perfect condition, $90.00 each; Model A Kodascope, small lamphouse, $75.00; several Model C Kodascope Projectors, $35.00 each; DeVry Continuous 16 mm. Projector, demonstrated few times, $135.00; Capitol Continuous 16 mm. Projector, demonstrator, $175.00; Model B Cine Kodaks, *f*-3.5 lens, $50.00 each; Model B Cine Kodaks, *f*-6.5 lens, $35.00 each; Model B Cine Kodak, *f*-1.9 lens, new condition, $100.00; few Filmo Projectors, 200 watt with cases, $75.00 each and up; Cooke *f*-1.8 lens for Filmo 70, old style, $30.00 each; Dallmeyer *f*-1.9 lens for Filmo 70, old style, $25.00. All of the above equipment guaranteed to be in excellent working condition. Williams, Brown & Earle, Inc., 918 Chestnut Street, Philadelphia, Pa.

SLIGHTLY USED 200 watt regular Filmo Projector, $110.00; used Victor Camera with *f*-1.5 Plasmat lens, good condition, $110.00; ¾ in. *f*-1.5 Plasmat lens for Filmo or Victor, $37.50; 1 in. *f*-1.5 Wollensak lens for Filmo or Victor, $27.50:; 72 mm. Gundlach soft focus diffusion lenses in barrels *f*-3, $5.00 each; used Dremophot and Cinophot exposure meters, in good condition, $5.00 each. Willoughbys, 110 W. 32nd St., New York.

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MOVIES made to order—Advertising, Industrial, Educational. Developing, printing, titles, 16 mm.-35 mm. Negative raw stock. Lorenz Motion Pictures, Madison, Indiana.

PERSONAL OPPORTUNITIES

HELP WANTED—Private boys' camp has vacancy for counsellor with knowledge of amateur movie making—photography—direction scenario. Write, stating education, experience. H. Mason, 1 Madison Avenue, New York.

FILMS WANTED

WILL BUY for cash 16 mm. features, travel or educational pictures. What have you? Give title, number feet, condition and price. Visualizit, Inc., 21 Peachtree Arcade, Atlanta, Ga.

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Any Model $18.50

Interchangeable
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Humidor Attachable
To Stand $12.00

Humidor Springs 100
& 200 Ft. Film 10 in set 75c

Broken Film Connector
12 in Package 25c

Self Threading Reel
200 ft. 50c; 400 ft. 75c

Reel Holders for Filmo
Projector, Pair 15c

Threading Light
$1.50

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Manufactured under Hayden Patents and Patents Pending

HAYDEN AUDIBLE FOOTAGE METER

The Eye Follows the Picture—The Ear Tells the Footage

BETTER MOVIES—NO MORE GUESS WORK

They are now obtainable for
CINE-KODAK, VICTOR
FILMO 70 & EYEMO

PRICE $7.50

Remember no alteration to your Camera

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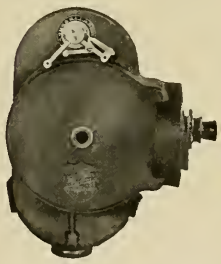
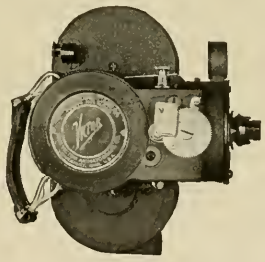
When you press the button on your Kodak you get the Picture. Not so with the Movie Camera, it is the footage of film that counts. One audible click of the Footage Meter tells you that one foot of film has passed through the camera, or two and one-half seconds for projection. A picture worth taking should have ten seconds of projection or four clicks or as many more as you desire. Saving film while avoiding disappointment will pay for the Hayden Audible Footage Meter in a short time.





NEW FILM

See Movie Makers

PAGE 352
JUNE 1929 ISSUE

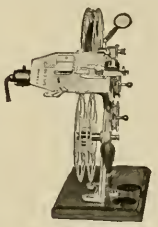
A. C. HAYDEN CO.,
Brockton, Mass., U.S.A.

Please send free your booklet with Film Log for my films.

Name.....

Address.....

Curtain 3x4 or 4x5 Ft.
and Stand $30.00



Viewer, Splicer &
Rewind $37.50

Editing Reels Set
of 12 and Base $5.00

Splicer
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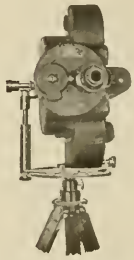
Table Tripod Fits
All Cameras $2.50

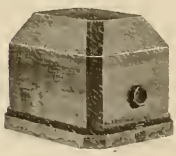


Automatic Panoram
Price with Case $35.00

The ARISTOCRAT of home movie projectors the LIBRARY KODASCOPE

IT is no longer necessary to get your projector from some out-of-sight place, clear a table for it, and put up a screen when you want to show movies. The Library Kodascope does away with all this.

In its attractive walnut case, the Library Kodascope is a striking piece of furniture, designed to repose permanently on the library or living room table. Its case bears no outward indication that it conceals Kodascope, Model B, "the projector that's almost human," always ready for instant use. Remove the cover, extend the metal arms attached to the base on which the Kodascope rests and which support a small translucent screen, insert the end of the film into the automatic threading device, turn the switch—and you have movies!



Attractive walnut case of Library Kodascope

The translucent screen is most convenient and shows a brilliant picture even in a lighted room. It is recommended for showing movies to a small group only. When a larger picture is desired, the translucent screen is simply swung to one side and the regular Kodascope or Kodacolor screen used. A one-inch and a two-inch lens are supplied as part of the equipment so that the projector may be used for either the short or long throw.

Beauty, convenience and practicability—these are the outstanding features of the new Library Kodascope. It introduces a new era of home movie projection.

Price complete—$300

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MOVIE MAKERS

Magazine of the Amateur Cinema League, Inc.

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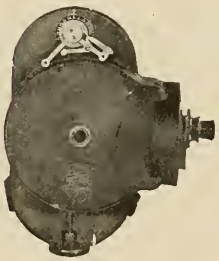

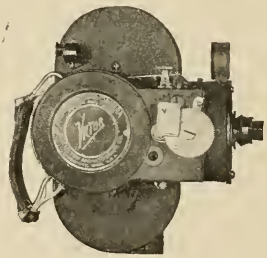

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A. C. HAYDEN CO.,

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and Stand $30.00

Viewer, Splicer &
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Editing Reels Set
of 12 and Base $5.00

Splicer
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Automatic Panoram
Price with Case $35.00

SYNCHRONIZED PERFECTLY ACTION MADE AUDIBLE!

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TALKIE AND SOUND REPRODUCER FOR *YOUR* HOME

TIRED from the day's grind, whether it be housecleaning or putting over that big deal, don't you wish then that you could call in a good orchestra or a pair of clever blackface dialogists to entertain you as you loll back in your comfortable easy chair? Just to hear them is not enough. You would like to see their actions and mannerisms. Impossible? Not at all when you own a RECORDION Talking Picture Reproducer. With RECORDION synchronized, non-breakable records and films you can have all the enjoyment of high-class vodvil with all the comforts of home.

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22x30″—$26.00 30x40″—$28.50
36x48″—$33.50

New Carrying Cases for Cine Kodak and Filmo

A new shipment of Alligator Mocatan finish carrying cases designed to carry the additional equipment to be used with motion picture cameras has just been received.

The carrying case for Cine Kodak, Model B F 1.9, holds a camera, telephoto lens, Kodacolor filter, ray filter and four rolls of films.

The case for the Filmo holds the camera, telephoto and fast lenses and two rolls of films.

These cases are plush lined with gold plated locks.

For Cine Kodak Model B $12.50
For Filmo Model 70... $15.00
For Filmo Model 75... $10.00

CINOPHOT

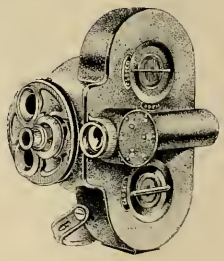
Guarantees Accurate Exposures

For all Cine Kodak and professional motion picture cameras, Cinophot gives the perfect accurate exposure. Dremophot is used for Bell & Howell Filmos.

The importance of correct exposure in making perfect motion pictures makes a Cinophot or Dremophot absolutely essential.

Exposure meters are excellent aids to correct exposure.

The Dremophot with case, $12.50
The Cinophot with case, $12.50



The New Filmo Model 70D

Is Available for Immediate Delivery

The wonderful new Filmo which takes every kind of motion picture that an amateur would require is here now. Turret front, seven speeds attached non-losable winding key, and adjustable view finder for six lenses are the outstanding new features. Send for detailed catalog and prices. We will make a liberal allowance on the trade-in of your present camera.

Send for Willoughbys' new library catalog for complete list of new films available for rental, containing some of the latest productions recently shown at large movie houses.

WILLOUGHBYS

MOVIE CAMERA HEADQUARTERS—110 WEST 32ND ST. N.Y.

MOVIE MAKERS

MAGAZINE OF THE AMATEUR CINEMA LEAGUE, INC.

VOLUME IV | AUGUST, 1929 | NUMBER 8

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News Of Amateur Achievement And Adventure

MOVIE MAKERS is published monthly in New York, N. Y., by the Amateur Cinema League, Inc.

Subscription Rate $3.00 a year, postpaid (Canada $3.25, Foreign $3.50); to members of the Amateur Cinema League, Inc. $2.00 a year, postpaid; single copies, 25c. On sale at photographic dealers everywhere.

Entered as second-class matter August 3, 1927, at the Post Office at New York, N. Y., under the Act of March 3, 1879.

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Editorial and Publication Office: 105 West 40th Street, New York, N. Y. Telephone, Pennsylvania 3715.

Advertising rates on application. Forms close on 5th of preceding month.

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Heyde's new model Distance Meter is a necessity for all cameras having adjustable focusing mounts. This pocket meter, the accuracy of which is guaranteed, is scaled from 4 feet to infinity.

Eliminates out-of-focus pictures, quickly pays for itself by saving film, and increases your photographic pleasures.

Price $7.50

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NEW YORK

FEATURED RELEASES
For Home Projectors

I. H. Andrews, Los Angeles, Calif. Both day and night parades of the *Mystic Shrine Convention*, Los Angeles, are included in this interesting 400 ft. film offering.

Bell & Howell Co., Chicago, Ill. This library's new additions for the month consist of travel films and cartoon and photoplay comedies, all 400 ft. reels of unusual interest, available for rental or outright sale. *Rare Bits*, one of the Curiosities Series, contains unique shots from widely diverse sources. Intriguing bits qualify this release as an ideal opener for the home movie program. The Lyman H. Howe Hodge Podge, *A Merry-Go-Round of Travel*, pictures American and European scenic backgrounds in cartoon technique, against which are shown typical natives and their modes of living. *North of Nowhere*, a cartoon comedy of the arctic antics of two amusing characters, should prove cooling on a summer program. A Cameo Comedy, *The Radio Bug*, in which a household is wrecked by the installation of a radio set that finally compensates for all the damage done when it is persuaded to work, completes this company's photoplayfare for August.

Browne Film Co., Fort Worth, Texas. Again emphasized this month are two colorful records, each 200 ft. in length, the *International Beauty Pageant* at Galveston and the *Endurance Flight*, in which Robbins and Kelley, the two cowboy fliers, are shown establishing a world's record for continuous flight.

Eastman Kodak Co., Rochester, N. Y. Cinegraphs for August provide a really fine picture of *Jerusalem*, 200 ft., long awaited by churches and pilgrims to this Holy Land shrine. *Around Old Heildelberg*, 100 ft., takes one to this quaint city of school-day romance. Snap the Gingerbread Man in *The Cannibal Isle*, 100 ft., goes for an airplane ride and falls from the ship into a pot in which a cannibal is preparing his dinner. What happens thereafter is much more interesting to see than to talk about.

Burton Holmes Lectures, Chicago, Ill. Almost as good as globe trotting itself are the Burton Holmes travel films. Three reels, each 100 ft., comprise the wanderlust offerings for this month. *Seville in Fair Time* projects one into the Spain of bull fights, street dancing, mantillas and beautiful senoritas. *How Batik Is Made in Java* is descriptive of an interesting textile process and *Street Life in Java* has caught the fascination of an Eastern market place for occidental entertainment.

Home-Talkie Machine Corporation, New York, N. Y. The list of stars of this company's synchronized recordings offered the home movie fan reads like the best features of all the Broadway theatres combined. Eddie Dowling, Phil Baker, Miss Patricola, Peggy Hanlon, Evangeline Murray and Lois Bennett, not to mention the conductor of the Roxy Symphony Orchestra, Erno Rapee, offer synchronized acts and popular hits designed to rival the Rialto's best. Why not write for a detailed list?

Kodascope Libraries, New York, N. Y. In a full length drama the genius of Emil Jannings creates for Shakespeare lovers the tragedy of Othello. It would seem this happy combination, the actor, the dramatist and the play, should result in something entirely worth while. Lavish in production, beautiful in conception and imbued with a wealth of imagery, this film is described as a real contribution to cinematic art.

Ernest M. Reynolds, Cleveland, Ohio. No special releases are featured this month, but a catalogue, *Gold Seal Pictures*, is offered, listing the Reynolds subjects now available and prospective additions.

Veritas Films, Oakland, Calif. A picture which will delight all lovers of nature and the outdoors is the Veritas release for August. *Alaskan Wild Game*, 200 ft., including scenes of sea lions, Rocky Mountain goats, caribou, bears, white sheep and moose.

The TALK of the Nation

THE
HOME-TALKIE
UNIT

WITH

MISS PATRICOLA

HANLON & MURRAY

EDDIE DOWLING

GUIGNOL MARIONETTES

PHIL BAKER

HOME-TALKIE SYNCOPATORS

FRED KETCH

ERNO RAPEE

The Home-Talkie Unit attaches to any 16 mm. projector and plays through any radio set.

Order from these now:

100 ft.—$9

A-1001—*Miss Patricola,* "My Blackbirds Are Bluebirds Now."
A-1002—*Peggy Hanlon* and *Evangeline Murray,* "What Didja Wanta Make Me Love You For?"
A-1003—*Guignol Studio Marionettes,* "Darktown Dancers."
A-1004—*Guignol Studio Marionettes,* "A Jungle Romance."
A-1005—*Fred Ketch,* Ventriloquist, and *Jerry,* "The Yodel Song."
A-1006 — *Home-Talkie Syncopators.* 8-piece orchestra, "She's Funny That Way."
A-1007—*Erno Rapee,* playing "Recollections," sung by Lois Bennett.
A-1008 — *Eddie Dowling,* Parody Song. James Hanley at piano.
A-1009—*Phil Baker,* Comic Song and Accordion Novelty.
A-1010—*Eddie Dowling,* "The Rainbow Man." James Hanley at piano.

200 ft.—$15

A-2001—*Miss Patricola,* "That's How I Feel About You" and "I'd Rather Be Blue Over You."
A-2002—*Hanlon* and *Murray,* "Roses of Yesterday" and "Give Your Baby Lots of Loving."
A-2003 — *Home-Talkie Syncopators.* "A Tale of Alsace Lorraine" and "A Precious Little Thing Called Love."
A-2004—*Fred Ketch,* Ventriloquist, and *Jerry,* "Doggone Ya."
A-2005—*Erno Rapee,* playing "Charmaine," "Angela Mia," "Kewpie Doll," "Recollections." Sung by Harold Van Duzee and Lois Bennett.
A-2007—*Phil Baker,* Medley of song, accordion and comedy talk.

ONLY $49

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220 WEST 42ND ST., N.Y.C.

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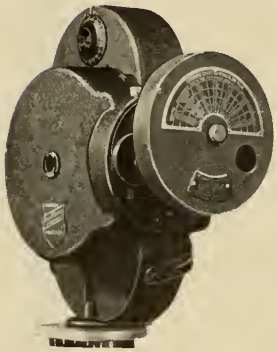

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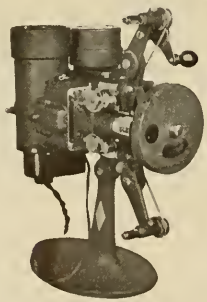

A Filmo projector equipped for VITACOLOR.

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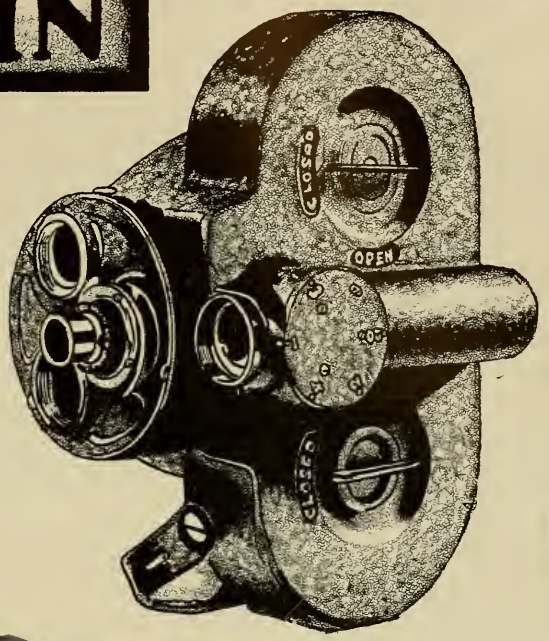
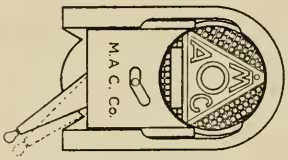
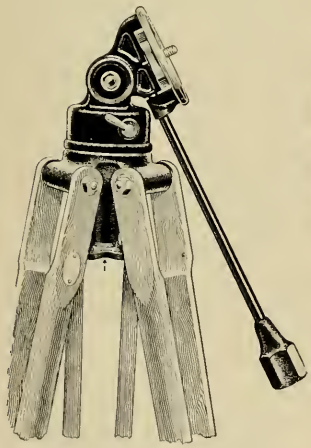


Some of the new features of this new camera are: seven speeds—8, 12, 16, 24, 32, 48, 64 frames a second—an integral three lens turret —variable spyglass view finder, switching field areas of six different lenses into view and various other improvements that place it in the commanding position of the amateur field.
Filmo 70D complete with Mayfair carrying case $245.00. Prices, equipped, range upward depending upon lenses selected. We carry every line of better lenses for your selection.



The MAC Camera Tripod Lock and Panoram is a small device that simplifies the use of a tripod. Place camera in position, push a lever and it locks firmly in position, without screws or further adjustments. Locking lever also releases for panoram



The Schneider Matched Lens Set consists of three individual Schneider lenses in focal lengths of 1 inch, 2 inch and 4 inch; a Ramstein optochrome filter set of four densities and graduated sky filter, in packet with holder for lenses. This complete set when purchased in separate units costs almost 10% additional.

From tip to toe the Thalhammer Kino Pano Tilt and Tripod is one of the finest and most efficient ever made for amateur use. Simplicity of operation, precise operation, sturdy construction, attractive finish of polished hardwood, chromium plated smooth metal parts, lacquered cast metal parts.

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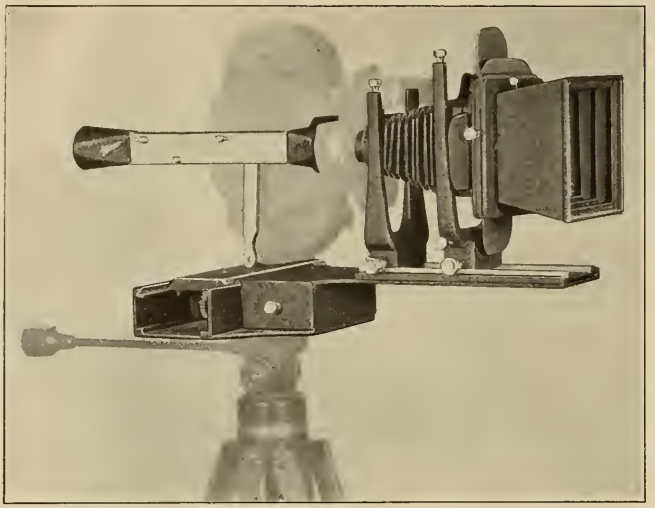
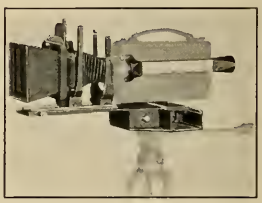
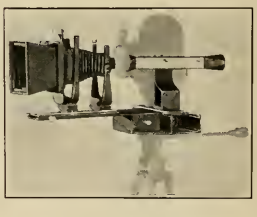


Heinz Micro-Focus-Meter and Matte Box attached to Bell & Howell Filmo 70 with triple lens turret

Focus and exposure instantly indicated with the Micro-Focus-Meter



Eastman Cine Kodak equipped with Micro-Focus-Meter and Heinz Matte Box



These devices are all equally adaptable to a Victor or any other camera

Heinz Title Hood in place with Bell & Howell on tripod

The operator above is shooting a title with the Heinz Title Hood

Always . . .

The Professional Touch in EVERY PICTURE with these three new Heinz devices

FOR THE FIRST TIME every trick of the professional camera man is placed in the hands of the amateur—PLUS assurance of absolutely accurate focus and exposure for every shot—PLUS all varieties of titles shot AS YOU TAKE YOUR PICTURE. These three devices place you on a par with the best equipped camera men in the business.

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Ask for a demonstration of these new devices from your nearest dealer. If he does not have them yet, send us his name and we will mail you a complete description of each article with detailed directions for use Substitute the *"Professional Touch"* for *"Amateur Fuzz"* with these 3 new Heinz devices.

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MOVIE SPECIALTY MANUFACTURING CO.

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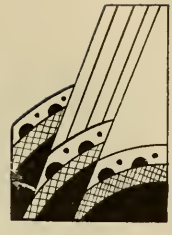
EDITORIAL



IF movie amateurs have taken for granted the industry behind our activity they may well be pardoned because that industry has done its vital work without friction, self-glorification or insistence. The Amateur Cinema League has, fortunately, been given a more intimate opportunity to estimate the amateur movie industry at its real value.

¶ League founders faced the basic problem of expense common to all new enterprises. The amateur movie industry of 1926—vastly smaller than now—provided our founders with two great necessities, a method of telling amateur movie makers of the League and advertising contracts for MOVIE MAKERS which insured its safe launching. Otherwise the League would have found hard going, indeed.

¶ A proper expression of gratitude to the industry for its support both early and late is, with real pleasure, attempted here. The amateur movie industry has the full confidence of the Amateur Cinema League and we believe that confidence is reciprocal.

¶ An analysis of all the factors which go to make the amateur movie industry an exceptional thing is not possible here. Some of them may be listed with a brief comment. The Eastman Kodak Company, with its fine reputation not alone as a great industrial concern but as a significant service body to science, brought into the new amateur movie field an unexcelled dependability and probity. Its service to amateurs in this new field has continued on the same high plane. The Bell and Howell Company turned its fine mechanical capacity, established through many years of service in the professional field, to the new task of supplying amateur cinematographers with high-grade equipment. The DeVry Corporation brought its excellent products to the amateur and Alexander Victor made his valuable contribution to our equipment. The QRS Company initiated the low-priced offering and later broadened its field by combination with DeVry. Companies that had long been serving professionals came into our field and new companies of all kinds were organized.

¶ Their products have been marketed by the manufacturer-to-dealer method, eliminating the unhappiness that is too often found in the jobbing fields of other industries. Dealers have long been trained in selling high-class products and are skilled in servicing. Price competitions of the virulent sort that sometimes disrupt an entire industry have been found unwelcome to the consumer who prefers quality of product and service to price reductions. Film development has been adequately safeguarded by Eastman, Agfa-Ansco and Dupont-Pathe. The film-prints and the accessories offered by many old and new companies have been found acceptable and pleasing by amateur buyers.

¶ Industrial inventiveness has kept pace easily with consumer demand and the leaders of the amateur movie industry continue their scientific research in the amateur's behalf as a part of their self-assumed obligation. We may be assured of more and better products as time goes on if invention and research can supply them. From raw product to dealer distribution the amateur movie industry is clean and responsible. It has not pushed this wonderful human activity and recreation beyond the natural limits of normal public demand. The remarkable growth has been healthy and automatic. For this dignified and highly satisfying performance the Amateur Cinema League extends to our industry the thanks of all movie amateurs.

A Word About the Amateur Cinema League

THE Amateur Cinema League is the international organization of movie amateurs founded, in 1926, to serve the amateurs of the world and to render effective the amateurs' contribution to cinematography as an art and as a human recreation. The League spreads over fifty countries of the world. It offers a technical consulting service; it offers a photoplay consulting service; it offers a club consulting and organizing service; it conducts a film exchange for amateur clubs. MOVIE MAKERS is its official publication and is owned by the League. The directors listed below are a sufficient warrant of the high type of our association. Your membership is invited.

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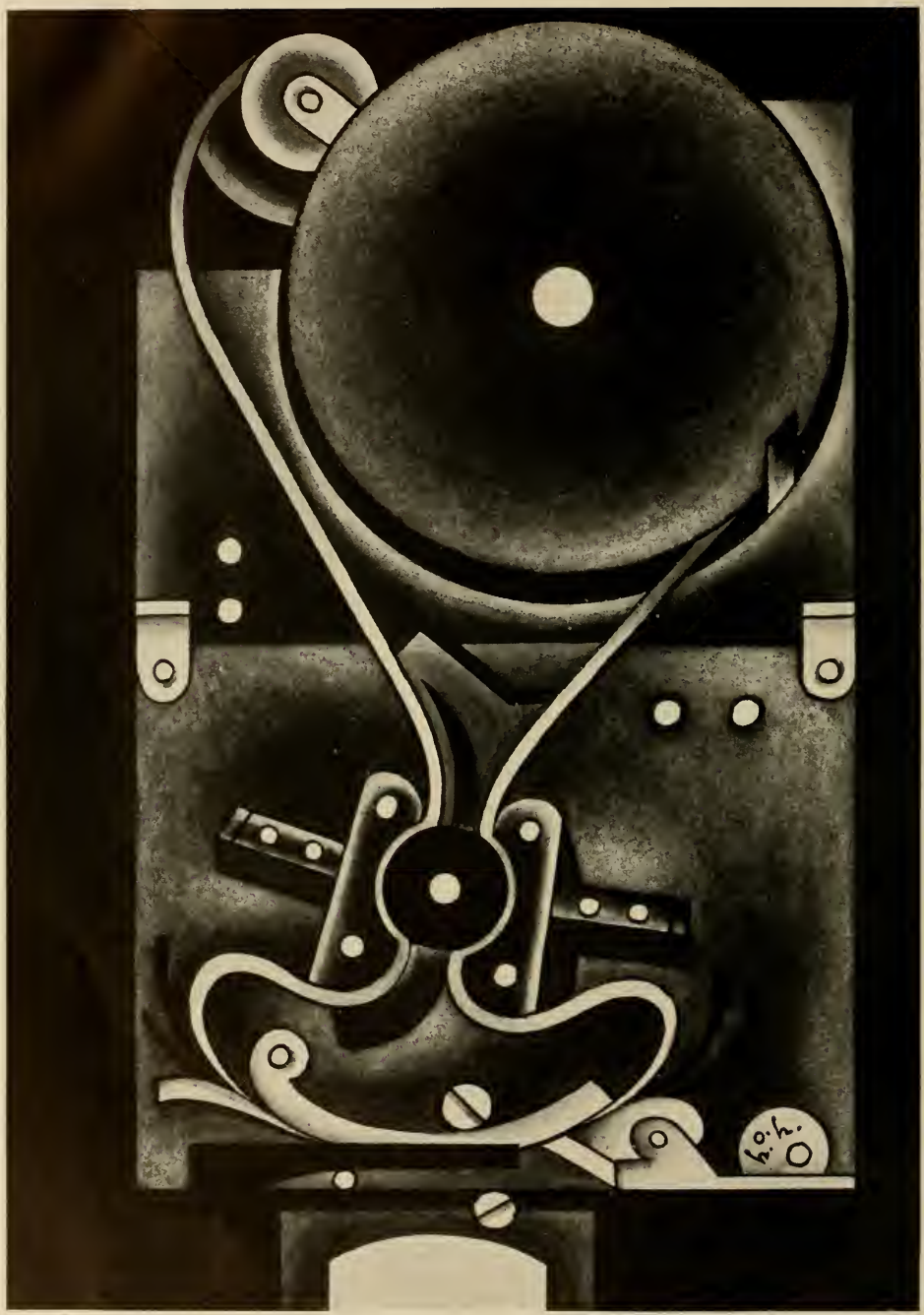


PORTRAIT OF A CINE CAMERA

A Mechanistic Interpretation by a Modernist

MOVIE MAKERS

AUGUST, 1929

MODERNISTIC MOVIE MAKING

New Trails That Beckon The Amateur Experimenter

By C. W. Gibbs

THE interests of photographers are varied. To some the highest form of expression is the rendition of little Willie standing in front of a clapboard house or sitting on the front steps idly gazing at the camera. This hasn't very much of interest about it but that is taken care of by the remarks of the fond parent when the picture is projected. The pictorial photographer will often stand enraptured at a scene with his finger pressed on the button until he wakes up to the realization that fifty feet of film are used up. The experienced cine photographers will show a few snappy scenes, enlivened with clever titles, which anyone would enjoy looking at. But there are a few restive souls who like to be different, who like to show weird or modernistic effects to startle their audiences. Some like to do this for the fun of it while others do it seriously. Which-ever motive is responsible, a great deal of thought and originality must go into the making of such films. Modernistic films are quite the rage in certain quarters since the importation of foreign films which do not follow the accepted standards of motion picture production in this country. A short modernistic reel introduced into the program will, therefore, give a great amount of pleasure to those whose minds run in that channel.

Candidly, I like the modernistic pictures very much. To my mind the finest thing I have seen in motion pictures was the machinery in the German production, *Metropolis*. That was the first scene I ever saw that made me forget I was looking at a motion picture. The modernistic films that were imported from France, *Ballet Mechanique* and *Of What Are the Young Films Dreaming*, were to me, laughable. Their crudeness and lack of imagination in treatment of subject matter became very tiresome. I feel that the American amateur with the means which are at his disposal will surpass all of these foreign films and, by working out new methods of procedure, will have a great influence on the future of professional films.

There have not been very many modernistic photographers in still photography and there probably won't be many in cinematography, but, when appropriately used, a slight modernistic touch will give an added kick to amateur pictures.

The most common modernistic effect is obtained by finding an unusual viewpoint for the camera. This idea was borrowed by the Germans from the American pictorialists and the American cameramen borrowed it back from the Germans. It is a good thing to shoot from odd angles at times. One has limited control of the subject matter in motion picture work and therefore everything that can help accentuate certain factors, as the camera angle can, should be used. Certain accentuations are possible with odd camera angles that are not possible by any other means.

Another simple method, seldom used, however, is that of moving lights. By having a light directly above the subject and gradually moving it in a semi-circle to one side, in back or in front of the subject, the whole effect will be changed. A variation of this is to have the light some distance away from the subject and then gradually bring it close.

The ultra closeup is used quite often. It is startling to see a small thing like an eye fill the entire screen. This trick can be used on a variety of subjects. A carpet tack, for example, photographed in this manner takes on the importance which it may appropriately demand in the telling of the story.

The production of multiple images is also extensively used in modern photography. The scene may depict a stenographer fainting as a result of too great concentration on her machine. Her condition is first indicated by multiple images moving in circles about one another. The effect is obtained by placing a piece of glass with a number of facets in front of the lens. This is one of the cheapest attachments that may be purchased for the cine camera. The glass I use was obtained at the jewelry counter in the ten cent store. This glass was about an inch square with sixteen facets. Mounted in a cardboard tube that fits loosely over the lens I use it often and have obtained very telling effects.

Prisms may also be used for producing multiple images. They are obtainable in a number of different forms for producing all types of images.

A distorting lens may also be employed or the photographer may substitute a piece of wavy glass. The picture may be photographed by reflection from a concave or convex mirror, or another trick is to photograph the reflection in a piece of tin that is bent as the picture is taken. These things will give distortions of the image but will be more amusing than generally useful.

Trick fades and dissolves require very careful work and probably only advanced amateurs will care to attempt them.

The moving viewpoint is very good to

(Continued on page 533)

Photograph by Metro

THE PROFESSIONAL DIRECTOR AT WORK
At His Side Is the Assistant Director and in the Foreground Is the Script Clerk

HELPING HANDS

Two Aides Essential To Good Photoplay Direction

By Epes W. Sargent

PROFESSIONAL directors rarely sign "solo contracts." The director wants his "crew" and most studios realize the importance of providing him with his own specially trained assistants. The size of the crew is generally determined by the importance of the director. A good one may have a dozen or more men and women on his personal staff. The number may dwindle until there are only the assistant director and the script clerk. These two are regarded as essential to results.

Amateur clubs and groups are not able to provide all the highly specialized staff workers but the wise amateur director will try to get these two almost indispensable aides, even if it is at the cost of the acting staff. If only one helper is available, he will be wise who picks the script clerk in preference to the assistant director, dividing the latter's duties between himself and the property man. In the amateur production the scenario or working script is one of the most important factors in determining the quality of the finished film. Hence, a script clerk who sees with minute care that the predetermined script is closely followed is the director's most important helper. In many amateur productions, costumes, properties and settings are the simplest possible and the property man and assistant director may be easily combined in one. Routine and detail work is all important in production and both helpers, the script clerk and the assistant director, can be assigned definite responsibilities and will prove invaluable to the busy director. The wise director, however, will carefully supervise the work of his helpers until he is absolutely sure they can be trusted to function without direct overseeing. Green hands are often more hindrance than help, but, after training, yield a handsome profit on the time spent in their education.

Photograph by Metro

WHAT THE ACTOR SEES
The Director May Hold the Center of the Picture, But His Assistants Are Always at His Side

The assistant director is the director's leg man. He can serve as location finder. He helps the property man rustle the props and sees to it that all essential articles have been secured. He can rough-dress the sets, make contact with the players, issue the plots and calls and checks up on all details. He works with the script clerk on the first assembly of the print and with her helps the director in the final cutting.

There is comparatively little glory in the job of assistant. There is a lot of work. But he has the chance of some day becoming a director in his own right and that is the bait the professional director uses to hook a really competent man. Some amateur units hand the job to one who is too stupid to play parts and yet must be taken care of somehow. That is poor policy. The best man available is none too good.

A good assistant can help the director make out the various plots and after a little practice he can do them himself, merely submitting them to his chief for final approval. Here "plot" has no relation to the plot of the story but to the various lists issued to the property man, the costumer, production people, casts and the stage carpenter, if there is one. All such lists are known in the theatre as plots and the term has been taken over by the pictures.

After the script of the planned production has been finally passed, it should be copied in triplicate. The first copy should go to the director, the second to the script clerk and the third should go to the assistant. It

is almost essential to use loose leaf sheets and binders but it is not necessary to use the expensive special sheets prepared by the makers of the binders. Get binders that will take the regulation letter size sheet, which is eight and one-half by eleven inches. Get fairly stout paper, preferably in three colors, and get the local printer or stationer to punch these for the rings of the binders used. The idea of using sheets of three colors, or two colors and white, is to distinguish the three copies. Good colors are primrose, light blue and light pink. Heavy colors like goldenrod, cherry and deep tan should be avoided. In typing the script the sheets should always be used in their regular order. Do not have blue on top one time and pink the next. The best idea is to give the director white, the script clerk blue and the assistant pink.

The first step is to make out the property plot, for "Props" is the first man to go into action. The script should be read and re-read until all of the essential props are noted, whether they are directly mentioned or merely suggested. An "essential prop" is one which cannot be dispensed with.

It stands to reason that all interior settings, whether built-up scenes or borrowed homes, must be properly dressed. Everything within the range of the lens is a prop but for amateur productions it is not necessary to indicate the furniture unless it is essential. A dining room set, for example, will probably include a table and chairs and a sideboard or buffet. You do not indicate what is on the sideboard unless it is essential. If you need a decanter and glasses, with something in the decanter, then this is an essential prop, and should be written in. You use chairs and things in a drawing room, but unless you need a particular type of chair, you let Props get what he can or use what he finds.

If a boudoir set requires a jewel casket, which is to be rifled, the casket is written in and the contents listed. If the casket is taken bodily from the

AN AMATEUR STAFF
Director, Cameraman and Script Clerk of the La Jolla (California) Movie Club

room, to appear in other sets or locations, it must be listed in the boudoir and again in every set or location in which it is to appear. Follow the casket, scene by scene, until it finally is dispensed with. It may appear in the script only in two scenes or it may be needed in others, as in a long chase in each scene of which the casket must be carried, so it is listed for each of those scenes as an essential.

The script should be gone over a dozen times until it is very evident that every necessary item has been listed. Then the list is passed to the director for his approval and on to the property man, who will start to acquire or arrange for these items.

The next thing is to lay out the costume plots, one for each character. It is best to be specific, but not too specific. "Afternoon dress," for instance, connotes a cutaway coat and striped trousers, but it is not necessary to specify that the colors shall be black and white stripes when brown and black will do as well. Just write "Afternoon dress for scenes ———" and fill in the numbers of these scenes.

It may be necessary to be more specific in listing the costumes for the women but the chief point here is to be certain that the colors will take well and that the pattern worn by some minor character shall not be so pronounced as to detract from the star. An extra in a flashy black and white dress with large checks can throw the star into the background. It is part of the assistant's job to ward off these costume clashes, though these basic principles should be explained to the company verbally rather than carried on each costume sheet.

A separate plot should be made out for each character and given the person who is to assume that role. A duplicate should be held and from this

(Continued on page 534)

"INDISPENSABLE AIDES"
A Complicated Photoplay Would Be Impossible Without the Constant Help of the Script Clerk and Director's Aides

Photograph by Paramount

FILM FLAM

By Louis M. Bailey

Post Mortem

PLAYING dead is one of the most exacting tasks that can be assigned to an actor, we have been advised by a Pathe thespian.

If he had but said "dead above the neck," we can't imagine any amateur director agreeing with him.

Resuscitation

THE immortality of films, which has often been referred to with admiring awe, seems to have its drawbacks. Amateurs need not have keen memories to recall how long-shelved comedies sprang phoenix-like from the ash-cans at the first intimation of the new 16 mm. market. But, now that the delusion seems to have finally been definitely dispelled that ladies in bustles and tippets make more welcome film fare at home than in the theatre, the home film library may soon be threatened by another attack of these "old soldiers" in new disguise. Already the theatres are being besieged in this new attempt to revive antiquated films and wring one more dollar from mildewed celluloid. Some one has had the brilliant inspiration to synchronize these veterans with sound effects and reissue them, relying on the present popularity of noise to get away with it. We hereby record our earnest prayer that the companies in the home-talkie field will never follow suit. For example, another revival of *Tillie's Punctured Romance* would not intrigue us any the more because we might hear the blow-out.

Were the idea a good one it could be applied to home films. Personally, we can't imagine the film of the Elks' Drill Team, made in Pewter Park in November, 1925, being the more absorbing because of the addition of the still tinney music of Grubb's Golden Band. Nor would that early film of Cousin Effie's darling little Marigold be any more palatable because the audience could hear as well as see her shrieks of anguish at being photographed by "that nassy man," which would mean me.

"IT'S TOO DARNED HOT TO CARRY SO MUCH—HOW ABOUT LEAVING THE LUNCH BEHIND—?"

No! If we must have antiques, let them be seen—as infrequently as possible—but heard, never!

Blindfold Test

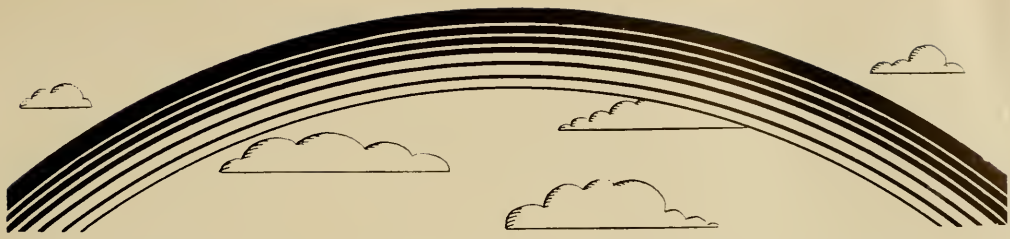
WE have been told "to reach for a Lucky instead of a sweet" but never did we imagine that even the sprightliest of the spry young men who write movie advertising would advise us "to reach for a talkie instead of a squeak." But this same unique ad, recently clipped, goes on, "They Pick Out —'s New Era Talkies Blindfolded!" and shows a movie audience with eyes swathed in towels.

Well, now that we come to think of it, that may not be such a bad idea. Since the advent of the talkies, the pictures themselves have been almost as bad as the sound. For complete enjoyment at a modern movie theatre, therefore, we would suggest earmuffs as well as blindfolds.

In Statistic Vein

AN eminent psychologist, after two years' research into the effect of the movies on crime among children, has recently declared that there is no connection between the two, first, because all underworld motion pictures have a moral ending, and, second, because children constitute such a very small percentage of movie audiences, 5.2% to be exact. Well, other scientists have demonstrated that most of our crime is committed by juveniles, so the offenders must be found among the 94.8% who are not in safe and comfortable movie theatres. One answer, then, to this crime problem would be to send all adolescents to the movie theatres as much as possiblle — or, of course, to keep the home projector on a twenty-four hour shift.

But to return to the inevitable moral endings, just possibly there is some connection between this fact and the small child-attendance figure. Our sophisticated children, or 94.8% of them, may have revolted, not unreasonably, from what may seem to them to be untrue representations of the realities of life and in seeking the truth outside of the movie theatres may have run amuck. If there be truth in this, what an awkward situation it presents for the motion picture censors!



REELING *the* RAINBOW

A Discussion Of Motion Pictures In Natural Color

By Herbert C. McKay, F. R. P. S.

AN exquisite study in monochrome has the power to give a feeling of aesthetic satisfaction which nothing else can, but unless the tonal value is perfect this satisfaction is lacking. On the contrary, we have such a deep seated sense of color that even mediocre color effects have the power to create within us a response which will not be denied. It is true that perfection in color is even more difficult to attain than perfection in monochrome, but for ages man has been pleased with color effects which have been far from perfect. This very crudity in color has been the basis for many arguments against photographs and motion pictures in natural color. Certainly such arguments were well founded and few of us indeed would care to take up cudgels in defense of the markedly inferior attempts at color which have been, in the past, heralded as miraculous.

Ceaseless experiment has brought its reward and at this time there are two methods for making amateur motion pictures in color which have been so highly developed that only professional colorists can analyze their color variations. It may be added that these individuals, who fully appreciate the difficulties to be encountered in color work, are among the first to acclaim the results of these two methods of natural color motion picture photography.

As we amateurs have before us the possibility of making our films in color which is actually natural, in color which preserves the most delicate of tints and which does not interfere with any of the established phases of amateur film production, we should certainly be glad to take advantage of the opportunity offered. As is the case with all new developments, we have a deeper sense of satisfaction and produce better results when we understand just what is taking place when we make an exposure. For this reason we shall try in this limited space to explain the basis of color reproduction as well as give a detailed explanation of the Kodacolor and Vitacolor systems.

We must start with that statement which technicians recognize as the basis of all photography and which the layman seems to find so difficult to comprehend. There is no light except in the brain! Light is vibration, a full octave of vibration, the longest visible waves being approximately twice the length of the shortest visible waves. Between the long (red) waves and the short (violet) waves we have every conceivable gradation of color. Popularly this gradation of color forms the "rainbow colors" and scientifically it forms the spectrum. The rainbow is commonly credited with seven colors, in fact it is composed of seven thousand, of seven million different colors if you care to consider it that way. At any rate the spectrum is composed of an infinite number of wave lengths. When all of these waves strike the eye in a predetermined arrangement we perceive the effect which we call "daylight." If any of the waves are removed from the heterogeneous beam which strikes the eye, we perceive an entirely different sensation of color. If all of the waves except a very narrow band are excluded from the eye, we perceive what we are pleased to term a "pure" color.

It is significant that daylight contains every visible color!

We see, then, that if we divide the spectrum we can, by recombining it, produce daylight or white light. Also by taking certain proportions of each of the spectral divisions we can reproduce any desired color! We are taught that there are three primary colors which can be combined to produce any desired color. This statement, however, is considered by most of us as dealing with pigment. Note that a combination of the three primary pigmentary colors gives us a deep brown or black, whereas the combination of the three primary colors of light gives us white! Do not confuse pigment with color. Unfortunately the use of color in any graphic reproduction necessitates the use of pigment in some form.

Practically, it was found that the use of the three primary pigments in the form of printers' ink could be used to reproduce pictures in color. Later the three-color records necessary were produced by the use of the camera, one picture being taken through an orange-red filter, another through a blue-green one and the third through a blue-violet filter. In printing, the record from the orange-red filter is printed in blue, that from the blue-green in red and that from the blue-violet in yellow. Note that in each case the printing color is the color *absent* from the filter used.

Our printers found that two colors could be used to reproduce a remarkable range of color, but in this case many of the more delicate shades were lost, due to the imperfection of the pigments used in the inks. The two-color process was later applied to photography, especially motion picture photography. This was the basis of the old Kinemacolor which, while faulty, was possibly the most successful of color processes. Later the two-color method was used in Prizma, Technicolor and other processes. Failures with certain colors have always marked two-color processes, due to the fact that we cannot produce filter dyes of the exact spectroscopic requirements.

The two-color process divides the spectrum into two parts, the greens and blues at one end, the reds and oranges at the other. The combination of these two colors, or rather spectral divisions which are too complex to be called "colors," produces white, and theoretically the combination of definite portions of each division should reproduce any desired color.

The three-color system is just the same, except that by using three divisions a closer approximation of true color is possible without the exercise

of such infinite delicacy in filter manufacture.

Brought to the highest conceivable stage of perfection there would be no very appreciable screen difference between pictures produced by the two-color and by the three-color processes! In fact, ultimate perfection will be a "one-color" process where we make direct use of the entire spectrum, analyzed and synthesized by prisms, diffraction gratings or similar means. In such a case the last trace of pigment as now used in filters will be eliminated.

For years experiments have been conducted with the hope of perfecting a three-color, natural color process, adaptable for use with motion pictures. The invention now incorporated in Kodacolor is the first fully successful system. (The Gaumont system is recognized but it was not practical). This system is very simple and it is quite unique in the annals of photography in that two optical systems, and two sets of lenses are used, one to form the image of the subject and the other to form the color record! In short, the image is formed by the camera lens in the usual manner over the entire frame, while secondary, cylindrical lenses, embossed upon the film base, form upon the emulsion a series of images of the three-color filter used with the camera. In some cases the image and color records will neutralize each other, in a manner of speaking, and only when both color and image-record coincide is the emulsion affected. This gives us a precise color and image-record coincident upon the film. It is evident that as the color lens and color image are in fixed relationship, projection will duplicate the original color. Due to this fact, reversal is essential. Such films can hardly be produced by the printing method as it is now used.

Figure One shows in a very simple manner the way in which a lens bends rays of light to produce an image. Each point in any object is represented by a point in the image. Three points in the arrow are indicated and the corresponding points in the image B' A' are also shown. Note that point A is reproduced at A' and B at B'.

Now in Figure Two we have the image series formed in making a Kodacolor film. We have the object, AC, which contains three colors, red (R), green (G) and Blue (B). At DE we have the camera filter with its three segments of the same colors, at LL the camera lens, at SS the series of cylindrical lenses embossed upon the celluloid and at EE we have the emulsion upon the BACK of the film.

As each point in the surface of the

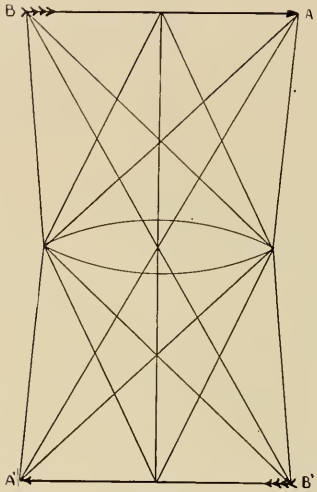
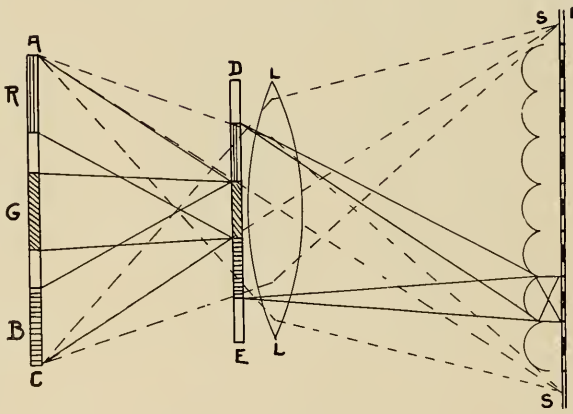


FIGURE ONE

FIGURE TWO



object. AC, is reflecting light to every point in the surface of the filter, DE, we have the filter receiving light of all three colors, or white light.

For the sake of simplicity let us confine ourselves to the blue portion of the object. Inasmuch as the other colors will behave in a similar manner, analogous results will be obtained. Light from the object is reflected to the blue portion of the filter but as this filter will pass only the blue rays, the red and green are blocked at this place and go no further. The blue rays pass through the filter freely and enter the camera lens.

As the other colors act in a similar manner, the red rays will pass through the red filter and the green rays will pass through the green filter. In this case we have the image of the OBJECT formed upon the emulsion of EE as shown by the broken lines which indicate the *image forming* light rays.

The cylindrical lenses embossed upon the film form cylindrical images of the filter, which means that each one of these tiny lenses, which is only about 1/600 of one inch wide, forms upon the emulsion three stripes of color. The portion of the emulsion directly behind the center of the lens is formed by the central stripe of the camera filter and is projected through the central stripe of the projection filter, and likewise with the side bands.

As the central filter is green, which allows the rays from the green object to pass, the central portion of the emulsion behind each cylindrical lens is affected *throughout that portion of the emulsion upon which the image of the green original falls!* This portion is rendered opaque at the first development. At this stage the image of the green object would show a central dark stripe, the images of the red and blue objects would show as parallel transparent stripes. The film is now reversed and we have the green object represented by a central transparent band with both sides black. This is projected. The black side-bands prevent light from passing and only light can pass through the central portion of the color stripe. This portion, by optical law, is projected through the central green stripe of the projection filter and, as the only light which can pass through the image of the green object is forced to pass through the green filter, we quite naturally have a green image upon the screen!

The same explanation holds true for the red and blue. However, what about the delicate shades and tints? We have already seen that any color can be produced by the proper admixture of the separated portions of the spectrum and, as photography is noted for its great range of silver deposit opacities, we find that the compound colors, instead of being represented by solid black bands, are represented by shaded bands, which allow a certain

amount of each light to pass, the proportions of each determining the color of the image upon the screen.

The result is Kodacolor.

Vitacolor, the second invention now available to amateurs, is a natural color process for motion pictures which makes use of a negative film. From this film any desired number of positive prints may be made, each of which may be projected in full color. With this method it is only required that the film be completely sensitized panchromatic, or as near that as may be secured. Naturally, as in all color processes, the exposure should be as nearly correct as possible, for as correct exposure gives delicate gradation in monochromatic photography, so it gives truthful color reproduction and brilliancy in polychromatic work.

Vitacolor is basically a two-color process, but in effect a multicolor process. The film is exposed in alternate frames, one green-series and the other red-series. One frame is exposed while a multicolor filter passes before the lens. This filter, while composed of many colors, is essentially red, the exact colors being red, orange, brown and so forth, with necessary narrow sectors of balancing color, such as blue. The other half of the filter is essentially green, but is also composed of various sectors of green-related color. The second frame is exposed behind this green-series, then the red, then green and so forth. The result is an alternate series of correctly filtered red records and correctly filtered green records. The one strange fact is that these are not simple color records, but very complex multicolor records superimposed!

It has been stated that the Vitacolor results could be duplicated by two solid-color filters, such as the old Kinemacolor used, provided that the absorption of such a solid filter equaled the mean absorption of the series-filters. This is not true. While the various colors certainly give more perfect spectral separation than we can secure by any known filter dyes, there is another point involved which makes it possible to overcome certain color deficiencies inherent in any filtered two-color process. However, before going into the more elaborate explanation of this process, let us first understand the basic principle. In Figure Three we have two lanterns. R and G. R casts a red light upon the screen, AB, and G casts a green light upon the same screen. The result is a pure white light. The only evidence of the origin of this white light is the shadows of objects such as the one at X. This object will cast two shadows, a red shadow at the point R upon the screen and a green shadow adjacent, at the point marked G.

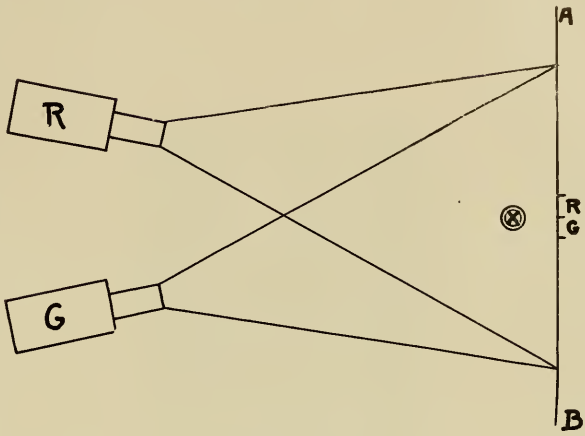
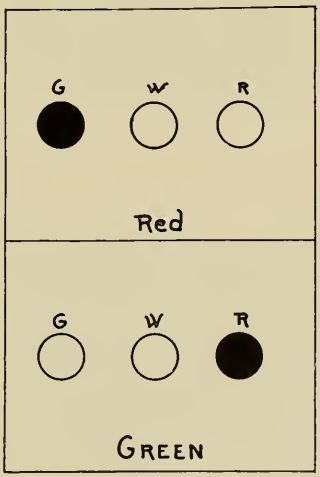


FIGURE THREE

FIGURE FOUR



Now, if instead of two lanterns we have a motion picture projector with alternate frames of red and green, the rapid succession will, due to the persistence of vision which makes possible motion pictures, give us the same sensation of white. It also follows that if certain proportions are blocked from either color we will have color variations. As we have seen, it is in this manner possible to secure the reproduction of any desired color. This is exactly what occurs in Vitacolor.

We know from past experiences that the ideally perfect two-color system cannot be attained as long as we have to resort to color filters. Yet Vitacolor has largely overcome these color deficiencies and in it we find a most ingenious application of chromatics. It appears that each color has individually selected its reproduction density and chosen its own reproduction color. Let us take a spot of deep, rich red. One thing which is usually overlooked in studying the spectrum is the fact that both ends of our spectrum have traces of blue and red. Evidently if our range of vision could be extended we should find the various color octaves repeating themselves over and over again.

In existing two-color systems, we find that a deep red appears dull, brownish and muddy, due to a lack of the yellow which gives the filter red its brilliance and to the blue content which is blocked. If, from filter red you take away yellow (absent) and add a touch of black (blocked blue) you will have the same rusty shade that is given by the two-color process for deep red.

In Vitacolor, an object of this particular color is built up in this manner: the object is clear red of a deep hue, then it is partial orange, this being somewhat blocked, then comes a flash of purest blue, to give the purple blush which adds richness to maroon, and then it becomes brownish red, then tawny-russet. This one object takes on these successive colors in relative quantity necessary to reproduce exactly the color of the original, but as the entire sequence of color occupies only about 1/50th of one second, the eye receives a synthesized red color record which is freed from the faults of the solid color, two-color process.

In like manner, a blue sector makes possible a pure blue instead of a muddy, greenish, flat blue so common in two-color work. So, while Vitacolor is basically and mechanically a two-color process, it is chromatically and, if we may be permitted to use the term, psychologically, a ten or twelve-color process.

To follow through with this process:

(Continued on page 538)

EDUCATIONAL FILMS

News Of Visual Education In Schools And Homes

By Louis M. Bailey

International Recognition

INVITATION to exhibit amateur-made educational films has been extended to the Amateur Cinema League by the World Federation of Education Associations, convening in Geneva, Switzerland, from July 25th to August 4th, for the purpose of considering improved teaching material and for the promotion of international understanding and good will.

Among the films which the League is assembling in response to this invitation will be the two productions of R. K. Winans, of Springfield, Mass., *Get the News*, which graphically shows the inner workings of a great newspaper plant, and *Open Doors*, dealing with instruction of the hard-of-hearing school child, as well as *The Etcher's Art*, a unique film made for the Boston Museum of Art by the University Film Fundation of Harvard University. These films are on 16 mm. and have excellent educative content, the hard-of-hearing film having won especial recognition, being in great demand throughout the United States and Canada among those dealing with the special problem which it covers.

The Congress will be attended by thousands of educators from all over the world and will consist of general conferences, group discussions and an exposition of teaching materials and equipment.

D. A. R. Film Vault

A MOTION picture film repository has been established in Constitution Hall, Philadelphia, Pa., by the Daughters of the American Revolution, wherein will be kept prints of historical and special merit as a permanent record, according to an announcement by Mrs. Newton D. Chapman, chairman of the D. A. R. Committee on Better Films. The first film placed in the repository was *The King of Kings*. Among other prints are *Over There*, an eight-reel picture with authentic war scenes, *The Charge of the Dragoons*, one of the first motion pictures ever shown and various historically significant newsreel prints.

Chemistry Taught by Films

CHEMISTRY in the future will be taught by means of the talking screen, according to *The Motion Picture*. This was the opinion expressed by leading chemists of America at the recent meeting of the American Chemical Society at Ohio State University.

Several motion pictures of chemical experiments were projected during the session in order to illustrate the inherent value in films for chemists. Sound pictures, especially in laboratory demonstrations as part of lectures, will re-establish a more intimate bond between the instructor and student, enabling the latter, by close-ups, to follow every phase of an experiment. Several times during the demonstrations, the chemist who was lecturing invited his audience to "look over his shoulder" at the screen.

Dr. Irving Langmuir, president of the Chemical Society, said that talking-pictures have been made of several famous scientists, such as Sir Oliver Lodge, Sir Ernest Rutherford, Sir William Bragg and Professor Michael Pupin. These pictures, he said, will retain their personalities, mannerisms, and some of their best known experiments for use of future generations. Dr. Chas. A. Richmond, president of Union College, declared the motion picture has amazing possibilities and that he sees in it a means of instruction not only in scientific schools but in industry and wherever chemistry is practically applied.

LIP READING TO THE RESCUE

Scenes from *Open Doors*, the Amateur Film Dealing With Education of the Hard-of-Hearing, Which Will Be Shown at the Congress of the World Federation of Education Associations in Geneva

Visual Aid Courses

THE extent to which teachers' colleges are going in for visual education is demonstrated in this typical outline of courses of the Minnesota State Teachers College, St. Cloud, Minnesota. It was one of the first institutions to offer instruction on this subject, which has since been included in the regular curricula of like schools in many parts of the country. At Minnesota State, three courses are available, each covering twelve weeks' work. Leonard A. Williams, head of the department, outlines them as follows:

"*Industrial Photography* deals with the best methods used by industrial firms to show in fine pictorial form what is being done to acquaint the public

(Continued on page 541)

"I AM WONDERING HOW IT WOULD BE TO TAKE UP COLOR FILM AND SHOOT A SUNSET"

THEORY *Versus* PRACTICE

How I Went Up In The Air To Get Down To Earth

By Dr. Kinema

WHAT a tremendous difference there is between theory and practice! I used to think this was more so in yachting than in anything else, but I am fast coming to the belief that it reaches a still higher point in amateur cinematography. I have to tell this on myself, for this time I was the theorist who knew just exactly how everything should be done.

I got into the mess because of my weakness for filming clouds. I think there is a majesty added to a scene in which there are good cloud effects that cannot be secured in any other way. Some real husky clouds will put in a punch that lifts any picture out of the ordinary.

I was holding forth upon this subject to the rocking chair fleet recently. I unfolded my pet scheme of some day going up above the clouds and getting those effects which can only be secured there. I told all about how, by finding a hole and diving down through it, a very impressive picture could be obtained. I built up the entire structure from those dreams we sometimes indulge in, when we look up into the sky and wonder what it would be like to float around among those fleecy islands of white vapor. In theory, this was all rational, promising and praiseworthy. But in practice it involved several details which loomed big when I got down to managing them.

One of my rocking chair fleet was an Army major. After I finished telling all about everything to do with air cinematography, he asked me if I was serious about going up and diving through a hole in the clouds. Of course, after all I had said, there was no earthly way of backing out, so I replied that I certainly was. With a sly little glint in his eyes he said he would ring me up on the phone some day when conditions were just right. He did this very thing. I lived through the job and I am now warning my brothers to be on their guard when they start dealing heavily in something they know nothing about. Here is my horrible example.

"SEVERAL PERSONS GAVE ME VERY EXPLICIT ADVICE REGARDING PULLING THE LITTLE RING ON THE 'CHUTE' IN CASE I *HAD TO LEAVE THE SHIP IN THE AIR*"

The day was perfect. Bunches of white clouds flecked the sky. The wind had been northwest after a good rain, and the air was of that crystal clearness which we picture makers so love. Arriving at the flying field, a great clod of brown material was dragged in and draped over a chair. It weighed about twenty-five pounds and was completely shapeless and uninteresting. That was the flying suit I had to don, since it was to be very cold "up-stairs."

It took a very muscular assistant several minutes to get me into it. When the last strap had been pulled taut I felt like nothing human that I can imagine. It required a very real effort for me to move an arm or a leg. How on earth I was to perform the delicate manipulations necessary to operate my camera was beginning to concern me.

After the flying suit was adjusted, the muscular young man brought another shapeless clod of tan colored material that weighed another twenty-five pounds. I was informed that this was a "chute." Regulations required that it be worn. It was a parachute, and it suggested several disagreeable possibilities. This was adjusted after a deal of pulling and hauling, for I appeared to be some two sizes too large for everything. When the "chute" was finally on I became all but helpless. I tried, and found that I could just barely walk.

Then somebody appeared with a helmet and goggles. These were fitted to my head. I was again two sizes too large but they were forced on, whether or no, which is a way they have in the Army. By the time the helmet and goggle man got through I was competely helpless. I could barely walk; I could barely see and I could scarcely hear. With my poor little camera held in one hand, my winding key in the other, and bundled and strapped until I was like a trussed turkey, I began to recognize that there was a difference between theory and practice.

With emotions which would be difficult to describe, but prominent among which was doubt, I was led out to the field. On the way several persons gave me very explicit advice regarding pulling the little ring on the "chute" in case *I had to leave the ship in the air*. It was not altogether comforting, especially when it was made very plain that I must under no circumstances pull the ring until I was clear of the ship.

I had to be hoisted into the plane's cockpit. It was a physical impossibility for me to lift my legs the required

height to manage the miserable little steps. Seated in the cockpit. I was strapped in some more. Explanations were made to the effect that these additional straps were to be loosened, my belt unhooked and a dozen or two other operations completed in case *I had to leave the ship in the air*. I began to wish they would not talk so much about this leaving-the-ship-in-the-air business. It was sickening.

I had in my camera 100 feet of panchromatic and my 4X filter. I put the stop at *f* 16, or as near thereto as my smeared goggles would permit me to estimate. I figured that every shot would be a long one and the 4X and the *f* 16 would be necessary to hold down the strong light. I put the winding key where I hoped to be able to get at it.

I wanted to get a shot of the start, so, just before leaving the ground and while it was rushing past at sixty miles an hour. I rose up and pointed my camera. Again was practice a long, long way from theory. The tornado of wind and the bumping on the ground made holding the camera even partially steady out of the question.

The plane was a small, fast one with a 450 horse power Pratt and Whitney Wasp motor, and we simply roared almost straight up into the heavens. Attempting to take pictures was impossible by rising. The blast of wind all but blew the camera out of the firmest grasp, and holding it steadily was utterly impossible. Trussed and bundled and strapped as I was made twisting next to impossible. However, the latter was all there was left and crouching behind the celluloid cowl, I took some shots at about 1000 and 2500 feet.

At 6000 feet some thin fog was encountered. The big white fellows seemed near at hand. At 7000 feet we plunked into absolute pea soup fog. I saw it coming, and got a good shot as we approached, entered and became enveloped. The water began streaming from the cowl, which promised utter failure if a single drop of it reached my lens, and my poor hands became numb with the awful cold.

At 9000 feet we burst out into the brilliant sunshine and I caught a glimpse of the roof of the clouds. It was the most impressive sight I ever beheld. I wriggled around in my bundled suit and my straps and belts and was about adjusted to take a shot when we popped into the pea soup stuff again. This held for a time until at 10,000 feet we again burst out into the sunshine. This time we seemed to have gotten through the clouds. A great rumpled white and gray plain spread out to the blue horizon. This was truly the roof of the clouds. Words are incapable of describing the effect. The earth and all things earthly seemed gone forever. We were in a new and weird world. I shot away, using film generously, being buffetted and slammed around and losing a lot of film but nevertheless getting some that was fairly steady. My ungloved hands were almost unmanageable with the cold.

Photographed by Acme

"EARTH AND ALL THINGS EARTHLY SEEMED GONE FOREVER"

On and on we flew in this strange world, searching for a hole through which we might carry out the dive scheme. It became colder and colder. I was able to wind up my camera only with the greatest difficulty. In theorizing on the subject, this cold, the awful wind, the abominable "chute" and the straps and padded flying suit had not entered into the calculations. In practice, they became the whole thing.

Then a great hole appeared, giving a glimpse of good old Mother Earth away down below. The Major looked back at me, indicating that if I approved he would dive. I nodded, over went the nose of the machine and down we plunged. It made me gasp. Flying around above the clouds seemed weird but safe. But diving down through a hole toward earth that was two miles below simply seemed all wrong. But I started shooting, when suddenly we were engulfed in the pea soup. Every thing went gray. In a moment I lost all sense of which was up and which was down. The plane increased its speed until it seemed something would rip apart. The wind shrieked savagely and the plane trembled dangerously. Then something happened. I tried to raise my camera to my face, in order to be ready for whatever was undoubtedly coming. I discovered that I could not raise my arms. The weight of the camera and of my arms was such that I had not the strength to lift them. I suppose this lasted a minute or perhaps less. It seemed like fifteen.

Then the Major pulled her out of the upward zoom, into which we had evidently gotten, and in a moment things were normal again. We ran around in the pea soup a bit and then suddenly burst out through the bottom of the clouds into clear air. I took a lot more shots in a clumsy way, for I was frightfully uncomfortable and my hands ached with the cold. The Major started the long spiral down and I glanced at my footage indicator. It read ninety-five, showing that I had only five feet left. I used this up on the way down and just as we landed to carry out the idea of arriving back.

The job was done. The pictures turned out great. Most of them shake, but I have several masterpieces, several more are awfully good, still more are quite good, and some will eventually end up in the ash barrel. On the whole, the trip was worth the effort. It was so utterly different from talking about it that I wince when I think of some of the things I said that afternoon on the veranda.

I am now wondering how it would be to take up color film and shoot a sunset from above the clouds. That would perk up a jaded appetite, eh what!

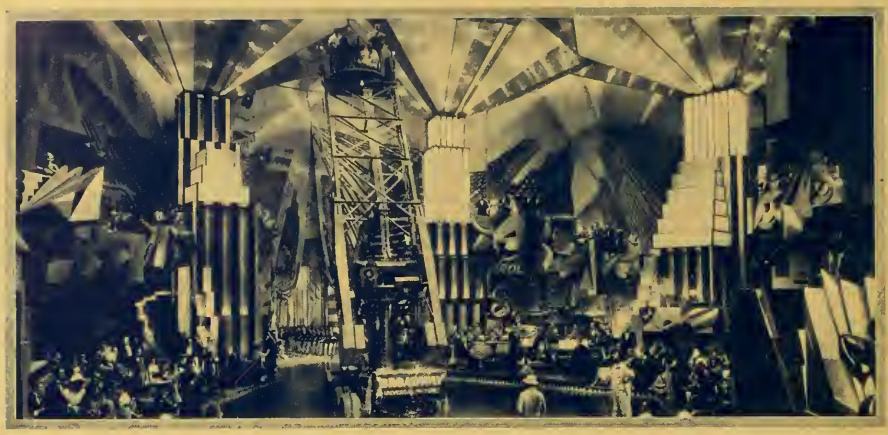
EDITOR'S NOTE

APROPOS of this interesting discussion of air filming, MOVIE MAKERS *has chosen for its art title background page for August a beautiful study of a plane in flight above the lofty Rockies. Amateurs with air pictures will find this makes an impressive main title when properly lettered. It will be found on page 532.*

HIGHLIGHTS FROM THE CINE DIARY OF A SPORTSMAN

Summer Is Never Over for the Amateur Cameraman Who Immortalizes Its Joys on Cine Film

Photographs by Warren Boyer



Photograph by Universal

THE ULTIMATE IN MOVING CAMERA MECHANISM
Showing the Great Camera Crane With the Director and Technical Assistants on the Platform at Its Highest Elevation, During the Filming of *Broadway*

CRITICAL FOCUSING

Technical Reviews To Aid the Amateur

By Arthur L. Gale

▲▼▲

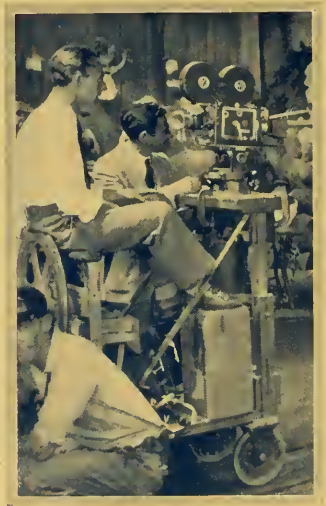
Broadway

UNIVERSAL

Directed by . . . Paul Fejos
Photographed by Hal Mohr, A. S. C.

CINEMATICS: Although cinematic impressions and symbolizations of the spirit of Broadway too frequently open any film dealing with metropolitan night life, the beginning sequences of *Broadway* stand alone, for they present an apothesis of this type of cinematic fireworks. The first few hundred feet of film contain almost every known camera or printing trick. Although too swift to serve as a definite example of any particular device for the amateur, the whole can not help but thrill a cinematographer.

MOVING CAMERA: In *Broadway*, this device is used more freely and on a larger scale than ever before in motion pictures. Most of the action takes place in a huge night club set in which the camera pursues and precedes characters, swoops vertically and horizontally to follow the action in any direction, and describes dizzily swift and then slow, undulating arcs as it volplanes from a distant shot to a closeup. In many cases the moving camera work is extremely effective. Thus at a dramatic moment we follow a character through the spacious night club to a curtained areaway and stop as the draperies close behind the character immediately in front of the camera's lenses. In several instances, however, the swift panoraming, as the camera swings around the night club, gives an effect worse than the most seasick panoram of a beginning amateur.



Photograph by Radio Pictures

THE GERM OF THE CAMERA CRANE IDEA
This Simple Type of Camera Truck Has Now Evolved Into the Enormous Machine Pictured Above

CAMERA CRANE: These remarkable effects were obtained with a recently invented camera crane which consists of a girder of steel, thirty-one feet long, mounted on a fourteen foot cylindrical steel turret, which in turn is mounted on a six wheel truck chassis. At the extreme end of the girder the camera platform is mounted, a round cagelike turntable, upon which are all the controls. The complete device is driven electrically so that, in operation, the crane can achieve complete and independent movement of every component part and all parts simultaneously, if desired.

The fluidity permitted by this mechanism gives an extraordinary smoothness to the film, for the camera can follow action without break in the transition from long shot to closeup, completely demonstrating the value of the moving camera. Although obviously this seventy-five thousand dollar piece of equipment is not for the amateur, many of its effects can be secured by the amateur in other ways. Amateurs have made camera trucks, have lowered automatic cameras on rope to secure effects and swings or inclined planes have been used. Skillful combinations of these would yield results very similar to those obtained in *Broadway*. Since the amateur camera can run without attendance it would not be necessary for the amateur to provide space for an operator in a similar but much simpler crane.

CONTINUITY: The notable smoothness remarked above is combined with an even continuity in spite of the incidental night club acts which are worked into the plot. In one effective sequence, after a party at the Paradise Club broke up, we dissolve to a long shot of

(Continued on page 540)

PHOTOPLAYFARE

Reviews For The Cintelligenzia

By Roy W. Winton

▲▼▲

"With Louise Dresser"

IT would seem that the cintelligenzia stands the best chance of getting the kind of photoplayfare it wants from sources that are limited compared to those from which come the pictures, silent and talkie, for the great mass. These sources are, rated as to probable quality, first, those occasional feature pictures, like *The Patriot* and *The Crowd*, made by American producers according to formulae that are above the understanding of the vulgar, second, foreign films—and only a few of these, because foreign producers play to their shopgirls, too—that have a very limited regional distribution, third, short subjects of all kinds and all origins, and, last, occasional program pictures. By program pictures is meant those films that are turned out with no expectation of making a sensational success but which are needed to make up the bulk of the eight or nine hundred pictures produced annually in America.

The Fox Film Corporation, to whose discredit must be placed a more than average amount of salaciousness and "hooey" in its recent offerings, redeems itself with the picture-goer of good taste by the production of *Not Quite Decent*, which is a program picture concerning which little has been said. If you like a believable and human tale told with superb continuity and highly adequate cinematography under fine direction and with an actress whom this reviewer rates as one of not more than three top-notch screen actresses, you will see *Not Quite Decent*. It is made according to the very popular "back-stage" model and is based on mother love. Happily it lacks the syrupy "blab" that infests most mother films and the back-stage milieu is not used as a vehicle for Broadway "hoofers" and "shouters." Louise Dresser, whose *Goose Woman* is established as a screen classic, again demonstrates her fine mimetic capacity. Decidedly, she should be given laurels by the screen public. The rest of the cast are adequate and convincing. Irving Cummings has been permitted by Fox to do a fine piece of work in this picture, a thing that was denied Borsage in *The River*. This is an interesting film, a convincing film and a clean film.

LOUISE DRESSER
"One of Not More Than Three Top-Notch Screen Actresses"

The usual sound effect irritations are to be found in the first four-fifths of the film and, to this reviewer's genuine regret, this fine picture blew up and became a talkie for the last reel. It may be possible to make an acceptable screen salad out of the oil of cinematography and the water of screen dialogue—none of us ever dares say that anything is impossible—but it is, certainly at present, highly improbable. As an "all talkie" this would have made a fine play; as a silent film it is excellent in its majority; as a mixture it is bound to leave a discriminating audience irritated. Miss Dresser's voice destroys the wonderful illusion she built up in silence. Her peculiar quality of compelling attention and admiration disappears and she becomes a Broadway "ham" actress.

We present, for the cintelligenzia, two petitions to Mr. Fox. Let him give us more program pictures of this type minus sex, saxophones and salacity and

(Continued on page 539)

MISS DRESSER IN A POIGNANT SCENE FROM *NOT QUITE DECENT*
Photographs by Fox

THE CLINIC

By Russell C. Holslag

Outdoor Camera Hints

REMEMBER to use a lens shield or hood when shooting outdoors, unless the sun is at your back. This is particularly desirable in landscape work. Never allow the direct rays of the sun to fall on the lens itself when taking a picture. A good improvised hood may be made of a piece of black paper formed into a cone, the smaller end of which is secured to the lens barrel by means of a rubber band. The cone need not reach all the way round the lens: it may be turned so as to shield from the strongest glare, which is usually from above. In an emergency, a dark hat or cap may be held so that its shadow covers the lens. Do not, however, bring the shield so close that it will be visible in the picture.

¶ In taking motion pictures from an airplane, a fairly dense filter over the lens is generally a necessity because of the unusual amount of atmospheric haze between the ground and the plane. For this purpose, a yellow filter with a factor of about 3X with panchromatic film will prove useful. The filter known as the "Aero No. 1" is also valuable and has an approximate factor of 2X. Panchromatic stock should always be used.

¶ Diffusers are used to great advantage in the taking of cinema portraits under direct sunlight. A piece of cheesecloth stretched on a barrel hoop will make a simple and effective one. Have an assistant hold the diffuser so as to intercept the direct rays which fall on the face; he should be careful, of course, to keep just out of the field of view. The result will be a pleasing softness in the finished portrait and elimination of the harsh shadows.

¶ Keep the camera out of the direct sunlight as much as possible. Even though it is light-tight, it should never be left exposed to the direct rays of the sun so long that it becomes hot. If the filming of a scene must take place in the direct sunlight and the camera must be left exposed on a tripod, throw a dark cloth or coat over it while all the other preparations are being made.

¶ Load film indoors in deep shade wherever possible.

Amateur Glass Work

HERE is a new method for securing a double exposure effect in titles. With this method, which involves but one exposure, the title stands out plainly against a diffused background in full natural motion. A piece of clear glass, preferably plate, about eighteen by twenty-four inches is used and the title painted on its surface with white paint, inside of a prescribed border. This glass "title board" is now mounted in a vertical position on a suitable support (a saw-horse is good) before a natural background suited to the subject of the title. A brook would do for the title of a fishing film, evergreen trees and snow for winter sports, etc. The lens, of course, is focused on the title so that the background is slightly diffused, which gives an appropriate effect. Care must be used in selecting the background so that the white title letters will be defined against a darker field. The camera is best mounted on a tripod or other firm support. With an artistically selected background, beautiful animated title effects may be had by this means.—*Ormal Sprungman.*

League Leader Editing

VERY few active members of the Amateur Cinema League are unfamiliar with the animated A. C. L. leader. It has been the privilege of members to display this leader as a fitting introduction to their best films, so that ultimately we hope that an audience, on seeing the title,

"MEMBER
AMATEUR CINEMA LEAGUE
A World-Wide Organization of Amateur Movie Makers,"

will know that something worth-while is sure to follow. It will then be the duty of the movie maker to take special thought of the responsibility for good work he assumes when his own film follows the A. C. L. leader.

The length of the leader at present is approximately twenty-four feet, 16 mm. This may be considered rather long for a leader alone: if so, we suggest that the film be cut into two sections as the animation is so arranged that this may be done most conveniently. The result is a leader and trailer both, the leader showing a revolving globe upon which appears the title quoted above, while the trailer bears the League seal. This arrangement offers protection to the body of the film, as well as an effective introduction and conclusion.

Rubber Band Technique

THERE is much that may be accomplished with the common or garden variety of rubber band, if used with intelligence and perspicacity. Film is returned from the processing station held on the reel by a rubber band which is thoughtfully provided with a handy tab for removal. Amid the excitement of projecting the film for the first time, this band usually disappears, tab and all. Replaced with an ordinary thin rubber band, it is difficult to get a grip on it between the close flanges of the reel. Get a button-hook if necessary and pry the band off; tie it into a little loop knot at one end and snap it back on the reel. Now you have just as handy a tab grip as there was on the special band.

Did you ever have the projector belt part company with itself just when the action was most breathless on the screen? Yes, so have we. And it always breaks just at that time and the belt flies into the oblivion of outer darkness. The guests wait and titter while you grope amid the furniture, but fail to find it. A trusty rubber band or two will help you out next time if your projector is of the exposed take-up type. Loop two rather heavy and narrow bands together, stretch them around the drive and take-up pulleys in the same way as a belt, and there you are. Such an improvised belt will take you through a whole evening, and it doesn't balk at 400-foot reels. If it breaks—well, rubber bands are cheap.

Have you ever tried to roll up, without a reel, a short length of film on the rewind while editing? No good trying to make the film catch on the smooth surface of the spindle, because it will not exert enough "tractive effort" on the smooth celluloid. And if you have a number of these little rolls to wind, it will be hard to find enough separate reels to hold them all. Take a fairly long rubber band, stretch and wind it about the rewind spindle in several layers. Now try winding the

film on it. A couple of turns of the handle, and it will catch as if by magic. Guide the edges of the film with the fingers when winding. When finished, hold the roll of film by the outer edge and turn the rewind handle in the opposite direction. A gentle pull and the coil will slip off.

Verily, a box of rubber bands is a valuable adjunct to the movie maker's kit.

Filter Mystery

HERE is a recent experiment of my own, using panchromatic film and a red color filter. I purchased the 6X red filter from a photographic dealer for forty cents. With it in place before the lens, and with the diaphragm at stop *f* 1.9, I photographed a sunlit scene. The result was similar to a beautiful moonlight effect and was especially appropriate for a mystery scene. I also found this method excellent in making double exposure titles, first exposing with the filter for the scene, after which the film was rewound and exposed without the filter for the title, which consisted of white letters on a black ground."—*D. William Gibson.*

From Italy

A CORDIAL message and a most generous invitation to traveling members of the Amateur Cinema League comes from Catania, Italy. It was recently received at League headquarters from Nunzio Pace, 308 Via Etnea, Catania. A newly elected and enthusiastic member, Signor Pace, plans to acquire an unusually complete 16 mm. equipment, both for black and white and full color pictures. In addition, he intends to work out facilities for the complete finishing of film, including printing, developing and enlarging. During the Season, Signor Pace will reside in Rome, where he extends a cordial invitation to League members to visit him and inspect his equipment.

Asked and Answered

Question: Has the half speed feature found on some motion picture cameras any real value?

Answer: Decidedly, yes. It is obvious that if a given period of time is divided into a lesser number of intervals, each of these intervals will be longer. Therefore if you take eight exposures per second instead of the normal sixteen, each exposure will be increased. This means that with the camera at half speed, you may take pictures in black and white under very difficult lighting conditions, and even in color under a wider range of illumination. Of course, care should be exercised in choosing the subject, since the effect will be to speed up the action. Therefore, instruct your subject to move slowly. Half speed is particularly valuable in taking pictures of moving cloud effects with a dense filter. The clouds will be given a more perceptible motion and the increased exposure will help to compensate for the density of the filter.

Question: What is the difference between the terms "tinting" and "toning" as applied to motion picture film?

Answer: A "tint" means a color applied over the entire image, so that all the whites of the picture appear to be the color of the tint. The effect on the screen is the same as if a colored glass or gelatine were held in front of the lens. In fact, there are now on the market various devices, such as color wheels and the like, by means of which the screen image may be tinted any color at will. However, as applied to the film, the tint is secured by means of a dye bath, or, if a positive film, the black and white image may be printed on a film base already colored. The latter method for securing a tinted image is perhaps the best, inasmuch as a more uniform result is obtained.

"Toning," on the other hand, involves an actual change in the color of the blacks and grays of the image itself, leaving the whites unchanged. This is accomplished chemically by turning the black silver deposit to some other color. An analogy may be drawn in the following way: a tinted image is similar in effect to the printing of a picture in black ink on colored paper; a toned image suggests the printing of a picture on white paper in colored ink.

Combinations of tinting and toning are often highly effective, especially in cloud or sunset scenes. The amateur should not overlook this means of bettering his films. Many laboratories specialize in this work and will be glad to advise as to the best color combinations to employ. The work may be done on 16 mm. reversible film with entire satisfaction.

Question: My title backgrounds seem to be a dark gray and not dead black, as I note they are in professional movies. Why is this? I use cut-out letters on a smooth black cardboard.

Answer: Reversible film, which you are using in shooting your titles, is made purposely to record an extensive range of half-tones, that is, a large number of tone gradations ranging from black to white. If this were not the case, you would have a "soot-and-whitewash" picture in which all the lighter tones would tend to bleach and all the darker ones to "fill up." Although your title card may seem black in contrast to the white letters, under a strong light it is really a dark gray, because its smooth surface reflects some of the light. It is this dark gray which your reversal film truthfully records. A better non-reflecting black surface is found in a piece of good, deep-pile, black cotton-velvet stretched taut on a frame or drawing board. You will find that this will photograph very well as a dark background with reversible film. For better results use positive film in the camera with black title letters on a white ground. This film is more "contrasty" than reversal and, if correctly exposed, will develop into a good clear title with white letters and dense background. Twice the exposure used for reversal should be given positive film.

AMATEUR CLUBS

Significant Plans.

UNDERTAKING the assembly of amateur made film records of important events, the Amateur Cinema League has appointed the Cleveland, Ohio, Movie Club its official representative at the National Air Races, being held in Cleveland. This club, made up of League members, has voluntarily assumed the job of preparing a complete amateur film record of the event for the Club Film Library and the League's archives of amateur films. A chief cameraman and assistants will be appointed by the club to cover the races and help will be offered visiting amateurs who wish to film them. The plan, initiated in Cleveland, opens the possibility of an annual historical film, made up of film records of chief events in all the larger cities of the United States, which have been recorded by the various movie clubs. These films, retained in the League's archives, would serve as valuable historical documents in the future, for, unlike the professional newsreels, they will not overlook details, because at present they have little news value, which in the future might have great historical significance. Naturally, haphazard at first, this type of film, with the astonishing growth of amateur movie clubs in every city of the country, promises to preserve living records of every phase of American life. In every city and village of the country, alert amateur cameramen are recording the significant as well as the trivial with a zest and thoroughness impossible to any commercial organization, and it remains only for the League and the recognized amateur movie clubs of the country to correlate this vast material and to make definite plans for recording the bigger events. This task, when divided among the thousands of amateurs, will place no objectionable burden on the League or any of the local bodies.

At the last meeting of the Cleveland Movie Club, held at the Cleveland University Club, there were projected *Days' End*, produced by the club at an earlier meeting, *Stalking White-Tailed Deer in the Tobique River District*, a film of unusual photographic beauty generously praised by Cleveland critics, taken by Dr. Louis G. Herrmann, and *The Lugger*, light drama, produced by the Rochester Cinema Club. At an earlier meeting *The Inauguration of Herbert Hoover*, produced by the Washington Cinema Club, was screened and viewed with interest.

Club members are photographing the maneuvers of the 73rd Infantry Brigade at Camp Perry and assignments have been made for the civic film Cleveland is preparing. W. Ward Marsh, critic of the *Cleveland Plaindealer*, has been made an honorary member of this active club.

News Of Group Filming

By Arthur L. Gale

HOT WEATHER SHOT

P. C. H. Wentworth Is Evidently Keeping Cool in Markard Pictures' *Nothing to Declare*

IN PRODUCTION AT PRINCETON

Filming a Scene for *Incident*, Princeton *Photoplay Magazine* Contest Entry

Stockton Contest.

A CITY wide amateur movie contest is announced by the Foto Cine Productions of Stockton, Calif. It is expected that the contest will be opened the first of July and this enthusiastic club is already planning to capture New England's laurels. Its accomplishments have previously been indicated by the four films submitted to *Photoplay's* contest. These films, *Three Episodes*, *Rambling Through God's Country*, *Exercises in Action* and *Exercises in Expression* show a high degree of ability in many types of amateur movie work.

Hawthorne Begins.

CAMERA work on the production of *Muddy Waters*, to run about 1200 ft., 16 mm., the initial filming venture of the Hawthorne Photographic Club, Chicago, has begun. The Hawthorne plant of the Western Electric Company will serve as the background for much of the picture which recounts the adventures of a youth just out of college. At a recent club meeting *The Lugger*, production of the Rochester Cinema Club, was screened.

Annual Club Banquet.

THE annual banquet of the Philadelphia Amateur Motion Picture Club, held the last of May, filled to capacity one of the banquet rooms of the Adelphia Hotel in Philadelphia. The affair drew this season's club activities to a close and opened the period during which the club members will make their summer films to be submitted to the club contest ending in September. At the annual business meeting, preceding the banquet, John T. Collins was elected president for the forthcoming club year; William Burke, vice

president; W. L. Holmes, secretary-treasurer, and H. C. Aberle, E. S. Burwell, W. M. Hammond, J. W. Robbins, H. H. Schriver, S. Shoemaker, R. H. Weeks and W. T. Whitaker, directors.

Metropolitan.

ABOUT one hundred-fifty amateurs attended the last meeting of the Metropolitan Motion Picture Club, held through the courtesy of the Camera Club in the main exhibition room of the latter's quarters. The two hour program included an informal address by Carl Oswald on *Lenses and Focusing Problems*, projection of *The Events*, an amateur newsreel, filmed by Mrs. James Hughes of Detroit, *Incident*, the last production of the Undergraduate Motion Pictures of Princeton University, and *The Fires of the Dead*, an amateur scenic, filmed by Myron Zobel of Los Angeles, and ended with a talk by Dr. Raymond L. Ditmars, president of the club, on *Adventures in Movie Making*, illustrated by two reels of difficult shots. One reel was made up of exquisite aquarium shots and the other of snake scenes taken under hazardous conditions. Joseph M. Bing spoke briefly on the correlation of the still and cinematic photographic arts and Herbert C. McKay, a director of the club, was formally congratulated on his recent selection as a Fellow of the Royal Photographic Society. A half hour question and discussion period followed the program.

The club has announced a summer recess which will last until after the middle of September. The fall schedule, planned by the program advisory committee, will include evenings devoted to sound and talking amateur films, amateur scientific films, and natural-color amateur films.

Boston Competition.

WITH the cooperation of Boston amateur movie dealers, the Boston Little Screen Players are planning to hold a city wide amateur movie contest for all amateurs in Boston and vicinity. It is expected that the contest will open in early fall and since it will cover films previously made, it will be open only long enough to allow amateurs to make a few final touches and submit their films. After the contest is closed the Boston Little Screen Players, representing the movie makers of Boston, expect to accept the challenge of the Connecticut State prize winners.

This further evidence of the rapid spread of the amateur movie contest idea should prove stimulating to other clubs.

Photograph by Carl Rabe

FILMING AT "EL RANCHO DE LAS ROSAS"
During the Annual "Round Up" of the California Camera Club in the Santa Cruz Mountains

Portland's First.

THE first production of the Cine Club of Portland, Oregon, *Reel Golf*, a short comedy drama dealing with the experience of a dub golfer, was completed last month. Production stills are now on display in preparation for the film's premiere, to be held shortly. The film was taken on panchromatic reversal stock, and then developed to a negative so that positive prints could be supplied club members.

Joint Meeting.

THE last meeting of the Chicago Cinema Club scheduled for this season was held jointly with the Hawthorne Photographic Club and the officers of the latter organization presented an interesting program of amateur films. During the summer the club will hold occasional meetings.

Florida Boys.

THIS year's production of the boys of the Indian River School, New Smyrna, Florida, has been entitled *Horses on Time*, running 400 ft., 16 mm. The story deals with the awkward predicament of a ranch owner who sold his livestock to the government to discover that rustlers had not left an animal on his place. How his loyal wranglers gather in the missing horses just as the government inspector appears gives 400 ft. of fast action, filmed by Wm. A. Buell.

Films on Tap.

DURING commencement at Dartmouth College, in Hanover, N. H., the films taken of college activities of the year were continuously projected at the Hanover Inn for the alumni. The length of the films prohibited a special program and continuous projection was arranged as the best method of keeping the films on view.

New S. F. Unit.

THE first formal meeting of the newly organized Amateur Screen Players in San Francisco, Calif., held in June, settled all organization details and provided the club with officers. Photoplay production is to be the purpose of the new club and several stories are already under consideration for the first film. A public program is to be held soon in one of the San Francisco hotels to aid in raising funds for the initial venture. Officers of the production unit are Dr. Harry Smulson, president, Dr. William K. Schlesinger, secretary-treasurer, I. H. Koblik, art director, Morris Stolowitz, literary chairman, Eugene Tenny, technical chairman, Ray Duhem, advisory chairman, Walter J. Ulbricht, chief cameraman, Edward J. Goldberg and David Chernock, publicity workers, and Les Lahman, electrician. This excellent group of technicians may provide the nucleus for a northern Hollywood.

(Continued on page 536)

A GOODLY HERITAGE!

OVER forty years ago, the Eastman organization was studying, analysing, experimenting, working toward the perfection of film for amateur use, and within a very few years Eastman roll film was accepted and used as a standard throughout the world—a significant tribute to its merit.

Eastman film is inseparably connected with the progress of professional movies as well, for it was Eastman film that first made motion pictures practical. The organization that had perfected film for the amateur applied itself so well to this new problem that its product soon became standard in the professional movie field.

Amateur movies followed. Again problems were met and overcome—and from the experience of years in the production of both still and motion picture film, the present Ciné-Kodak Film was evolved. Truly it has a goodly heritage!

Ciné-Kodak Film is Dependable

CINÉ-KODAK 16mm. (amateur standard) Safety Film has a sensitive, well-balanced emulsion that gives the best possible movies under every conceivable condition. Furthermore, its fine grain is essential for the projection quality so necessary for screen enjoyment.

If the lighting is harsh, with strong contrast between shadows and highlights, Ciné-Kodak Film will give the best rendering of tone, for it has the necessary property to give correct gradations from the highest lights to the deepest shadows.

If the lighting is weak, Ciné-Kodak Film, because of its speed, will help materially in getting good pictures by reducing the danger of under-exposure.

Ciné-Kodak Film has wide latitude—the property that allows variations in exposure without detriment to the negative quality. This wide latitude minimizes the chance of over-exposure.

Ciné-Kodak Film is uniform. It does not vary. It is the same from roll to roll,

from month to month, and acts uniformly under like conditions. After you have mastered the mechanics of your Ciné-Kodak, and have become familiar with the exposures to give under various light conditions, you will always secure good results with Ciné-Kodak Film.

Ciné-Kodak Film is packed in yellow cartons in 50-foot rolls at $3.25, and in 100-foot rolls at $6.00.

Ciné Kodak
Panchromatic
Safety Film
for use in the Ciné-Kodak and other cameras using 16 mm Ciné-Kodak film
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Ciné-Kodak Panchromatic Film

EXCELLENT as are the results from regular Ciné-Kodak Film, the use of Ciné-Kodak Panchromatic Film will give even better results in practically every type of motion picture.

Ordinary film is sensitive chiefly to blue and violet. Green and red, colors that to the eye are brighter than blue and violet, are not correctly recorded on ordinary film. Consequently, there is a great difference between the brightness of colors as reproduced in photographs and as seen by the eye. This difference is largely corrected by the use of Panchromatic Film, because, like the eye, it is sensitive to all colors.

In portraits, and especially in close-ups, the rendering of flesh tones is more accurate; colors, whether occurring in costumes or in landscapes, can be recorded in their proper relative black and white values; and the photographic quality of distant views is greatly improved.

It is not necessary to use a filter with Panchromatic Film, but an even greater improvement in landscape and cloud photography is at once apparent when one is used. This is because blue and violet light, which is responsible for haze, is not passed by the filter. Except for portraiture, the Ciné-Kodak Filter is recommended for general use with Panchromatic Film. A filter should not be used for portraiture.

Ciné-Kodak Panchromatic Film is daylight loading, and is processed by the reversal method. Duplicates can be obtained from originals.

Ciné-Kodak Panchromatic Film is $7.50 per 100-foot roll, $4.00 per 50-foot roll. The Color Filter for the Ciné-Kodak, Model B, *f*.1.9, is $2.50; for the Model B, *f*.3.5 or *f*.6.5, $1.50. A Special Front to accommodate the Color Filter on such *f*.3.5 models as do not have a projecting ring in front of the lens is $1.00.

The price of all Ciné-Kodak Film includes processing by the reversal method and returning to the sender at any point in the country in which it was mailed. Numerous Processing Stations, located all over the world, assure first grade workmanship and prompt service.

When you want to take the best possible movies under every condition, use Ciné-Kodak Film—regular or panchromatic. Its heritage assures its dependability.

EASTMAN KODAK COMPANY, Rochester, New York

Enlargements from 16 mm. Film by Russell C. Holslag

A DISCIPLE OF MULTIPLE EXPOSURE AND SOME OF HER 16 MM. WORK
Center, Nella R. Galvin of Lima, Ohio; *Left*, A Double Exposure; *Right*, A Triple Exposure

COLOR DOUBLE EXPOSURE

Reporting An Interesting Amateur Color Experiment

By Nella R. Galvin

Editor's Note

MRS. GALVIN'S experiments provide striking contradiction to the assertion that members of the fair sex are not disposed to exercise mechanical ingenuity Her double and triple exposures in black and white have been achieved most ingeniously without any special apparatus whatever. Her film, TRIPLE X, *is one of the popular releases of the Club Film Library and illustrates her clever handling of multiple exposure. Seeking new worlds to conquer, she has now made an ingenious double exposure in Kodacolor, which she describes below.*

"MUST we shoot them today?" queried the Man of the House, as he arose reluctantly from the depths of the market page in response to my repeated prodding.

"But, dear," I pacified, "you know this is the first real sunshine we've had in weeks and I have set my heart on that double exposure in Kodacolor."

"Well—are you ready?"

"If you will just run downstairs to the studio and bring up the tilt tripod, that large reflector, and the distance meter—you'll find it right on the table. Then, of course, the car must be backed out."

"Why the car," he demanded, suddenly uneasy.

"After all I've said about trying to get you into that golf-bag door in the roadster, do you mean to say——!"

Now for a word of explanation. Our golf-bag door opens at the side and discloses an exceptionally roomy and cavernous recess which, I was convinced, would make an ideal background for a double exposure. It was, in fact, a really efficient miniature camera "cave" (see *The Clinic* for March, 1929), in the dark recesses of which I was determined to photograph my unsuspecting spouse. He, however, not fully aware of the magic of double exposure, continued to grow apprehensive.

"Get *me* in the golf-bag door?" he snorted. "No, it's all off! I won't and can't crawl in that place!" And the newspaper enveloped its own once more.

I was sorely tempted to use Mr. Holslag's last "D" then and there, but I remembered that the better part of wisdom was first to dispose of the two preceding, "D-iaphragm" and "D-istance," and save the last "D" for Desperation. So I retired quietly to set up my scene, hoping that the intervening time would prepare him for the gentle but firm ultimatum, "All ready—if YOU are."

The first exposure consisted of a good medium shot of the car in direct sunlight. The subject approached and bent down, plainly preparing to unlock the golf-bag door. Then followed a close-up of head and shoulders and of a hand unlocking the door and withdrawing the golf-bag, towards and out of the left, lower corner of the picture. The subject then drew back to the right edge of the picture, very attentively gazing at the open door with his hand on its edge, leaving the dark area of the recess all ready to be exposed for the "double." I now noted my footage to know the correct place to start exposing on the miniature figure, at the same time admonishing my life-sized model to maintain his position and appropriate expression.

"Are we through?" he enquired brightly, when released.

"Through!" I snapped, for I was now in a fine creative frenzy. "Heavens, no! Your next act won't be much, but *I* have a lot to do!"

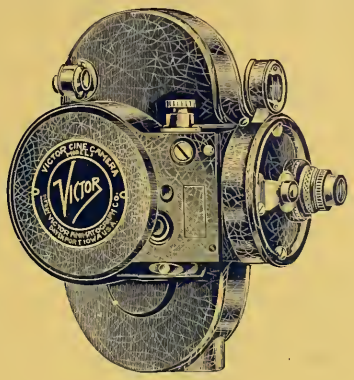
Came breathless moments in the darkroom (subtitle!) while I removed the film from the camera, re-wound and re-threaded it and ran it to the previously noted footage.

Luckily, lunch intervened at this juncture, so that I had the soothing effect of coffee and cigarettes to aid me in my next suggestion that the second half of the "double" was ready for shooting.

I now had the problem of blocking-off all that part of the picture already exposed, that is, it was necessary to mask every part of the picture except the space occupied by the open golf-bag door. This space, being black, would be ready to receive another exposure and in order to have the motion in the two exposures correspond I had made a number of calculations based on the indications of the footage meter. Since the small diaphragm ring which accompanies each film fits snugly over the back of the lens and into the mount, it was impossible to mask the lens from the rear. I knew that my inset in order to provide a small figure of the correct size would call for the subject to be twenty-five feet distant. I therefore focused my camera and cut a very small slit in a piece of firm black satin. This was to be my mask.

(Continued on page 538)

VICTOR
CINÉ CAMERA



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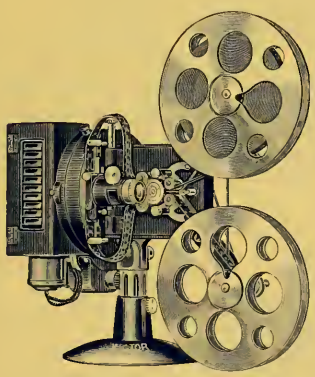
Complete in itself, the Victor Cine-Camera combines every important feature, every practical convenience, including normal-speed for normal action, half-speed for pictures in very poor light and ultra-speed for SLOW-motion.



Ask your dealer for a demonstration. If you have never seen a Victor in operation, it will be a revelation.

Projects Your Pictures to Best Advantage

To project your motion pictures upon the screen to best advantage use a Model 3 Victor Cine-Projector.

Its brilliant illumination is an assurance of a clear-cut, sharply defined image—the perfection of its mechanism, rock-steadiness at all speeds—while the simplicity of its construction makes the Victor Cine-Projector a pleasure to operate. Furthermore, there is no need to worry about torn film, for this hazard has been completely overcome.

When inquiring about the Victor Cine-Camera be sure to also get complete information upon the Victor Cine-Projector.

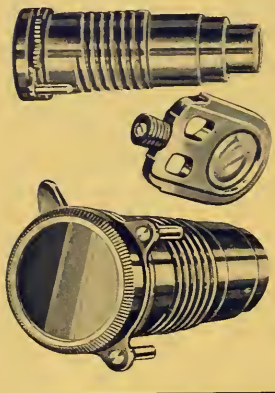
VICTOR ANIMATOGRAPH CO., Inc.

Main Office and Factory
Davenport, Iowa, U. S. A.

Branch Sales Office
242 West 55th St., New York

SEASONABLE FIL

Equipment for Showing Kodacolor Movies



Filmo Projector Lens Assembly for Kodacolor

Special new Filmo Projector lens assembly (left, above) including the auxiliary condenser (left, center) is designed for Filmo 57 Projectors equipped with opening to accommodate auxiliary condenser. Auxiliary condenser is inserted between the regular 45-50 condenser and the lens, replacing dummy condenser which plugs the opening when black and white films are being shown. Price $35.00. Code PLABB. Mark coupon.

Filmo Projector lens assembly for Kodacolor (left) is designed for earlier model Filmo 57 Projectors, not equipped with slot to accommodate auxiliary condenser. Price $30.00. Code PLABA. Mark coupon.

THE finest values obtainable in the projection of pictures taken by the Kodacolor process are achieved by the new, highly refined optical system for Filmo 57 Projectors. This system consists of a special projector lens assembly (with Kodacolor filter and compensating lens built-in) and an auxiliary condenser which directs light rays through the color filter at an angle exactly coinciding with the one in which the pictures were taken.

All new style Filmo 57 Projectors have a slot cut in the housing for this auxiliary condenser, a dummy condenser plugging the opening when used for black and white films. Earlier Filmo 57 models can be quickly machined at the factory at nominal cost to accommodate the auxiliary condenser.

All Filmo Cameras and Projectors are adaptable for use of Kodacolor film under license f om Eastman Kodak Company.

New "BUB" NORTH Screens for Kodacolor

The ideal screen for Kodacolor projection. Equally fine for monochrome. Special metallic aluminum powder, applied to 14-gauge sheet aluminum base, gives high reflective power to projected pictures, showing them with true brilliancy. Projection surface can be faced in for protection while not in use. Pivoting feet fold flush for storing screen. See prices below. Mark coupon.

Prices oo "BUB" North Screeo

NO.	SIZE	CODE	PRICE
1	12" x 16"	SKODL	$15.00
2	18" x 24"	SKODM	21.00
3	24" x 32"	SKODO	27 50
4	30" x 40"	SKODP	39.00

Filmo 57-G Projector—Equipped for Kodacolor

The finest mechanism available for 16 mm. projection in black and white and color. Fully equipped for Kodacolor projection. No additional units needed. In addition to the regular lens for black and white projection, 57-G equipment includes the special lens assembly for Kodacolor (right, below), the auxiliary condenser (center, below) and the strong 45-50 regular condenser (left, below) as well as 250 Watt 5 Ampere lamp, Variable Voltage Resistance and Voltmeter. Filmo 57-G Projector in case $275.00. Code FIPKA. Check coupon.

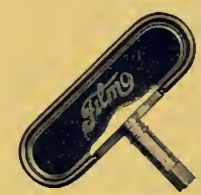
Remote Control for Filmo 70

The new Filmo Remote Control not only permits the operator to get in the picture but is especially useful in taking movies of wild life, filming pictures from a dangerous location or from unusual angles. Price with 10 feet of tubing $4.50. Code: CARWA. Additional tubing, 10 foot lengths, with couplings, $1.50. Code: CARWB. Per foot, in lengths of 20 feet or more, 20c. Check coupon.

The Dremophot Exposure Meter for Filmo

The new Dremophot is adaptable to use with both Filmo 70 and 75. With it you are definitely assured of correct exposure readings. Measures the photographic intensity of the light. Essential for getting better Kodacolor and black and white pictures. Price $12.50. Code CADUT. Mark coupon.

Permanent Winding Keys for Filmo 70 and Eyemo Cameras



These new detachable winding keys, designed for Filmo 70 and the Eyemo, can be left on the camera permanently if desired. They have a ratchet movement, are of rugged construction, and their neat design adds greatly to the general appearance of the camera. When operating camera, the key can be folded flat against the side, completely out of the way. Price $5.00. Code for Filmo: CARDW. Code for Eyemo: ESTHA. Check coupon.

August Filmo Library Releases

August releases for home projection as listed here may be purchased or rented from your Filmo dealer. Mark coupon.

"THE RADIO BUG." A Cameo Comedy on the foibles of the radio fan. One 400 foot reel $35.00. Code MUFJO.

"RARE BITS." A vaudeville of curiosities. Unusual scenes from the far corners of the world. One 400 foot reel $35.00. Code MUFHX.

"A MERRY-GO-ROUND OF TRAVEL." A Lyman H. Howe "Hodge-Podge." One 400 foot reel $35.00. Code MUFJB.

"NORTH OF NOWHERE." A Life Cartoon Comedy in Esquimo land. One 400 foot reel $35.00. Code MUFJG.

"1929 BATHING BEAUTY PAGEANT." A review of the prize winning beauties at the Galveston Annual Pageant. One 100 foot reel $7.50. Code MUFKE.

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Bell & Howell Co., Dept. H, 1828 Larchmont Ave., Chicago, Ill.

MO ACCESSORIES

Special Lenses for Telephoto and Kodacolor

Regular 1" Lens

2" Lens

4" Telephoto

6" Telephoto

AUGUST is the amateurs' month of months for long distance and color photography. The advent of the new seven speed Filmo 70-D Camera, placing at the owners' disposal three lenses instantly ready for use, has won for telephoto photography a host of new devotees, just as the rapid interchangeability of lenses on Filmo 75 and other Filmo 70 models has long provided owners of this equipment with the means of making every distant shot a "close-up."

Illustrated below are six of the excellent Taylor-Hobson Cooke lenses for Filmo 70, similar lenses (except the 6") being available for Filmo 75. Four of the lenses shown are for long distance work, one is for semi-telephoto work and the other for normal shots. Illustrated at the left is a graphic example of the work telephoto lenses can do for you.

An example of the actual results of telephotography. Figure No. 1 (above) was taken with regular one inch lens, figure No. 2 with two inch lens, figure No. 3 with four inch telephoto lens and figure No. 4 with six inch telephoto lens

Completely assembled Special 1" F 1.8 lens, including Kodacolor and neutral density filter

Immediate Delivery Assured *on* Special F 1.8 Speed Lens *for* Kodacolor

Present production of the new Taylor-Hobson Cooke "Special" 1" F 1.8 speed lens for Kodacolor in relatively large quantities assures immediate delivery of this popular item. Place your order today or check coupon.

With a formula especially corrected for Kodacolor photography, this new lens permits the amateur ro take full advantage of the newest and most interesting of photographic arts. Results are achieved with this Special 1" F 1.8 lens that cannot be obtained with lenses designed primarily for black and white work. Yet, with the filters for Kodacolor removed, this lens cannot be surpassed for black and white photography.

Prices—Special 1" F 1.8 T-H. C. Lens for Kodacolor, for Filmo 70. Code IDPKA. Price $60.00. Same, for Filmo 75, Code GLIKB. Price, $62.50. Same, Special 1" F 1.8 Lens, for Filmo 70, including Kodacolor Filters, complete. Code IDPKB. Price $82.50. Same, for Filmo 75. Code GLIKA. Price $85.00.

1" F 3.5 Foc. Mt. $35.00
Code: LEFOC

2" F 3.5. $60.00
Code: WUZRE

3" F 4. $62.50
Code: IDPLA

3¾" F 3.3. $85.00
Code: IDBUA

4" F 4.5. $60.00
Code: IDEYD

6" F 5.5. $65.00
Code: IDFIF

NOTE: If lens is for use on Filmo 70-D, deduct $5.00 from list prices of lenses of 2 inch foci and over. This deduction is for omission of finder eyepiece and objective which are already built into Filmo 70-D.

Amber Filters for Filmo 70 and 75

Filmo amber glass color filters partially absorb excessive ultra violet rays in beach, water, and cloud scenes, eliminating the haze characteristic to such exposures. Clearer, sharper pictures result. With the glass located in the extreme rear of the mount, distortion due to air space between glass and camera lens is prevented. Filter screws into the regular lens in place of sunshade. Filters are available for lenses for both Filmo 70 and 75 cameras. Prices range from $2.50 for the filter for the Taylor-Hobson Cooke 1" and 20 mm. F 3.5 lens (2X) to $5.00 for the filter for the Taylor-Hobson Cooke 6" F 5.5 lens (4X). Check coupon.

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COUPON

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City..... *State*.....

HOPE SPRINGS ETERNAL

The Course Of True Love May Not Run Smoothly—But It Runs

By Epes W. Sargent

CAST

ETHEL . . . . *An eastern girl*
CHARLES . . . . *Also effete*
PETE . . . . *A dude ranch cowboy*
BILL . . . . *Another*
A RANCHER. COWBOYS. DUDE RANCH GUESTS. AD LIB.

Scene 1: Front of dude ranch. Cowboys on with horses. Guests coming from house and mounting. Charles and Ethel come out last. Ethel speaks to Charles. Points to shoe. He looks. Calls. Pete responds.

Scene 2: Closer shot of Pete, Charles and Ethel. Pete kneels and tightens Ethel's spur strap. She puts foot on knee. Pete rises. Ethel thanks him with a smile. Mounts and rides after others. Charles offers Pete a tip. Pete waves him away. Charles follows Ethel. Comedy of mounting horse. Pete looks after them, saying to Bill,

Spoken title: "He wanted to PAY me for helping HER. Say, if she wanted a mountain lion I'd bring it in with my bare hands."

Back to scene: Bill kids Pete and gets a kick in the pants. All kid Pete.

Sub-title: "Love Grows On What It Feeds Upon."

Scene 3: Steps of ranch, same as Scene 1. Pete on steps watching for Ethel. She enters with Charles. Smiles on Pete, who fumbles his sombrero. Ethel says,

Spoken title: "Pete, I simply MUST have some roses for the dance tonight."

Back to scene: Pete scratches head. Bill speaks up.

Spoken title: "There ain't no roses this side o' Cheyenne."

Back to scene: Ethel looks terribly distressed. Passes out of scene with Charles. Pete sits on steps. Fade down.

Scene 4: Fade up ranch house, not the same as above. Roses in the foreground with sign, *Beware of dog and gun.* Fade.

Scene 5: Fade up Scene 3 again. Pete cheers up. Rises. Exits smiling.

Scene 6: The corral. Pete enters. Picks out his horse (already saddled). Rides out of scene.

"PETE AT WATER, BATHING WOUND ON RIGHT ARM"

Scene 7: Road or trail. Pete rides through in a hurry.

Scene 8: Another road scene. Repeat above.

Scene 9: Another road scene. Pete rides into scene. Dismounts. Ties horse and steals out of scene.

Scene 10: Same garden as Scene 4. Pete steals in. Gathers roses.

Scene 11: Same, but closer to ranch house. Rancher runs out with gun. Shoots at Pete (out of range of camera). Runs toward camera.

Scene 12: Back to Scene 10. Pete running out of scene. Rancher running toward camera.

Scene 13: Back to Scene 9. Pete runs in. Mounts and out. Rancher runs in. Fires after Pete.

Scene 14: Same as Scene 8. Pete rides through but in reverse direction.

Scene 15: Stream or water hole. Pete rides in. Dismounts. Lays down roses and goes to water.

Scene 16: Close shot of Pete at water, bathing flesh wound on right arm. He bandages with handkerchief, using his teeth to make the knot. Rolls down sleeve. Rises.

Scene 17: Back to larger field. Pete mounts and rides out.

Scene 18: Same as Scene 7. Pete rides through.

Scene 19: Ranch house as in Scene 1. Ethel sitting on steps with Charles. Pete dashes in. Proudly offers roses to Ethel. She smiles sweetly. Says,

Spoken title: "It's awfully good of you, but Mr. Seymour found some violets and I am wearing my blue dress tonight."

Back to Scene: Pete all in. Glares at Charles. Exits with roses dragging in the dust.

Scene 20: Spot near ranch house. Pete enters. Throws roses on ground. Kicks them. Pulls gun. Going to shoot self in head. Looks toward house. Sudden interest.

Scene 21: Same as Scene 19. Stage is in. Three pretty girls alight. Cowboys unload baggage. Evidently new arrivals.

Scene 22: Back to Scene 20. Pete picks up roses. Dusts them off. Hurries out of scene.

Scene 23: Back to Scene 21. Pete enters. Hands roses to prettiest girl. She is surprised and pleased. Thanks him with a radiant smile. Exits into house. Pete looks after her with a fatuous smile. It's beginning all over again.

Finis

NOTE: This can be worked up on a ranch location or anywhere that can be made to serve. Use all the cowboys and guests you can command but keep

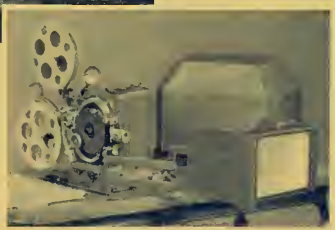
(Continued on page 540)

KODACOLOR

(*Home movies in full color*)

REPRODUCES Summer's Colors *Accurately*

Ciné-Kodak, Model B, f.1.9, equipped for Kodacolor



The Library Kodascope projects Kodacolor on its translucent screen or on a regular Kodacolor screen.

THE more familiar you are with the actual colors of your subjects, the greater will be your satisfaction when you see your pictures in full color on the screen—for Kodacolor reproduces color with amazing fidelity.

Even the softest, most fleeting flesh tones caught in portrait close-ups are reproduced in Kodacolor with unbelievable beauty and almost living likeness.

Kodacolor has no color limitations. It captures every visible color of the spectrum. Blues, greens, yellows, reds, and all their combinations are shown on your screen in the actual colors that you see when you make your movies.

You simply use Ciné-Kodak, Model B or BB, *f.*1.9, a Kodacolor Filter and Kodacolor Film when making Kodacolor. It's as easy as making ordinary black and white movies.

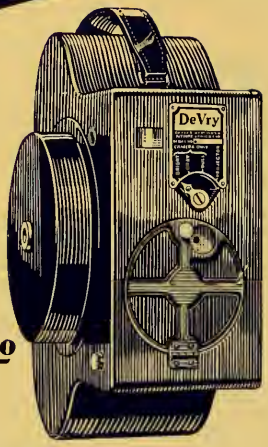
Ask a Ciné-Kodak Dealer for a Demonstration

EASTMAN KODAK COMPANY, Rochester, N. Y.

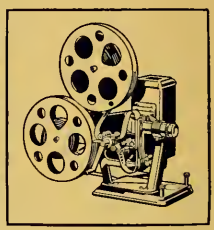
DeVry

Moving Picture

Cameras *and* Projectors



$39.50



A simple, efficient DeVry Projector for 16 mm. home movies available at $37.50.

Ask Grandpa this Question

Here is the most moderately priced 16 mm. Home Movie Camera you've ever seen.

And its results are out of all proportion to the price—for—it takes quality pictures—sharp and clear and clean.

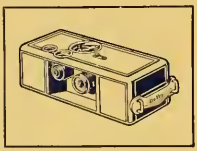
Simple to operate—sturdy and rugged. Fully automatic.

The $39.50 it costs yields big dividends in pleasure and enjoyment.

Ask Your Dealer

DeVry 35 mm. Movie Cameras

DeVry 35 mm. Movie Projector



DeVry Pocket Still Camera
$22.50
10 pictures at one loading

"Grandpa, where are the moving pictures you made of me when I was a baby?"

—he can truthfully say that there are none, because home movies were not available when you were a child.

But when *your* children—and *their* children—ask *you* that question—no excuse will go.

For home movies are today available to everyone—at a mighty moderate cost—

—and entirely apart from today's fun—they constitute family records of untold value in the tomorrows to come.

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Established 1900

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for brilliant screen results

Agfa 16 m/m cine film

all-weather *all-purpose*

The slogan "all-weather," as applied to Agfa world-famous film, means much more than mere coined sales talk.

With Agfa film in your movie camera you are not dependent upon ideal picture-taking conditions, but can really get excellent results in all kinds of weather—sunny, cloudy, rainy, and also earlier and later in the day.

Exclusive qualities in Agfa film are responsible for its amazing adaptability to all light conditions, making this finely-balanced film one on which you can always safely rely for brilliant screen results.

Ask your dealer about Agfa. He meets many movie-camera operators and will be glad to tell you about their enthusiasm for Agfa, the all-weather film.

Adaptability to all conditions of amateur movie-making is an outstanding feature of this sure film. Its latitude is amazingly wide, safeguarding results when exposures are not perfectly timed.

In projection, Agfa film shows the utmost life, tone, and naturalness—telephotos, long-shots, close-ups, interiors, and home-made titles all having a beautiful smoothness with everything clear-cut and distinct. There is no falling-away in long-shots.

Soft brilliance with translucent shadows is a point of strong appeal always evident in the screen projection of Agfa Film. This means not only more pleasing pictures of average subjects, but excellent rendering of difficult subjects—and faithful reproduction of cloud effects and delicate details.

$6.00 per 100 ft. roll (daylight-loading)
Including free processing
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AGFA ANSCO CORPORATION
BINGHAMTON, N. Y.

AN ART TITLE BACKGROUND FOR AIR FILMS. The Photograph Is From The Collection of Charles J. Belden of Pitchfork, Wyoming. Titled by Consolidated Film Industries, Inc.

MODERNISTIC MOVIE MAKING

(Continued from page 505)

use but it often requires an expensive set-up to work well.

The flash back to an object which one would not ordinarily connect with the scene is often very cleverly done in foreign films. An example of this would be to flash back, after showing someone engaged in a monotonous task, to a scene in which a machine was doing a similar thing in a relentless mechanical fashion. The drawing of comparisons in this way intensifies the effect of the first scene.

I hope some day to see a purely abstract motion picture. I have accomplished abstraction in still photography but have not as yet attempted it in cine work. This is one of the most difficult feats in photography. A pure abstraction is a picture made without any subject matter. This sounds strange and so is the resultant picture. If you can conceive of a motion picture composed entirely of beams of light moving in different directions and forming compositions, you have an idea of what true abstraction is. The closeups of machinery and other things that are so often included in modern movies are abstractions in a modified form. If one likes these it is but a short step to the appreciation of true abstractions. The difficulty in making them lies in the fact that they are achieved entirely by optical means and require arranging the light into different shapes and intensities. Half the time you cannot anticipate what the final results will be. A still I made in this manner took me about three hours to get focused.

No doubt some cinematographers will try one or more of the effects I have mentioned, or have tried them in the past. There is reason to believe that amateur experimentation along these lines will result in interesting discoveries, some of which may fundamentally affect development of the art of the cinema.

THE

September

PHOTOPLAY

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Some of the Features:

The Racketeers of Hollywood

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The Life Story of William Haines

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Tragic Mansions of Hollywood

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How Clara Bow Manages Her Home

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PHOTOPLAY'S Always Interesting

Amateur Movie Department

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PHOTOPLAY MAGAZINE

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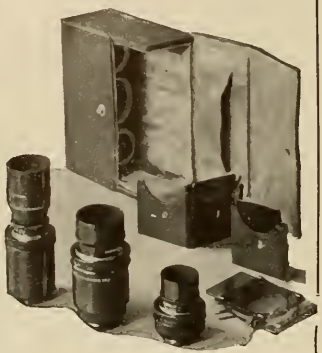

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Three separate high speed lenses up to 4 inch focus. No interchanging of cells necessary. Complete with 5 filters to fit each lens, finder lenses and leather case.

$175.00

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Summer Suns and Summer Fun

offer ideal opportunities for making Kodacolor movies

NEXT fall when you project the Ciné-Kodak movies you've made this summer, how big a thrill will they give you? That depends on how realistic they are.

If the beach, the tanned complexions, the gaily colored costumes, flash before you in their natural hues, life itself could hardly be more realistic.

Surely you'd like to know more about Kodacolor: to learn how easily full color movies can be made; how faithfully they record each tone and shade. Now is the time to investigate — and either of our stores is the place. Whether you're a regular customer or simply seeking information, our salesmen are always ready to help you solve your photographic problems.

Inquire about our budget buying plan for Ciné-Kodak outfits.

Eastman Kodak Stores, Inc.
TWO STORES
The Kodak Corner—Madison at 45th
235 West 23rd, near 7th Ave.
New York City

HELPING HANDS

(Continued from page 507)

the script clerk will enter the details on her script. Then these dupes come back to the assistant for his own reference, supplying a double check.

The scene plots should be worked out. If Mrs. Brown's dining room is to be used, the room should be plotted and those sections to be included in the range of the camera marked in, having due regard for the camera placement. The locations for the exteriors are found and submitted to the director for his final choice.

Next the working plot is made out, generally in consultation with the director. Crowd scenes are best made on Saturday and Sunday. Bits calling for only two or three players should be planned for other times when they will not eat up valuable free periods. It is best to clean up all sets in a borrowed home at one time, if possible, so make it on a week-end if the crowd is to used, but call the principals earlier for small scenes using only a few players. Calls are issued in accordance with this scheme.

When the time comes, the assistant checks up the players as they report and if necessary goes after delinquents, either in a car or by telephone, as may seem necessary. Costumes are checked up with the players and the properties checked with Props. When all is in readiness, the command is turned over to the director.

On interior sets the assistant should help the property man make the preliminary arrangements in accordance with his scene plot and leave the final touches to the director. Often he is called upon to go on with the crowd to direct them within the set. When not so occupied, he stands by the director ready to do whatever told, from helping the leading lady button her shoe to taking some player's place within the set while the latter stands back to see how it should be done.

And with it all he should not be officious. He should not feel that his position gives him the right to haze his fellow workers. He should aim to keep the players in good humor. A "bossy" assistant may become a millstone around the director's neck. A quietly efficient man is something to be treasured.

If the assistant director is the director's right hand, the script clerk is his ambidextrous left. Generally a girl is selected for this position. A man may be employed but long experience has demonstrated that the right sort of girl is far more apt to stick on the job and a good girl is about twice as reliable as a man of equal competence.

She should be neither beautiful nor dumb. If she is too good looking she is apt to draw the men about her, to the detriment of the direction, or aspire to acting. The ideal girl is quiet, methodical and painstaking, with a mind for detail and the heaven-born gift of silence. She should be made to realize that she is important and that this importance carries its responsibilities. Make her feel that her appointment is a distinction.

She is the book-keeper of the outfit and the check-up. She holds the script on the scene and should be early provided with a carbon of the story in work. There are two systems of handling the script. The better is to assemble the sheets by sets and locations rather than in their numerical order. If scenes 1, 7, 13 and 24 are all in one sequence these should be found together rather than in their numerical position. In the other system the sheets are placed numerically. If the former system is used, it is a good plan to letter each set or location. Then make a numerical index which will show that scene 1 is letter A, scene 2 is B and so on. But all subsequent scenes in the A set will also be lettered A. At the top of each sheet (and each sheet should contain only one scene, no matter how brief) she writes in, "from number ——" and fills in the figure. At the bottom she enters, "to number ——" and adds the figure of the next scene for convenience in locating the follow scenes.

If the sheets are kept in numerical order, the entries give the number of the scene last played in that setting and the scene next to be played with the first scene so marked at the top and the last similarly designated at the bottom. Now she will know, without having to check up, that scene 16 is the first to be played in that set, the action going on to scene 20.

Scene 20 refers to the next use of the set in 22. It takes her on to 24 and the entry at the bottom of that sheet tells her the work is cleaned up in that set, for the sheet bears "last" at the bottom.

She also enters on the sheet the persons in the scene. Some directors add the costume details, which the girl checks up.

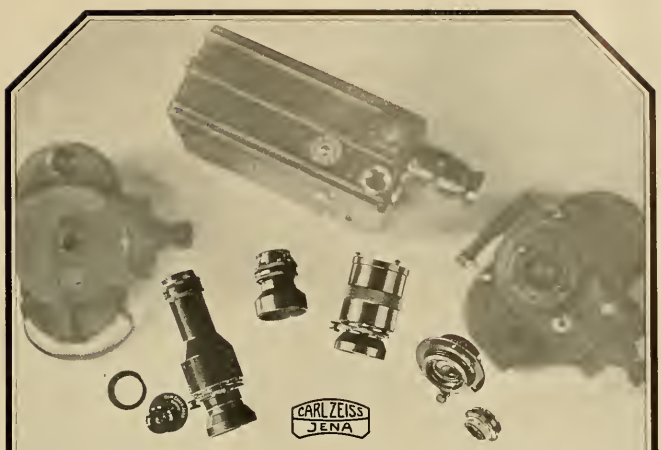
When she comes on a set or location she goes to her chair provided beside that of the director, takes her seat and *stays there*. The girl who runs around to chat with her friends is as useful to the director as a buttonhook with a pair of lace shoes. She should be on the job all of the time, for she is frequently consulted. She opens her book to the scene to be played and notes the layout of the set, the location of doors and windows, whether the windows are full panes or smaller squares, whether the doors open into

the set or swing out. The script tells her that the next numbered scene is to be played in a certain number or letter. If there is an exit from the scene, she turns to the number, if the script is in numerical order, or to the letter, and notes whether any character exists from the scene to be played directly into the next, thus checking up. Suppose that the next higher number has already been played and it develops that in this scene the player entered from a door opening into the room. The door in the current set must then open outward in order to match up. If it does not, she calls the director's attention to the discrepancy. If the follow scene has not yet been played, she notes on that sheet whether the door there should swing in or out. If there is no immediate connection, she is not concerned. Similarly she looks up the preceding scene to see if there is immediate connection. She goes over all the scenes in the set or location the same way, doing this while the set-up is being made and the scene rehearsed, so as to be ready to note the action when it starts. She also observes the rehearsal to see if there is anything that nullifies an earlier played action.

If there is, she quietly calls the director's attention to the fact. Please note the "quietly." Nothing is more irritating than to have a shrill voice pipe up, "Oh, Mr. Jones, Miss Smith can't have that bag, because she left it on the table in the other room." That makes the director look careless in the eyes of the troupe and half a dozen such interludes will batter his authority. It is precisely to keep the director from letting little things make him ridiculous that a script clerk is employed.

Anything brought into the scene and left should be noted. Anything acquired should be entered in the next connecting scene, if there is one. In a pursuit, for example, a character should not wear a hat only in every other scene. If he loses his hat it stays lost. That's up to the clerk. If he wears a hat in 19 and 20, he should also wear it in 18 if that scene connects.

All alterations in costuming should likewise be noted. If a man lights a cigarette in one scene he probably should have it in the next. And the costumes should be very carefully watched. Twenty years ago more than one play had a character change essential bits of costume by the mere act of passing through a doorway. In one old play a maid wore an apron in the dining room but each time she passed into the kitchen the apron disappeared. In another production a light dress alternated with a dark one as the action shuttled back and forth between



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two rooms. We didn't worry much about such little things in those early days but today a producer, professional or amateur, must be careful, for spectators are critical.

Neckties and even handkerchiefs may be as important as hats and coats. All should be noted. Someone must remember when adjacent scenes are played, perhaps two or three weeks apart, and it is the clerk's job to remember for the entire troupe.

In addition she checks up on the scenes. She should have a list of all scenes by number and location in the front of her book. After each scene is made she rings this number and before a move is made from any spot she must be sure that all work in that spot has been done.

At the end of each scene she should ascertain from the cameraman just what the footage of the scene has been and enter this in the proper place, which is on the list of scenes just mentioned. At the end of the day she should turn over to the director a memorandum of all scenes made with their footage and the total footage.

Then she takes her book and checks up. Perhaps scene 6 was made in an interior and 7 shows the exterior of the same house. In 6 the window had full panes and the curtain was halfway down. She enters these facts on scene 7 to avoid having the heroine come to the window to speak to the hero as he passes and appear at a diamond paned window with lace curtains and no shade. Thus all is down in black and white when scene 7 is made later on. If 7 is made ahead of 6, then the process is reversed.

When the developed film comes in, she helps the assistant or the cutter make the rough assembly from which the director will cut the completed picture. This merely consists of getting the scenes in their proper order without regard for excess footage above or below the vital action. And when the director does the editing she stands by with the book to give him any information he may ask for.

It's no joke doing all this hard work, with little or no glory, so if you get a good clerk do your best to keep her. You can't do your best work if you are burdened with petty details, so select good helpers and keep them contented with their jobs.

AMATEUR CLUBS

(Continued from page 521)

Expressionism.

A NEW group of amateurs in New York, under the name, Eccentric Films, has embarked on the production of a two reel film called, *What's Wrong Now?*, from a story by Lajos N. Egri, Hungarian playright, whose expressionistic drama, *Rapid Transit*, was produced last season at the Provincetown Playhouse.

The story is being adapted for the screen and scenarized by Herman G. Weinberg. Direction and scenic construction will be in the hands of Robert van Rosen, scenic designer for the Provincetown Players and the New Playwright's Theater. Photography will be under the supervision of Merle Johnson, whose experimental film, *Knee Deep in Love*, was exhibited in New York some seasons ago.

There will be no titles in the film. It is to be an attempt to project realism through the medium of grotesque fantasy, the story being a satirical account of hero worship and judicial methods in America. All sets are to be built for the film since no realistic sets or locations are to be used.

Preparing Plot.

A SCENARIO committee composed of H. K. Haas, Mrs. H. K. Haas, Louis Hey and J. A. Heintz has been appointed by the Movie Makers Club of Springfield, Ill., to work out the plot of the club's first photoplay. Programs, including the clinical screening of members' films, are regularly held by the Springfield amateurs. A late meeting featured the screening of *Slim Doolittle*, *The Lighthouse Keeper*.

Toledo Contest.

THE amateur movie contest of the Toledo Cinema Club opened July 1 and will close September 1. Full cooperation of newspapers has been obtained and many entries are expected. Some excellent work from Toledo amateurs has been screened in the office of the Amateur Cinema League and fine results can be expected from the contest. All League members are urged to submit films. Plans for the production of a photoplay based upon the experiences of a news reporter are going forward and the scenario has been written, skillfully weaving a romantic tale into a complete picture of the production of a city daily newspaper.

Rushes.

AT Waco, Texas, the Heart of Texas Cinema Club, is reorganizing under the guidance of Robert W. Kelly, Jr., and Franklin H. Bannister. A new constitution has been written

and the chief aim of the club is to be the filming of amateur photoplays. A production schedule is to be announced soon.

¶ Jack London, president of the Birmingham Amateur Movie Association, reports progress in that club's current production, a picture illustrating the values of Boy Scout training. A truck has been built for moving camera shots. The Birmingham Photographers' Club, an organization of still cameramen, recently held a movie night featuring *A Trip Through Filmland,* illustrating the manufacture of motion picture films.

¶ In Toronto, Canada, amateurs gather in August under the leadership of F. W. Shorney to see *Narrow Paths,* production of Markard Pictures, a New York City amateur group. The meeting will initiate a Toronto amateur movie club.

¶ Preparations have been made by Camp Greylock, a summer camp in Becket, Mass., for the production of a film story illustrating camp life. The film, to be entitled *Camp Greylock,* tells the story of the rivalry and sportsmanship of two boys.

Club Film Library.

A REVERSE motion, trick film running 150 ft., 16 mm., produced by S. Jack Solomon, League member, is this month's addition to the Club Film Library. The film amply demonstrates some of the simplest camera tricks made entirely without accessories. The cameraman takes part in the well-planned action. This is a permanent accession.

BRITISH AMATEURS

IN London, Apex Motion Pictures, an amateur group, is filming a drama, *Shadows of Limehouse,* and has obtained permission from authorities to make scenes on the public streets. Production work has also commenced on *The Rut,* a tale of a henpecked husband. Some sequences have been shot on top of a London tram in motion. The film is to be synchronized with music and is directed by Leslie Wood and photographed by Lupin Wolfe.

Recent programs of the Amateur Cinematographers' Association include screening *The Death Ray,* produced by the Manchester Film Society, *Londoning,* filmed by Messrs. Brice and Harteley of the A. C. A., and *Flight,* produced by R. A. Fairhorne.

The A. C. A. national convention plans are going forward and a national competition, to be staged at the convention, has been announced. Competitions will be held under the heads of scenic, travelogue, topical, color films,

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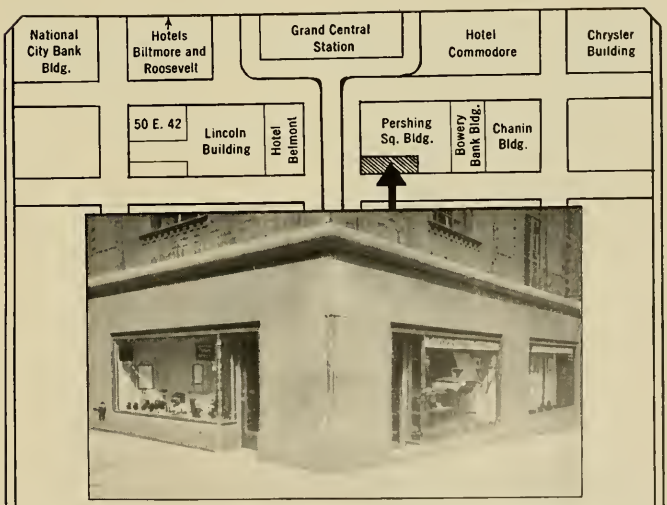

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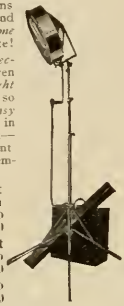

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trick reels, miniature work, animation, synchronized films, titles and still photographs and portraits. A nominal entry fee will be charged all competitors and prizes will consist of commemorative plaques. *Amateur Films*, the monthly publication of the London organization, shows lively improvement.

The Sheffield Amateur Cinematographers' Association is making rapid progress with the production of *Adventure*, its first major effort. Arrangements have been made for the members of the Sheffield club to be conveyed to Manchester where the Manchester Film Society is working on a picture in the Zoological Gardens. Filming opportunity will be open to both clubs.

COLOR DOUBLE EXPOSURE

(Continued from page 524)

I had previously estimated the size of the film image desired and now cut the mask opening to correspond. I placed the dull side of the satin toward the lens and secured the whole in position by means of rubber bands over the lens barrel, taking extreme care not to spread the opening out of shape. The mask being rather close to the lens necessitated the sacrifice of some color but, since I needed mostly green for the color of the subject's suit and since the image would be very small, I had planned the mask so that the resultant image would be green with a slight admixture of the other colors.

The minute details of accurate measurement, calculation and dogged determination are well known to all workers in double exposure, so I will pass over all that to the final "set." The subject, posed in the sunlight, aided with an auxiliary reflector, was carefully reminded not to swing his golf club although he might move hands and face slightly.

I started the camera, faded in, held for a time and faded out, using for the purpose a specially designed glass. My for-life-and-golf partner gladly rushed the exposed film to the post in order to escape to the links and I was left to wonder what the result would be.

Somehow it all worked out technically and I have a small husband standing in the golf-bag doorway beside the huge golf clubs, while a life-sized husband peers at himself in perplexity.

Next time, I want to make my second exposure against a large sized camera "cave" which I hope to construct, thus doing away with the lens mask entirely and securing correct color value in the miniature image. Besides, I want to make a few changes in action and strive for a more artistic picture. I am still saving that third "D." It will probably be needed.

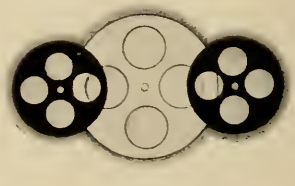
REELING THE RAINBOW

(Continued from page 511)

suppose we photograph three spots of color, green, white and red. The green filter will pass all the rays from the green spot, as well as the green component of the white spot, but will block the rays from the red spot. In the next frame, the red filter comes into play. It passes the rays from the red spot, as well as the red component of the white spot, but blocks the rays from the green spot. The negative of the first frame shows one clear and two black spots and the next frame shows two blocked and one white. Remember this is the negative. The printed positive from this negative appears as in Figure Four. A black spot with two white ones represents the red filtered frame, the red and white being clear and the green spot being black. The green filtered frame shows the green and white as clear and the red black. Let us now project this film, remembering that these two frames are repeated for a considerable length of film.

As frame number one is shown behind the red filter, we have the green spot blocked, while both red and white are projected as red spots. The next frame is projected through a green filter series and here we have the green and white spots projected as green spots and the red is blocked. In the rapid succession of red and green, the two central spots which receive both colors appear to us as white, or both colors synthesized, while the red and green being blocked to the opposite colors and open only to their own, give us the colors, respectively, of green and red. Intermediate colors are formed by variable combinations of the two basic series.

The writer had the pleasure of seeing a demonstration of Kodacolor by Dr. C. K. Mees of the Eastman Kodak Company and shortly thereafter a demonstration of Vitacolor by Mr. W. H. Howse of the Du Pont Vitacolor Corporation. In both cases the color was excellent. There is, therefore, no reason today why every amateur should not make certain subjects in natural color and, certainly, after seeing these excellent color systems demonstrated, no amateur will be content to continue to make his films solely in monochrome.



PHOTOPLAYFARE

(Continued from page 517)

let him silence Miss Dresser who is a veteran film actress of exceptionally fine capacity. Even P. T. Barnum would not have put Sarah Bernhardt into grand opera!

Broadway

CARL LAEMMLE, JR., and Paul Fejos—that is to say the new manager of Universal and one of its effective foreign directors—have done the best, in all likelihood, that can be done to drive two horses in double harness when those horses insist on going in opposite directions. *Broadway*, like *Alibi*, is a combination of those things which are the very essence of motion picture art and those other things that are from the heart of the stage. These efforts at artistic synthesis with a meat axe and sledge hammer appear to be getting more numerous and this review is offered as a general discussion of them, since, barring minor variations, it will hold good for every one of this type.

Moving cameras, dissolves, multiple exposures, exceptional panoramic tilting with a moving camera, marred, however, by too great rapidity in the panning—effects which are said to have required a $75,000 crane—and other familiar devices of the cinemist give *Broadway* a real air of cinematic perfection. The accomplishment is very effective as a contribution to silent motion picture progress. Other films have done as well in all except the moving camera work but few have done better. The stage technique is crude but convincing and the presence of two members of the original stage cast adds a deal of verisimilitude. The modernistic sets, both in size and style, lack both rhyme and reason but, since they represent the interior of a New York City night club, this lack runs true to form. The story is trite—the stage play was modified to satisfy those sweet-toothed women who will rave about the happy ending—and there is a less-than-usual amount of salacity dragged in for its box-office value.

This department has discussed many silent pictures and a few talkies and this reviewer has found entertainment in both. He has enjoyed those talkies most that have started out to talk and have talked through to the end. Of this type are *Interference* and *Madame X*. He has, perhaps, an old-fashioned liking for consistency in his illusions and hates, after having been cozened into accepting one brand of make-believe, to be asked suddenly to shift gears into another. Such an objection would probably not be valid from

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In *Broadway* the intelligent viewer-listener is led, cleverly enough, into a mood of bewilderment and bedazzlement by the cinematics of Dr. Fejos. This is a rather enjoyable mood and he is ready for everything except "the truth and nothing but the truth" when —plop—he is dropped to the hard pavement of fact and reality and every day people begin to talk. (It was not so bad while they sang or danced or while various non-human sounds came from the properties on the set: all of this added to the bewilderment). The man in the fifty-cent seat must then start all over again and he just gets himself convinced that the voices are those of real people and that those real people are not actors but actual protagonists of potential tragedy when Dr. Fejos starts his fireworks again. It is like nothing so much as trying to read an absorbing novel in the barber's chair, first the fiction of the author, then that of the barber. Both are interesting and both are of possible value but are not capable of combination into continuity that would satisfy anyone outside of an insane asylum.

If there are those readers of MOVIE MAKERS who like catsup on their ice-cream, funny papers with morning prayers and stock reports at the opera, *Broadway* and the rest of the forcibly synthetized talkie-movie category will offer something worth while. While this reviewer was diverted by samples of two arts alternated with restless speed he found himself yearning for the old days when one could choose between stage plays and movies and did not have to take his entertainment *table d'hote*.

HOPE SPRINGS ETERNAL

(Continued from page 528)

them back from the principals. Give plenty of time to your action. Let each action be emphasized but not given over-emphasis. Get over one idea at a time.

In the riding scenes you can make long scenes by having Pete ride toward the camera or, if you wish to save film, have him ride across the field of the lens. Have him ride from right to left, or vice versa, going and then, on the return trip, ride in the opposite direction. Remember that Pete picks up some dust on the ride.

The wound may be painted on with mercurochrome or iodine. Outline the gash with this. Then build around it with black mud, dried on. This can be washed away and still leave the wound itself. Do not make the wound too important.

Since this plot depends upon the scarcity of roses, select for the dude ranch a place without roses. If you can't escape them, then have Ethel desire some other flower which does not show.

This is only the outline. You can build in cowboy sports for the guests, comedy with the inexperienced riders or anything else you wish. In this case, make Pete one of the riding stars and give Charles the worst of the amateur sports.

CRITICAL FOCUSING

(Continued from page 516)

the scrub women washing the stone floor: this moves to a closeup and is followed by a long shot of Times Square as the lights go out and day breaks: after daylight floods this scene, darkness comes again and with it again the lights of Broadway: the scene then returns to the part of the night club where the scrub women were cleaning and which now is filled with chorus girls rushing to get dressed for the first review.

This sequence gives, by contrast, an added force to the picture of the night life and, by the pause in the action of the story, it intensifies the dramatic effect.

Not Quite Decent

Fox

Directed by Irving Cummings
Photographed by Charles Clarke, A. S. C.

CUTTING: An early sequence in this film furnishes an example of excellent film tempo and skillful editing. As the train carries the world weary night club hostess and the fresh country girl away from the small town where both originally lived, shots of the action between the two and shots of the train starting and then moving through the night are spliced together to give a remarkable effect of forward motion and impending disaster.

This film opens with a slight mystery as to the relation of the principal characters and builds a feeling of suspense. With this in mind, the amateur should note the lengthy and carefully studied closeups of the leading figures, since this care prevents the confusion which is common in amateur productions when a similar suspense or temporary mystery is sought.

DISSOLVE: At one point in the story, when the night club hostess is seated smoking and thinking of her past life, the cigarette smoke drifts past the camera lens and the scene dissolves into the woman's mental picture. Any amateur who has mastered the dissolve can easily use this idea and it would be effective in fade outs, as well.

EDUCATIONAL FILMS

(Continued from page 512)

with their wares. Students are taught the use of cameras, lenses, how to develop, print, enlarge and tint. Much time is given to pictorial composition as used in still and motion picture photography. *Visual Education* I and II deal with a study of observation and how it should be applied for instructional purposes to supplement the work of textbook and field study. The course covers: seeking, searching and selecting; sketching with pen, pencil and chalk; voice training; model planning and making; planning exhibitions; organizing visual instruction; care and management of equipment; planning an observation lesson; teaching from pictures and models; evening schools for adult education through pictures and discussion. Each student is required to give an illustrated lecture using slides, motion pictures, sketches and models he has made for this special purpose.

"A newly equipped department is being installed this summer where students will be trained in modern projection rooms. There will be: a special room for editing; drawing tables for making plans of models to be used in picture sets; work benches equipped with tools and small machinery for the making of models; several stages for setting of projects to be taught from and of which motion pictures are to be made; room for the painting of backgrounds; typewriters for the making of reports; writing lectures and putting material in shape for publication. The main purpose of the department will be to cooperate with the history, science and English departments wherever it can to make teaching a fine art. Many fine positions are and will be open to young men and women who have talent and a real love for the work and will take the time to train for this type of teaching.

"We are very much interested in the real value of the motion picture and hope to train teachers who will go out into the field and show people how to get an education in a modern manner that will help them to a richer knowledge of what the world has for them, even though they can not leave their work to learn the facts about how and why we live."

THE CHOICE OF PRESIDENTS!

DURING the recent past Eno's Art Title and Film Editing Service was selected and used for personal films of President and Mrs. Hoover and President Don Carlos Ibanez of Chile, South America.

Have you ordered your try-out?

Send $2.00 with copy for 3 short titles and get your try-out all ready to splice into your films.

FREE! BEAUTIFUL HAND LETTERED "THE END" ART TRAILER WITH EVERY ORDER

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METROPOLITAN OPERA HOUSE STUDIOS
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America's Pioneer (16MM) Art Title Builder and Film Editor
ENO'S ART TITLES

Fast as Speed Itself

The automobile or horse race . . . the running catch in center field . . . the thrilling tackle on the 10 yd. line . . . are often missed because of improperly timed negatives.

The ultra rapid speed Cine Velostigmat *f* 1.5 will take speed pictures anywhere, inside or out.

Made in mountings to fit Filmo, 70 and 75, Victor, Eyemo, Cine-Kodak Model B, *f* 1.9, and other 16 mm. and 35 mm. movie cameras. Corrected for Kodacolor. Write for illustrated booklet.

For fitting to Filmo Cameras for Kodacolor, write directly to Bell & Howell, Chicago.

WOLLENSAK OPTICAL CO.
987 HUDSON AVE. ROCHESTER, N.Y.

NEWS *Of The* INDUSTRY

For Amateurs And Dealers

New Eastman Cabinet

THE Eastman Kodak Company's Library Kodascope with self-contained screen, previously announced in these columns, is now supplemented by a complete and handsome cabinet which will hold twenty-six reels of film and all necessary projection accessories. With the door of the cabinet open, the film library is easily accessible and a handy shelf is provided on which to place reel containers and incidental equipment, while projecting. A swivel top is incorporated, by means of which the projector may be swung in any direction. The cabinet is finely finished in walnut to match the Library Kodascope case and is inlaid with ebony in a lozenge design. The ensemble makes a well-designed piece of furniture and undoubtedly adds to the dignity and effectiveness of home movies.

The Eastman organization has also brought out two new pieces of descriptive literature, one, the latest and most complete catalogue of movie equipment, and the other, a handsomely printed gravure booklet, *The Lure of Home Movies.*

New Du Pont Film

THE Du Pont Pathe Film Manufacturing Corporation, well known in the professional field for the quality of its product, now announces a new and improved negative and positive film for the 16 mm. amateur. This film may be had in both pan and ortho emulsions and is made entirely at the Du Pont plant. The price will be the same for either type, so that the user may have perfect liberty to choose the film that best suits his purpose. Moreover, this price includes developing the original negative and making one positive print therefrom. In view of the possibilities offered by the negative-positive process, it is thought that many amateurs will be interested in this new film.

THE VISCOUNTESS COWDRAY, A CINE KODAK ENTHUSIAST.

AL SIMMONS AND HIS Q. R. S.
The Star Outfielder Of The Athletics With His New Cine.

New Screen

THIS department has been notified that the new Estascope Screen for home movies may now be inspected at many dealers in cinematic supplies. This screen may be had in bead or metallic surface, with plain or black border effect. The unit collapses smoothly into a wood case and automatically locks into projection position when the lid of the case is raised. It is claimed that the tubular, telescoping support-arms hold the screen taut and keep its surface smooth at all times. The unit is made by the Essantee Manufacturing Co. of Evansville, Indiana. This company also plans to produce a "talking screen" in the form of a complete plug-in amplifier, loudspeaker and screen, all contained in one compact unit for attachment to home synchronizing devices.

COUNT SZECHENYI, HUNGARIAN MINISTER TO THE UNITED STATES, A FILMO FAN.

Lens Battery

A COMPLETE line of cine lenses for use in conjunction with the new Filmo 70D is offered this month by the Bell and Howell Company. The new camera with its integral turret and variable spy-glass viewfinder is particularly conducive to an efficient use of the telephoto lens. Any one of three lenses of different focal lengths may be snapped quickly into place and the viewfinder index set immediately to cover the correct field. Nothing more is necessary except to focus the lens and adjust the diaphragm. Lenses of six different focal lengths are included. From this array of lenses the amateur may make a selection which exactly fits his particular needs. Bell and Howell also announce immediate delivery on the special *f* 1-8 speed lens for Kodacolor. The possibilities of this lens are greatly increased by the New Filmo 70D which provides twelve and eight among its additional speeds, thus permitting an increase of exposure for Kodacolor

New Tripod Head

A NEW separate tripod head is announced this month which will transform any plain tripod into a panoram and tilt device. This aid in procuring better pictures is known as the Panrite Universal Tilting Top and is made by the Testrite Instrument Co. of 108 East 16th Street, New York City. It is claimed for this device that by means of its precision universal-joint an exceptional tilting range is provided, as well as smooth operation and quick locking. It is made to fit any 16 mm. camera and tripod.

Eastman Finance Plan

THROUGH a new monthly payment plan, recently announced by the Eastman Kodak Company, it is now possible to buy the amateur motion picture apparatus of this company, through dealers, by means of a small down-payment. The outfit may thus be used while monthly payments are being made. Several attractive combinations of these popular cameras and projectors are offered, or the separate items may be purchased in the same way. It is thought that this easy purchase plan will do much towards making home movie outfits available to an ever-increasing number of amateurs. The plan has been worked out in cooperation with the Bankers-Commercial Security Company, Inc., of New York City.

Home Talkie Bulletin

THE Home-Talkie Machine Corp., which markets a well-known talking picture unit for the home, has inaugurated a dealer house-organ, the *Home Talkie Bulletin*, the initial issue of which will be published in August. C. C. Kleber, Sales Manager, will direct its policy which will be concerned in the main with merchandising ideas, inspirational selling talks and exploitation. Michael L. Simmons, Advertising Manager, will be its editor.

Movielight Improved

THE makers of the Northeast Movielight, now featured by Willoughbys and other well-known cine dealers, have called to this department's attention the latest improved model of their product. This includes a new crackle finish on the back of the aluminum reflector and thumb-nut adjustment for the telescoping support. The outfit is thoroughly practical and efficient.

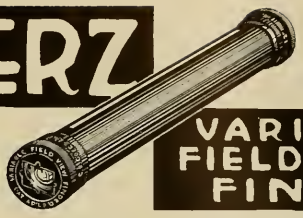
McKay Honored

HERBERT C. McKAY of the Q. R. S.—De Vry Corporation, has recently been advanced from Associate to Fellow of the Royal Photographic Society of Great Britain. Mr. McKay has received this honor in recognition of his contribution to the advancement of the cinema.

Title, Focus, Effect Devices

THIS month sees the introduction of three new accessories for the 16 mm. camera which render it capable of almost any professional effect. These three devices are made by the Movie Specialty Manufacturing Co. of 1361 South Flower Street, Los Angeles, Calif., and each one is complete for its own purpose. The micro-focus meter is a magnifying tube operating in conjunction with the camera lens and

GOERZ



VARIABLE FIELD VIEW FINDER

Avoids the necessity of changing individual sets of finders.

By the mere turn of a knurled ring the finder is adjusted for the focal length of the lens you intend using. 1″, 2″, 3″ and 4″ are marked on scale, intermediate lengths are easily estimated between marks.

Field size can be selected and proper focal length determined.

By turning the knurled ring as you view your subject you can select the exact size of field, or size of object with proper proportion of background, and scale then indicates focal length of lens which will obtain it.

Slips into finder tube of Filmo 70

Price $37.00

No alterations are necessary except a small notch in outer tube to accommodate locating pin to fix horizontal position of window. All moving parts are within tube, adjustment is obtained by movable lens system in relation to stationary window. A supplementary lens to take in the field of 15 m.m. wide-angle, and also for 6″ telephoto, can be supplied at small additional cost.

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Your—FILMO 70 or 75	*for*—New 7 SPEED FILMO 70D
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Your—old FILMO PROJECTOR	*for*—New FILMO PROJECTOR 57 G
Your—KODASCOPE Model C	*for*—Latest KODASCOPE Model B

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An International List of the Dealers Who Carry This Magazine

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CALIFORNIA

BERKELEY: Berkeley Commercial Photo Co., 2515 Bancroft Way.
FRESNO: Potter Drug Co., 1112 Fulton St.
GLENDALE: Mowry's Photo Service, 223 S. Brand Blvd.
HOLLYWOOD: Fowler Studios, 1108 N. Lillian Way.
Hollywood Movie Supply Co., 6058 Sunset Blvd.
Hollywood Music Co., Camera Dept., 6019 Hollywood Blvd.
Pacific Film Service, 6306 Sunset Blvd.
LONG BEACH: Winstead Bros., Inc., 244 Pine St.
LOS ANGELES: California Camera Hospital, 356 S. Broadway.
Eastman Kodak Stores, Inc., 643 S. Hill St.
Fitzgerald Music Co., Motion Picture Division, 727 S. Hill St.
John R. Gordon, 1129 S. Mariposa Ave.
T. Iwata Art Store, 256 E. First St.
Leavitt Cine Picture Co., 3150 Wilshire Blvd.
Earl V. Lewis Co., 226 W. 4th St.
Marshutz Optical Co., 518 W. 6th St.
B. B. Nichols, 731 S. Hope St.
Schwabacher-Frey Stationery Co., 734 S. Broadway
OAKLAND: Davies, 380-14th St.
Sherman, Clay & Co., 14th and Clay Sts.
PASADENA: Flag Studio, 59 E. Colorado St.
F. W. Reed Co., 176 E. Colorado St.
POMONA: Frasher's, 158 E. Second St.
RICHMOND: LaMoine Drug Co., 900 MacDonald Ave.
RIVERSIDE: F. W. Twogood, 700 Main St.
SAN DIEGO: Bunnell Photo Shop, 414 E. St.
Eastman Kodak Stores, Inc., 419 Broadway
Harold E. Lutes, 958 Fifth St.
SAN FRANCISCO: Eastman Kodak Stores, Inc., 545 Market St.
* Hirsch & Kaye, 239 Grant Ave.
Kahn & Co., 54 Geary St.
Leavitt Cine Picture Co., 564 Market St.
San Francisco Camera Exchange, 88 Third St.
Schwabacher-Frey Stationery Co., 735 Market St.
Sherman, Clay & Co., Kearney & Sutter Sts.
Trainer-Parsons Optical Co., 228 Post St.
SAN JOSE: Webb's Photo Supply Store, 94 S. First St.
SAN PEDRO: Sunset Photo Supply, Inc., 319 W. 6th St.
SANTA ANA: Forman-Gilbert Pictures Co., 1428 W. Fifth St.
SANTA BARBARA: J. Walter Collinge, 8 E. Carrillo.
SANTA MONICA: Bertholf Photo Finishing, 1456 Third St.
SIERRA MADRE: F. H Hartman & Son, 25 N. Baldwin.
STOCKTON: Peffer Music Co., 40 S. California St.
WHITTIER: Maxwell C. Peel, 226 E. Philadelphia.
YOSEMITE NATIONAL PARK: Best's Studio.

COLORADO

DENVER: Eastman Kodak Stores, Inc., 626-16 St.
Ford Optical Co., 1029-16 St.
Haanstad's Camera Shop, 404-16 St.

CONNECTICUT

BRIDGEPORT: Fritz & Hawley, Inc., 1030 Main St.
Harvey & Lewis Co., 1148 Main St.
HARTFORD: Harvey & Lewis Co., 852 Main St.
J. G. Stoughton Co., 255 S. Whitney St.
Watkins Bros., Inc., 241 Asylum St.
MIDDLETOWN: F. B. Fountain Co., 483 Main St.
NEW BRITAIN: Harvey & Lewis Co., 85 W. Main St.
NEW HAVEN: Fritz & Hawley, Inc., 816 Chapel St.
Harvey & Lewis Co., 849 Chapel St.
NORWICH: Cranston Co., 25 Broadway
STAMFORD: Thamer, Inc., 87 Atlantic St
WATERBURY: Curtis Art Co., 25-29 W Main St.
Wilhelm, Inc., 139 W. Main St.

DELAWARE

WILMINGTON: Butler's Inc., 415 Market St.
Frost Bros., duPont Bldg

DISTRICT OF COLUMBIA

WASHINGTON: Reid S. Baker, Inc., 1320 F St. N. W.
Columbia Photo Supply Co., Inc., 1424 New York Ave., N. W.
Eastman Kodak Store, Inc., 607-14th St., N. W.
Fuller & d'Albert, Inc., 815-10th St., N. W.

FLORIDA

JACKSONVILLE: H. & W. B. Drew Co.
LAKE WALES: Morse's Photo Service, Rhodesbilt Arcade.
MIAMI: Miami Photo Supply Co., 12 N E First Ave
Red Cross Pharmacy, 51 E. Flagler St.
ST PETERSBURG: Barnhill's Camera Shop, 17-3rd St. N.
Robinson's Camera Shop, 115 Third St., N.
TAMPA: Burgert Bros., Inc., 608 Madison St.
Tampa Photo & Art Supply Co., 709-11 Twiggs St.

GEORGIA

ATLANTA: Eastman Kodak Stores, Inc., 183 Peachtree St.
Visualizit, Inc., 21 Peachtree Arcade.
ROME: Macon A. Brock, 231 Broad St.

IDAHO

BOISE: Ballou-Latimer Co., Idaho at 9th St.

ILLINOIS

*CHICAGO: Bass Camera Co., 179 W. Madison St.
Brentano's, Inc., 63 E. Washington St.
Camera Exchange, 26 Quincy St.
Almer Coe & Co., 78 E. Jackson Blvd.
Almer Coe & Co., 18 S LaSalle St.
Almer Coe & Co., 105 N. Wabash Ave.
Central Camera Co., 112 S. Wabash Ave.
Eastman Kodak Stores Co., 133 N Wabash Ave.
Fair, The, Dept 93, State, Adams & Dearborn Sts.
* Fischer's Camera Service, Rm. 202, 154 E. Erie St.
Ideal Pictures Corp., 26 E. 8th St.
Illinois Radio Appliance Co., 1426 E 70th St.
W. W. Kimball Co., 306 S. Wabash Ave.
Leonard Lynn Co., 302 S. Wells St.
Lyon & Healy, Jackson Blvd. & Wabash Ave.
Post Office News Co., 37 W. Monroe St.
Seamans, Photo Finisher, 1953 E. 71st St.
Stanley-Warren Co., 908 Irving Park Blvd.
Von Lengerke & Antoine, 33 S. Wabash Ave.
DECATUR: Haines & Essick Co., 122-128 E. William St.
Pfile's Camera Shop, 240 N. Water St.
EVANSTON: Almer Coe & Co., 1645 Orrington Ave.
* Hattstrom & Sanders, 702 Church St.
FREEPORT: Hartman's Camera Shop, 17 S. Chicago Ave.
GALESBURG: Illinois Camera Shop, 84 S. Prairie St.
ROCKFORD: Johnson Photo Shop, 316 E. State St.
SPRINGFIELD: Camera Shop, 320 S. 5th St.
STERLING: Ray Hart, 8-10 E. 4th St.

INDIANA

ANDERSON: Reed Drug Co., 37 W 11th St.
EVANSVILLE: L. F. DeWitt, 618 Main St.
Smith & Butterfield Co., 310 Main St.
FORT WAYNE: Biechler-Howard Co., 112 W. Wayne St.
Rogers Optical Co., 824 Calhoun St.
FRANKFORT: Pathex Agency, 206 E. Walnut St.
INDIANAPOLIS: L. S. Ayres & Co., Dept. 290, 1 W. Washington St.
H. Lieber Co., 24 W. Washington St.
KENTLAND: Boone Pharmacy, on the Square
SOUTH BEND: Ault Camera Shop, 122 S. Main St.
Ault Camera Shop, 309 S. Michigan St.
Schilling's Photographic Supply, 329 S. Lafayette Blvd.
TERRE HAUTE: Snyder's Art Store, 21 S 7th St.

IOWA

CEDAR RAPIDS: Camera Shop, 220 Third Ave
DAVENPORT: Eastman Kodak Stores, Inc., 318 Brady St.
DES MOINES: Eastman Kodak Stores, Inc., 808 Locust St.
Hyman's News and Book Store, 407 Sixth Ave.
GRINNELL: Child Art Rooms, Cine Dept.
IOWA CITY: Rexall & Kodak Store, 124 E. College St.
SIOUX CITY: Eastman Kodak Stores, Inc., 608 Pierce St.
Lyan's Photo Finishing Inc., 419 Pierce St
WATERLOO: Macks Photo Shop, 225 W. Fifth St.
Seehawk Camera Shop-Studio, 189 W. 4th St.

KANSAS

TOPEKA: Hall Stationery Co., 623 Kansas Ave.

KENTUCKY

LEXINGTON: W. W. Still, 129 W. Short St.
LOUISVILLE: W. D. Gatchel & Sons, 431 W. Walnut St.
Sutcliffe Co., 225-227 S. 4th Ave.

LOUISIANA

BOGALUSA: Moon News Stand, Williams Drug Co., 31 Columbia St.
NEW ORLEANS: Eastman Kodak Stores, Inc., 213 Baronne St.
SHREVEPORT: Southern Cine Co., Inc., 310 Main St.

MAINE

BANGOR: Francis A Frawley, 104 Main St.

MARYLAND

BALTIMORE: Amateur Movie Service, 853 N. Eutaw St.
Eastman Kodak Stores, Inc., 223 Park Ave.
* Stark-Films, 219 W Centre St
Zepp Photo Supply Co., 3044 Greenmount Ave.

MASSACHUSETTS

BOSTON: Dadmun Co., 1 Washington St.
Eastman Kodak Stores, Inc., 38 Bromfield St.
Eastman Kodak Stores, Inc., Hotel Statler.
Ralph Harris & Co., 30 Bromfield St.
C. F. Hovey Co., 33 Summer St.
Iver Johnson Sporting Goods Co., 155 Washington St.
Jordan Marsh Co.
Andrew J. Lloyd Co., 300 Washington St.
Montgomery-Frost Co., 40 Bromfield St.
Pathescope Co. of the N. E., Inc., 260 Tremont St.
Pinkham & Smith Co., 15 Bromfield St.
Solatia M. Taylor Co., 56 Bromfield St.
BRAINTREE: Alves Photo Shop, 349 Washington St.
BROCKTON: Raymond C. Lake, 218 Main St.
LOWELL: Donaldson's, 77 Merrimack St.
NEW BEDFORD: J. Arnold Wright, 7 S. 6th St.
PITTSFIELD: E. J. Curtis, 397 North St.
SALEM: Robb Motion Picture Service, 214½ Essex St.
SPRINGFIELD: J. E. Cheney & Staff, Inc., 301 Bridge St.
Harvey & Lewis Co., 1503 Main St.
WORCESTER: J. C. Freeman & Co., 376 Main St.
Harvey & Lewis Co., 513 Main St.
L. B. Wheaton, 368 Main St.

MICHIGAN

BAY CITY: Bay City Hdw. Co., Sporting Goods Dept., 1009-15 Saginaw St.
*DETROIT: Clark Cine-Service, 2540 Park Ave.
Crowley, Milner & Co., Dept. 20.
Detroit Camera Shop, 424 Grand River, W.
Eastman Kodak Stores, Inc., 1235 Washington Blvd.
Fowler & Slater Co., 156 Larned St.
J. L. Hudson Co., Dept. 290.
MACOMBER: Smith and Co., General Motors Bldg.
Metropolitan Motion Picture Co., 2310 Cass Ave.
E. B. Meyrowitz, Inc., 1516 Washington Blvd.
United Camera Stores, Inc., 14324 Jefferson Ave., E.
GRAND RAPIDS: Camera Shop, Inc., 16 Monroe Ave., N. W.
LANSING: Linn Camera Shop, 109 S. Washington Ave.
Vans Cine Service, 600 Prudden Bldg
MARQUETTE: Ray's Photo Service, 335 Harrison St.
MUSKEGON: Beckquist Photo Supply House, 885 First St.
SAGINAW: Heavenrich Bros. & Co., 301 Genesee
Hesse's, Genesee at Jefferson.

MINNESOTA

DELUTH: Eastman Kodak Stores Co., 330 W. Superior St.
Louis Frerker Co., 12 E. Superior St.

(Continued on page 546)

See This Stirring Picture
"Alaskan Wild Game"

FROM the "Land of the Midnight Sun." This stirring picture of Alaskan wild game. Stellar Sea Lions and Seals. Rocky Mountain Goats high up in the crags. Large herds of Caribou ranging the high plateaus. Ground Bears fishing. Black Bears picking berries. The illusive White Sheep. The Moose, the largest of the deer family. Hornless Cows. Bull Moose with palmed horns having a five foot spread. These and many more are shown in "Alaskan Wild Game"—taken in the depths of arctic wilderness, in heavily timbered country, in forests that abound with strange animal life and amongst icebergs and glaciers. This intimate study of wild animal life will fascinate you.
200 feet, 16MM.....$15.00
Write today for complete list of interesting travel and wild life films.
VERITAS FILMS
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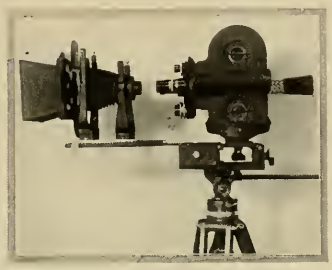
VERITAS
WILD LIFE TRAVEL EDUCATIONAL SCENERY
FILMS
OAKLAND CALIFORNIA

ENERGIZE YOUR FILM!
Use *Kleena-fylm Process*
It cleans, rejuvenates, restores and maintains pliability in old film. A non-inflammable fluid easy to apply. Clearer projection. Guaranteed.
At dealers, or postpaid, 85c
Write for facts worth knowing
KLEENA-FYLM CORP.
522 Fifth avenue, New York, N. Y.

EXCHANGE YOUR 16 MM. LIBRARY FILMS
400 Ft. of Film for $2.50
Send any good usable film to us and receive an equally good or better one of the same length in exchange. Include a list of all your pictures so you will not receive a duplicate. Indicate your preference: Comedy, Drama, or Educational. Enclose $2.50 check or money order for each 400 ft. reel plus 25 cents for postage. The usual charge of one dollar is still being made for 100 ft. lengths.
HATTSTROM & SANDERS
702 Church St. Evanston, Ill.

Motion Picture Work
in all branches
DEVELOPING
PRINTING
TITLING
MID WEST FILM CO.
INCORPORATED
845 S. Wabash Ave.
Chicago, Illinois

is said to be adjustable to any camera, giving both correct focus and exposure. The matte box clamps in front of the camera and provides for all manner of before-the-lens effects, such as iris-in and out, double exposure and all kinds of masking positions. The title hood enables the user to make a title by transmitted light in a very convenient manner. The title is done on translucent material and inserted in the open end of the device, which excludes all extraneous light. The title "card" is held at the proper distance from the camera at all times. These three devices are given the name of their inventor, G. Heinz of Los Angeles.



View of the Heinz Apparatus Attached to a Filmo Camera.

Vitacolor Expands

THE DuPont Vitacolor Corporation announces the opening of its new eastern headquarters in the Salmon Tower Building, 11 West 42nd Street, New York City. Here the motion picture amateur will find a well-equipped projection room for Vitacolor demonstration where he may also arrange for the servicing of his Vitacolor apparatus. W. H. Howse will be in charge and extends a cordial invitation to all amateurs to visit the new office. Mr. Howse is in close touch with the latest Vitacolor developments, having come to New York from the Los Angeles factory. He has also recently superintended the opening of a new Vitacolor southern branch and laboratory at 610-612 Baronne Street, New Orleans, La.

New Camera Service

Strategically located near the Pennsylvania Station, opposite the Hotel New Yorker, which will be the world's largest hostelry, a new cinematic establishment for Manhattan was opened during July under the name, Luma Camera Service, Inc., at 302 West 34th Street, New York City. Joseph Maggio, for many years associated with Willoughbys, is president and Morry Luxenberg is vice president. Specializing in the finest lines of cine and still equipment, this new firm announces that it will seek to build its clientele on the basis of ready and continued service to every customer.

Stop Guessing!

From a letter of *Pathex, Inc.*, to DREM Products Corporation, Makers of the CINOPHOT Exposure Meter and to *All Users of Pathex Cameras*:

Pathex. INC
A SUBSIDIARY of PATHE EXCHANGE, INC.
1 CONGRESS STREET
JERSEY CITY, N J

June 19, 1929

It is our belief that the use of the correct lens aperture is the only adjustment necessarily left in the hands of the users of the PATHEX camera.

For this reason we investigated the various exposure meters now in the market for use with the PATHEX camera.

We are pleased to inform you that we have found the CINOPHOT to be entirely satisfactory for use with the PATHEX camera, and we are recommending it to the numerous owners of PATHEX cameras as a means of securing improved results.

R. J. Horn
Manager.

CINOPHOT
Complete with Leather Case
$12.50
At All Dealers

(Continued from page 544)

MINNEAPOLIS: Eastman Kodak Stores, Inc., 112 S. Fifth St.
E. B. Meyrowitz, Inc., 825 Nicollet Ave.
Sly Fox Films, 49 S. 9th St.
OWATONNA: B. W. Johnson Gift Shop, 115 W. Bridge St.
ST. PAUL: Co-operative Photo Supply Co., 381-3 Minnesota St.
Eastman Kodak Stores Co., 380 Minnesota St.
E. B. Meyrowitz, Inc., 358 St. Peter St.
Ray-Bell Films, Inc., 817 University Ave.
St. Marie Cigar & News Co., 96 E. 5th St.
WINONA: Van Vranken Studio, 57 W. Fourth St.

MISSOURI

KANSAS CITY: Eastman Kodak Stores, Inc., 916 Grand Ave.
Eastman Kodak Stores, Inc., 1006 Main St.
Eastman Kodak Stores, Inc., 21 E. 11th St.
Harold Edwards Radio & Cinema Co., 6239 Brookside Blvd.
Hanley Photo & Radio Shop, 116 E. 10th St.
ST. LOUIS: A. S. Aloe Co., 707 Olive St.
Eastman Kodak Stores, Inc., 1009 Olive St.
Erker Bros., 608 Olive St.
Geo. D. Fisher & Co., 915 Locust St.
Hyatt's Supply Co., 417 N. Broadway.

NEBRASKA

HASTINGS: Carl R. Matthiesen & Co., 713 W. 2nd St.
OMAHA: Eastman Kodak Stores, Inc., 419 S. 16 St.

NEW HAMPSHIRE

NEWPORT: K. E. Waldron, 1 A Main St.

NEW JERSEY

ATLANTIC CITY: Eastman Kodak Stores, Inc., 1735-37 Boardwalk.
CAMDEN: Parrish & Read, Inc., 308 Market St.
EAST ORANGE: Edmond J. Farlie, Jr., 45 N. 19th St.
ELIZABETH: William C. Golding, 219 Broad St.
JERSEY CITY: Hugo Bermann, 13 Exchange Pl.
MONTCLAIR: Eastman Kodak Co., 427 Bloomfield Ave.
NEWARK: Anspach Bros., 838 Broad St.
L. Bamberger & Co.
Fireman's Drug Store, Market and Broad.
J. C. Reiss, 10 Hill St.
Schaeffer Co., 103 Halsey St.
PLAINFIELD: Mortimer's 317 Park Ave.
TRENTON: Barlow's—Music, 130-132 E. State St.
H. E. Thompson, 15 Newkirk Ave.
UNION CITY: Heraco Exchange, Inc., 611 Bergenline Ave.

NEW YORK

ALBANY: E. S. Baldwin, 32 Maiden Lane.
F. E. Colwell Co., 465 Broadway.
BINGHAMTON: A. S. Bump Co., 180 Washington St.
BROOKLYN: Geo. J. McFadden, Inc., 202 Flatbush Ave.
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Buffalo Photo Material Co., 37 Niagara St.
United Projector & Film Corp., 228 Franklin St.
CORNING: Ecker Drug Store, 47 E. Market St.
GLEN FALLS: M. Lapham's Sons, 2 Rogers Bldg.
GREAT NECK: Lovett Cinema Studio, 66 Middle Neck Rd.
HAVERSTRAW: E. H. Vandenhurgh, 3 Broadway.
ITHACA: Henry R. Head, 109 N. Aurora St.
Treman, King & Co., care of Geo. E. Houghton.
NEW ROCHELLE: Ye Little Photo Shoppe, Inc., 457 Main St.
NEW YORK CITY: Abercrombie & Fitch, 45th & Madison Ave.
American News and its Subsidiaries, 131 Varick St.
J. H. Boozer, 173 E. 60th St.
Brentano's, 1 W. 47th St.
City Camera Co., 110 W. 42nd St.
City Radio, 42 Cortlandt St.
Abe Cohen's Exchange, 113 Park Row.
* Columbus Photo Supply, 146 Columbus Ave.
* Cullen, 12 Maiden Lane.
Davega, Inc., 111 E. 42nd St.
Davega, Inc., 152 W. 42nd St.
* Eastman Kodak Stores, Inc., Madison Ave. at 45th St.
Eastman Kodak Stores, Inc., 235 W. 23rd St.
H. & D. Folsom Arms Co., 314 Broadway.
Gall & Lembke, Inc., 7 E. 48th St.
* Gillette Camera Stores, Inc., 117 Park Ave.
Gloeckner & Newby Co., 9 Church St.
* Herbert & Huesgen Co., 18 E. 42nd St.
Lowe & Farley, News Stand, Times Bldg.
* Lugene, Inc., Opticians, Main Store, 600 Madison Ave., bet. 57th and 58th Sts. Uptown Store, 976 Madison Ave., bet. 76th and 77th Sts.
Luma Camera Service, Inc., 302 W. 34th St.
Medo Photo Supply Corp., 323-325 W. 37th St.
Meta Photo Supply Co., 122 Cedar St.
E. B. Meyrowitz, Inc., 520 Fifth Ave.
New York Camera Exchange, 109 Fulton St.
Parker and Battersby, 146 W. 42nd St.
Pickup & Brown, 41 E. 41st St.
Rab Sons, 987 Sixth Ave.
C. F. Ray, 266 W. 46th St.
Schoenig & Co., Inc., 8 E. 42nd St.
Stumpp & Walter Co., 30 Barclay St.
G. Tankus, 837 Seventh Ave.
H. F. Waterman, 63 Park Row.
* Willoughby Camera Stores, Inc., 110 W. 32nd St.
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Willheide Movie Service, 281 Main St.
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Sibley, Lindsay & Curr Co., Camera Dept.
SCHENECTADY: J. T. and D. B. Lyon, 236 State St.
STAMFORD-IN-THE-CATSKILLS: E. S. Burtis.
SYRACUSE: Francis Hendricks Co., Inc., 339 S. Warren St.
Geo. F. Lindemer, 443 S. Salina St.
UTICA: Edwin A. Hahn, 111 Columbia St.
WATERTOWN: Edson E. Robinson, Inc., 111-113 Washington St.

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AKRON: Dutt Drug Co., 7 E. Exchange St.
Pockrandt Photo Supply Co., 16 N. Howard St.
ALLIANCE: England Drug Co., cor. Park and Main.
CANTON: Ralph W. Young, 139 S. Cleveland Ave.
CINCINNATI: Burck-Bauer, Inc., 11 W. Seventh St.
Fountain News Co., 426 Walnut St.
Huber Art Co., 124-7th St., W.
John L. Huber Camera Shop, 144 E. 4th St.
Movie Makers, Inc., 110 W. 8th St.
CLEVELAND: Conger-Batta Co., 735 Euclid Ave.
Dodd Co., 652 Huron Rd.
Eastman Kodak Stores, Inc., 1126 Euclid Ave.
Escar Motion Picture Service, Inc., 10008 Carnegie Ave.
Fowler & Slater Co., 806 Huron Rd.
Fowler & Slater Co., 347 Euclid Ave.
Fowler & Slater Co., 1915 E. 9th St.
Halle Bros. Co., 1228 Euclid Ave.
Home Movie Co., 1501-7 Superior Ave.
Lyon & Healy, Inc., 1226 Huron Rd. at Euclid Ave.
COLUMBUS: Capitol Camera Co., 7 E. Gay St.
Columbus Photo Supply Co., 62 E. Gay St.
DAYTON: Dayton Camera Shop, 1 Third St. Arcade.
NORWOOD: Home Movie Service Co., 2128 Cathedral Ave.
SALEM: Butcher's Studio, 176 Jennings Ave.
TOLEDO: Franklin Print. & Eng. Co., 226-36 Huron St.
Gross Photo Supply Co., 325 Superior St.
Lawrence's, 1604 Sylvania Ave.
Leo MacDonough, 1103 Detroit Ave.
YOUNGSTOWN: Fowler & Slater Co., 7 Wick Ave.
ZANESVILLE: Zulandt's Drug Store, Widney, cor. Seventh and Main.

OKLAHOMA

DURANT: B and B News Co., 142½ W. Main St.
OKLAHOMA CITY: H. O. Davis, 106 S. Hudson St.
Veazey Drug Co.
TULSA: Camera Shoppe, 225 Atco Bldg., 519½ Main St. S.
Alvin C. Krupnick, 9 E. 6th St.

OREGON

CORVALLIS: Lynn's Photo-Art Shop, 1555 Monroe St.
EUGENE: Steven's, Inc., 764 Willamette St.
PENDLETON: Floyd A. Dennis.
PORTLAND: Eastman Kodak Stores, Inc., 345 Washington St.
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ERIE: Kelly & Green, 116 W. 11th St.
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James Lett Co., 225 N. 2nd St.
JOHNSTOWN: F. W. Buchanan, 320 Walnut St.
LANCASTER: Darmstaetter's, 59 N. Queen St.
MT. CARMEL: Stecker's Book Store, 20 N. Oak St.
PHILADELPHIA: Amateur Movies Corp., 132 S. 15th St.
Eastman Kodak Stores, Inc., 1020 Chestnut St.
Jos. C. Ferguson, Jr., 1804 Chestnut St.
Strawbridge & Clothier, Market, Eighth & Filbert Sts.
John Wanamaker, Dept. 56.
* Williams, Brown & Earle, Inc., 918 Chestnut St.
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Joseph Horne Co., Magazine Dept.
Kaufmann's Dept. Store, Dept. 62, Fifth Ave.
Root's Kamera Exchange, 11 Fifth Ave., Arcade.
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Schuhmann Photo Shop, P. O. Box 861.
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Star Elc. & Eng. Co., Inc., 613 Fannin St.
PARIS: R. J. Murphy, So. Side Square.
SAN ANTONIO: W. C. Allen, Rialto Theatre Lobby.
Fox Co., 209 Alamo Plaza.
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Hughes-Combes, Inc., 407 E. Houston St.

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SALT LAKE CITY: Salt Lake Photo Supply Co., 271 Main St.
Shipler's, 144 S. Main St.

VERMONT

BURLINGTON: Robert T. Platka, 231 S. Prospect St.
RUTLAND: Geo. E. Chalmers Co., Inc.

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RICHMOND: S. Galeski Optical Co., 737 E. Main St.
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GREEN BAY: Bethe Photo Service, 125 Main St.
MADISON: Photoart House, 212 State St.
MILWAUKEE: Boston Store, Wisconsin Ave. & 4th St.
Eastman Kodak Stores, Inc., 427 Milwaukee St.
Gimbel Bros., Kodak Dept., Wisconsin Ave. & W. Water St.
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(Continued on page 548)

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CLOSEUPS

THIS new department records interesting and unusual experiences of the amateur cameraman. Information about your movie making adventures, and still photographs illustrating them, will be welcomed. Address all communications to the Closeup Editor, MOVIE MAKERS, 105 West 40th Street, New York, N. Y.

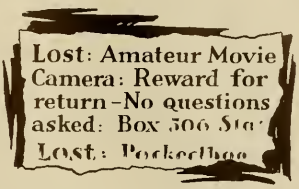
¶ Recounting his cine experiences on a recent movie making tour, Orville Borgersen writes, "I read of the difficulties of filming in Mexico in a recent

CAN YOU FIND THE CAMERA?
Neither Could The Mexican Police. It Is In A Paper Bag Behind Mr. Borgersen (Right).

issue of MOVIE MAKERS and to my sorrow I found they weren't exaggerated. Caught red handed with camera clicking, I was arrested and clapped in a Mexican jail. When I was finally released with the injunction to make no more movies in Mexico, I decided that a conscientious amateur must overcome each obstacle as it arises, and so with my camera in a paper sack, inconspicuously torn to free the lens, I made the rest of my Mexican movies from my car.

"Following east along the border towns, we were refused admission to Naco, the Federal base, because of actual warfare. Our interest aroused, we traveled sixty miles to Aqua Pietra, held by the rebels, but the guards on every hand prevented me from getting my paper bag in action. So we headed for Juarez, where the authorities, more lenient with the itinerant movie maker, permitted me to take local scenes."

¶ In Pendleton, Oregon, four amateurs, M. E. Esselstyn, Floyd Dennis, Vic Bracher and Jack Barron,



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Harringtons, Ltd., 386 George St.
Kodak (Australasia) Pty., Ltd., 379 George St.

New Zealand

AUCKLAND: Frank Wiseman, Ltd., 170-172 Queen St.
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Waterworths, Ltd., 216 Lambton Quay.

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Kodak (Australasia) Pty., Ltd., 161 Swanston St.
Technical Journals Pty., Ltd., Temple Court, 422 Little Collins St.

West Australia

PERTH: Kodak (Australasia) Pty., Ltd., Hay St.

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VANCOUVER: Eastman Kodak Stores, Ltd., 610 Granville St.
Film & Slide Co. of Can., Ltd., 319 Credit Foncier Bldg.

Manitoba

WINNIPEG: Eastman Kodak Stores, Ltd., 472 Main St.
Film & Slide Co. of Can., Ltd., Paris Bldg.
Strain's, Ltd., 345 Portage Ave.

Ontario

HAMILTON: W. Hill & Bro., 90 W. King St.
TORONTO: Associated Screen News, Ltd., Tivoli Theatre Bldg., 21 Richmond St., E.
Eastman Kodak Stores, Ltd., 66 King St.
T. Eaton Co., Dept. V-6, 190 Yonge St.
Film & Slide Co. of Can., 156 King St., W.
Lockhart's Camera Exchange, 384 Bay St.

Quebec

MONTREAL: Associated Screen News, Ltd., 5155 Western Ave., at Decarie Blvd.
T. Eaton Co., St. Catherine St., W.
Film & Slide Co. of Can., Ltd., 104 Drummond Bldg.
Gladwish & Mitchell, 147 Peel St.

CHINA

HONG KONG: The Pharmacy, Fletcher & Co., Ltd., 26 Queen's Rd., Central.
SHANGHAI: Chiyo Yoko Photo Supplies, 470 Nanking Rd.
Eastman Kodak Co., 64 Kiangse Rd.

CUBA

HAVANA: Havana News Co., Neptuno 2-B.

DENMARK

COPENHAGEN V: Kodak Aktieselskab, Ostergade 1.
COPENHAGEN K: Kongsbak and Cohn, Nygade 2.

EGYPT

ALEXANDRIA: Kodak (Egypt) Societe Anonyme, 23, Cheriff and Pasha St. and Ramleh Sta.

ENGLAND

BRISTOL: H. Salanson & Co., Ltd., 20 High St.
HARROGATE: A. R. Baines, 39 James St.
LIVERPOOL: J. Lizars, 71 Bold St.
LONDON, S. W. 1.: Westminster Photographic Exchange, Ltd., 119, Victoria St.
LONDON, W. C. 2.: Sands, Hunter & Co., Ltd., 37 Bedford St., Strand.
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Sheffield Photo Co., 6 Norfolk Row (Fargate).

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PARIS: Grande Librairie Universelle, 84 Boulevard Saint Michel, Vle.

HAWAII

HONOLULU: Honolulu Photo Supply Co., P. O. Box 2999.

HOLLAND

AMSTERDAM: Capi, 115 Kalverstraat.
Foto Schaap & Co., Spui 8.
DEN HAAG: Capi, 124 Noordeinde.
Fotohandel Ter Meer Derval, Fred. Hendriklaan, 196.
GRONINGEN: Capi, 3 Kleine Pelsterstraat.
NIJMEGEN: Capi, 13-17 van Berchenstraat.
Capi, Broerstraat 48.
ROTTERDAM: Bollemeijer & Brans, Korte Hoogstraat 25.

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BOMBAY: Continental Photo Stores, 253 Hornby Rd.
Hamilton Studios, Ltd., Hamilton House, Graham Rd., Ballard Estate.
M. L. Mistry & Co., 46 Church Gate St., Fort
BOMBAY 4: Movie Camera Co., Walker House, Lamington Rd.
BURMA: Y. Ebata & Co., 200 Phayre St., Rangoon.
CALCUTTA: Army & Navy Coop. Soc., Ltd., 41 Chowringhee St.

ITALY

MILAN: Kodak Societa Anonima, Via Vittor Pisani N. 6.

JAPAN

KOBE: Honjo & Co., 204 Motomachi 6-Chome.
KYOTO: J. Osawa & Co., Ltd., Sanjo Kobashi.
OSAKA: Fukada & Co., 218 Dojima Bldg.
T. Uyeda, No. 4 Juokeimachi Shinsaibash-suji, Minami-ku.
TOKYO: Home Movies Library, 515 Marunouchi Bldg.

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MEXICO CITY: American Photo Supply Co., S. A., Agencia Postal 25.
Kodak Mexicana, Ltd., Indepeodencia 37.
"La Rochester," Av. 16 de Septiembre 5.
Pathe Baby-Agency for Mexican Republic; Latapi Y Bert, Av. 16 de Septiembre 70, El Globo.
PUEBLA: Casa "Hertes," Av. Reforma 109.

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University Book Shop.

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PANAMA CITY: Lewis Photo Service, 1 Fourth of July Ave.

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EDINBURGH: J. Lizars, 6 Shandwick Pl.
GLASGOW: Robert Ballantine, 103½ St. Vincent St.
J. Lizars, 101 Buchanan St.

SIAM

BANGKOK: Bangkok Central Book Depot, Sikak Phya Sri, New Rd.
From Photo Studio, New Rd., Cor. Chartered Bank Lane.

SOUTH AMERICA

Argentine

BUENOS AIRES: Coonio, Gattamorta & Cia, Maipu 456.

Chile

VALPARAISO: Eckhardt & Pieper, Casilla No. 1630.
Laverick & Co., Casilla 244.

Venezuela

MARACAIBO: MacGregor & Co., Apartado Postal No. 197.

SPAIN

BARCELONA: James Casals, 82 Viladomat St.
MADRID: Kodak Sociedad Anonima, Puerta del Sol.4.
Kodak Sociedad Anonima, Avenida Conde Penalver 21.

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SINGAPORE: Amateur Photo Store, 109 N. Bridge Rd.
Y. Ebata & Co., 33 Coleman St.
Kodak, Ltd., 130 Robinson Rd.

SUMATRA

MEDAN: Y. Ebata & Co., 69 Kesawan.

SWEDEN

STOCKHOLM: A. B. Nordiska Kompaniet, Photographic Dept.

SWITZERLAND

BASEL: H. Strubin & Co., Cine Service, Gerbergasse 25.
GENEVA: Lewis Stalder (Photo-Hall), 5 Rue de la Confederation.
LAUSANNE: Kodak Societe Anonyme, 13 Av. Jean-Jacques Mercier.
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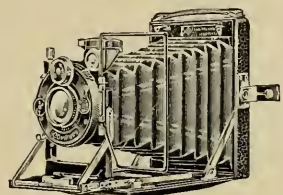

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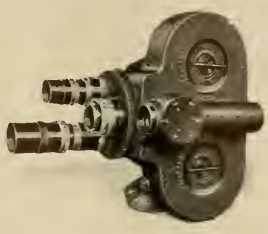
¶ Amateurs often tell us of the lengthy footage they expose abroad and are unable to have processed until return to this country. Poignantly as they have anticipated their results, they cannot know the expectant anguish of Claude B. Tidd, a Canadian, member of the Northwest Mounted Police, whose work extends far into the wilds among the Indians and who always carries his cine camera with him. So far, he has shot about two thousand feet of film, but has never seen a foot of it projected, because he has never come near enough to a source of electric current to run a projector.



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Seville turns out for the bull fight. Beautiful maidens in beautiful mantillas, joyous throngs, street dancing and all the other joys of fair time.
No. 89—100 feet.....$7.50

HOW BATIK IS MADE IN JAVA

Javanese maidens weave the cloth on crude looms, decorate it by the batik process, paint on the design with hot wax, dye it, melt away the wax and dip the fabric in a dye of another color.
No. 90—100 feet.....$7.50

STREET LIFE IN JAVA

Java has 33,000,000 inhabitants. We find the crowded population very entertaining. The market places are always fascinating in the East. All these and many other features make this reel extremely interesting.
No. 91—100 feet.....$7.50

In this famous collection of 16 millimeter Library Films there are ninety-one films 100 feet in leogth and twenty films ranging from 200 feet to 400 feet. They are all made up of the choicest bits of this renowned traveler's collection.

For sale outright.

BURTON HOLMES LECTURES, INC.
7510 N. Ashland Ave., Chicago, Ill.

OTHELLO

Featuring EMIL JANNINGS

A drama of terrific power and compelling interest, produced with a wealth of imagery and beauty of conception worthy of the finest traditions in Shakespearean lore.

Magnificently acted and lavishly staged, it moves with a swing and sustained suspense to the final climax.

▼ ▼

One of nearly 500 subjects in our new (Third Edition) 182-page Descriptive Catalogue. Furnished upon request.

▼ ▼

Branch Libraries and Distributors in Fifty Leading Cities of the United States and Canada.

ATTRACTIVE PROPOSITION

To Dealers who desire Profits from operation of their own Film Rental Libraries. Our Experience and Resources assure the Success of our Distributors. No risk.

Kodascope Libraries, Inc.

33 West 42nd St. New York, N. Y.

Classified Advertising

EQUIPMENT WANTED

WANTED to buy used equipment for Bell & Howell Camera and Projector; splicer, indoor lights, 16 mm. used films, title writer or anything. What have you? Harry Kiley, 535 Eliot Street, Milton, Mass.

FILMS FOR SALE

FREE CATALOG. Dollar picture rolls for all standard still-film projectors. Fresh negative (35 mm.), regular and panchromatic, 3c ft. Get our list. Hollywood Still-Film Studio, Box 1410, Hollywood, California.

FILMS WANTED

CASH IN on your 16 mm. and Pathex Library films, etc. Dealer will buy your good used prints. Send lists and lowest CASH prices to Stark-Films, 219 W. Center Street., Baltimore, Md.

TRADING OFFERS

WILL SWAP—Have Ansco Super Speedex No. 1 with B. & L. Tessar *F* 4.5 lens in perfect condition, list $60.00. Will swap for good telephoto lens, about 3" suitable for Victor. Leslie P. Guest, Hotel Lytle, Cincinnati, Ohio.

EQUIPMENT FOR SALE

COMPLETE PRINTING OUTFITS, for movie titles; presses, type, ink, paper, supplies. Write for catalog. Kelsey Company, D-50, Meriden, Conn.

BASS offers unusual rebuilt good-as-new Filmos; Bell & Howell Filmo with Cooke 3.5 lens and case at $110.00. Bell & Howell Filmo with Cooke 1.8 lens at $122.50. Bell & Howell Filmo Projector, standard model, at $120.00. All guaranteed or your money back. Bass Camera Company, 179 West Madison Street, Chicago, Ill.

MODEL A KODASCOPE, 200 watt, only run ten times, first $61.00 takes it. Model A Cine Kodak, *F* 3.5 lens, complete with tripod, has only been used 3 times—special price $60.00. Model C Kodascope (slightly shopworn), bargain at $39.00. De Vry 16 mm. projector with case, $65.00. Slightly shopworn carrying case for Filmo 70 with turret head and six inch lens, cost $30.00, bargain at $21.50—Donaldson's, 75 Merrimack St., Lowell, Mass.

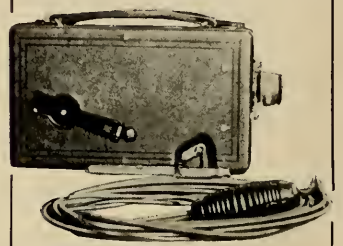
WE BUY AND SELL motion picture cameras and accessories. What have you? What do you want?—F. W. Buchanan, Johnstown, Pa.

PATHEX complete outfit and extras. In first class condition. Cost $150. Will sell for $75. G. Jann, Box 4, Station S, Brooklyn, New York.

FILMO CAMERAS AND PROJECTORS. A number of very desirable machines all in first class condition. **Cullen's, 12 Maiden Lane, New York.**

CARL ZEISS 1" *F* 2.7, $27.50; Wollensak 2" *F* 1.8 Velostigmat for Filmo, $40.00; Carl Zeiss Tele-Tessar *F* 6.3, 4¾", $47.50; Wollensak Telephoto *F* 3.3, 3¾" for Cine Kodak B, $42.00; Wollensak Telephoto *F* 4.5, 4" for Filmo, $39.50; Duograph Projector, motor-driven, $40.00; Filmo Projector, $100.00; Kodascope C Projector, $35.00; Victor Camera *F* 2 Schneider lens, $95.00; Cine Kodak B, *F* 3.5, $47.00; Ica hand-driven 35 mm. 80 ft. camera *F* 3.5 Carl Zeiss lens and case, $30.00; Sept automatic 35 mm. camera, double spring motor, $20.00; Cine Chest to hold five 400 ft. reels, $3.50; used Dremophot and Cinophot Exposure Meters, each $6.50; absolutely brand new Arrow Beaded Screens, former model, No. 3, size 39x52", regular $35.00, special $17.50 each; No. 2, size 30x40", regular $25.00, special $12.50 each—WILLOUGHBYS, 110 W. 32nd Street, New York.

Northeast REMOTE CONTROL



Fills a Definite Need

A Travel Film tells a better story if you are in it.
A Family Group needs You.
In fact many times you will reap dividends from this small investment.

Price $4.50 at your dealers.
Nickel Plated $6.00

Northeast Products Co.
Tewksbury, Massachusetts.

FISCHER'S CAMERA SERVICE, Inc.

Amateur Motion Picture Equipment

154 EAST ERIE STREET CHICAGO

TITLES

HERE'S YESTERDAY!

Complete editing and titling service. (16 mm. or standard.) Cinematography.

CLARK CINE-SERVICE

2540 Park Ave. CAdillac 5260
DETROIT, MICH.

Exchange Your 16mm. Library Film

Have you any good usable movie films such as Comedy, Drama, Cartoon or Educational, for exchange? Send them to me and receive equally good or better of the same length in exchange at the following prices:

100 ft. of film exchanged for.....$1.00
400 ft. of film exchanged for..... 2.50
800 ft. 2-reel subject, exchanged for 5.00

J. NAVILIO FILM EXCHANGE
1757 Broadway Brooklyn, N. Y.

News Reel Laboratory

1707 Sansom St., Philadelphia, Pa.

Exclusively 16 mm. Developing, Printing, Titling, Editing, Rush Service

Cameramen Available for All Occasions—Industrial and Medical Productions

I HAVE a few Suitcase Model "A" type H and cabinet Capitol Projectors, listing at $325 and $495 respectively, C. O. D. sale price $160 and $236 respectively, f. o. b. Los Angeles, California. These are new and not used. Address J. Giles, 418 So. Crescent Drive, Beverly Hills, California.

BELL & HOWELL Projector with case, extra 45-50 condenser and color attachment. Minusa 36x48 portable screen. Cost $226. Will sell for $155. Winthrop C. Haigh, 61 So. Munn Ave., East Orange, N. J.

A New Era in Home Movies

Amateur movie making has passed through its experimental days, and has come into a new era—an era in which beauty and utility of home movie equipment will be rightly demanded. The projector will no longer be taken from a closet, reels sought, a screen erected, a table pulled to a convenient place. The up-to-date home movie enthusiast will combine all of his projecting equipment in one unit—a creation of both beauty and utility. Such is the new cabinet for the Library Kodascope.

THE BEAUTY of the new cabinet is evident in every line, in the lustrous finish of the fine grained, hand rubbed walnut, in the skilful marquetry and trimming of polished ebony. In design the cabinet is conservatively modern. It is distinctive in appearance, but unobtrusive. It will take its place quietly but effectively in any home.

Its utility is equally pronounced—for the new cabinet, with the Library Kodascope, forms a complete, compact, instantly available outfit for showing home movies.

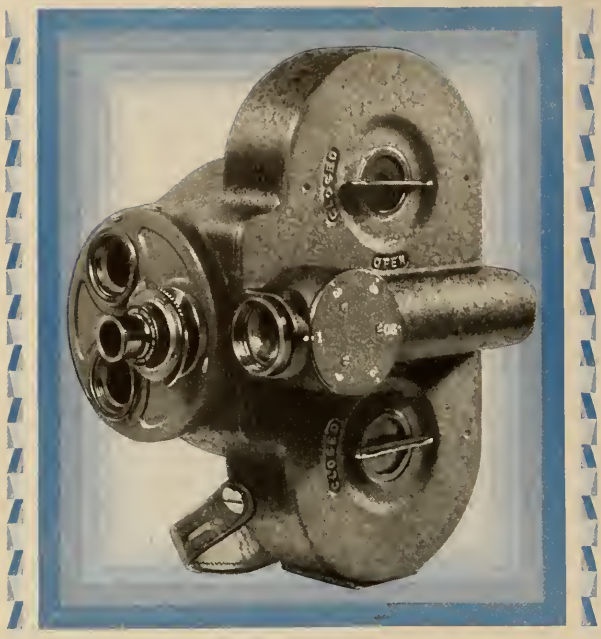
In material and finish, the cabinet matches the case of the Library Kodascope. Inside, there are compartments for twenty-six 400-foot reels, and a roomy drawer for accessories. Hinged on the inside of the cabinet door is a shelf which, when swung into a horizontal position, gives generous room for reel containers when the reels are in use and for editing and splicing. There is ample space for permanently attaching a splicing block. Secured to the door under this shelf is a detachable, walnut-mounted Kodacolor Screen, a collapsible standard for which is in the cabinet drawer.

The top of the cabinet revolves, permitting the self-contained screen of the Library Kodascope to be extended in any direction, or a larger screen to be used without moving the cabinet.

The new cabinet, alone, is $150; the Library Kodascope is $300. They may be purchased separately or as a unit.

Ask a Ciné-Kodak dealer for a demonstration

EASTMAN KODAK COMPANY, Rochester, N. Y.



A PROFESSIONAL OPINION
on personal movie cameras

Rivaled only by Bell & Howell studio cameras
the new 7 speed **FILMO 70-D**

The exclusive use of Bell & Howell professional cameras these many years in producing picture plays made by Universal Pictures, has contributed a proper share to the building of this great cinema municipality known to the world as Universal City.

Your Filmo and Eyemo Cameras for the amateur, incorporating as they do your usual precision of manufacture, should, in my estimation, result in general home appreciation of the many niceties of motion picture making.

Very truly yours,

Carl Laemmle

Who can best advise you as to the merit of amateur movie cameras? Professional producers! And none better than Carl Laemmle. Since *Hiawatha*, his first Universal picture, filmed eighteen years ago, he has used only Bell & Howell cameras. Among the 117 Bell & Howell's (worth over half a million dollars) now owned by Universal, you will find those first cameras, still operating perfectly.

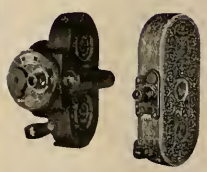
With such expert endorsement, the new, vastly improved, and greatest amateur movie camera in Bell & Howell's 22 years' experience is introduced—Filmo 70-D.

A skill such as never was known before is at your fingertips with its seven film speeds (8, 12, 16, 24, 32, 48, 64 frames a second), three-lens turret, and variable viewfinder.

A toy? Far from it. An amateur camera? Only in its utter simplicity. Filmo 70-D is a small model of its $5,000 brothers in the professional field. Yet it costs but $245 and up in its Mayfair carrying case, equipped with SESAMEE lock. Ask your Filmo dealer to demonstrate Filmo 70-D, and write us for literature and the illustrated booklet, "What you see, you get."

Bell & Howell Co., *Dept. H*, 1807 Larchmont Avenue, Chicago, Ill.
NEW YORK · HOLLYWOOD · LONDON (B. & H. Co., Ltd.) · *Established 1907*

BELL & HOWELL
Filmo
WHAT YOU SEE, YOU GET



(Left) Filmo 70-A, the original personal movie camera, surpassed only by Filmo 70-D, $180 and up with case. (Right) Filmo 75, pocket size and aristocratic, $120 and up with case.

All Filmos take either a 50 or 100 foot roll of film

For black and white pictures, Filmo Cameras use Eastman Safety Film (16mm.) in the yellow box—both regular and panchromatic—obtainable at practically all dealers' handling cameras and supplies. Filmo Cameras and Filmo Projectors are adaptable, under license from Eastman Kodak Company, for use of Eastman Kodacolor film for home movies in full color. Cost of film covers developing and return postpaid, within the country where processed, ready to show at home or anywhere with Filmo Projector.

(Turn to Pages 526 and 527 for further details)

MOVIE MAKERS

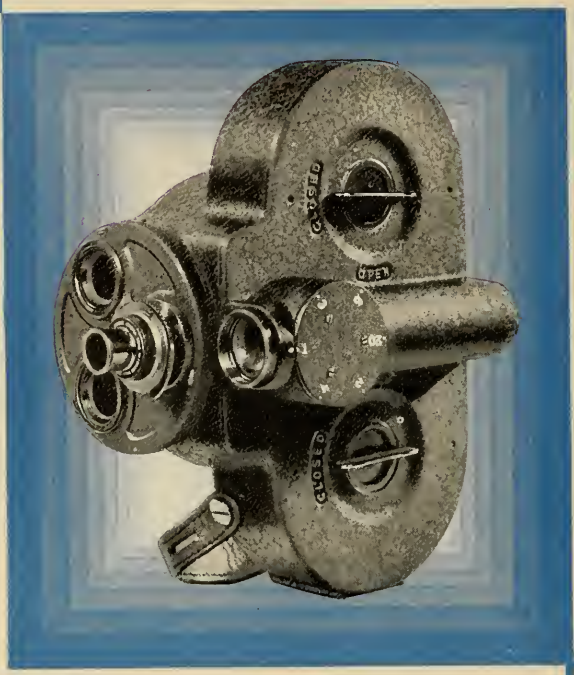
Magazine of the Amateur Cinema League, Inc.

SEPTEMBER, 1929

AN EXPERT praises FILMO

"I congratulate you on having extended to the amateur movie maker, in your Filmo and Eyemo cameras, the same cinema precision we have known in Bell & Howell professional studio cameras these many years."

First Vice-President
Paramount Famous-Lasky Corp.



A *new star in personal moviedom . . . the new* FILMO 70-D

The expertness of the professional is now made possible for the amateur movie maker, by the advent of Filmo 70-D—"master of all personal movie cameras."

Filmo 70-D is a worthy development from the Bell & Howell professional cameras used by Paramount and all other major studios for many years. An amazing flexibility, known before only by the Hollywood cameraman, has been built into its design, the result of rare skill and mechanical ingenuity.

The new Filmo precision governor regulates the seven film speeds to the minutest degree of accuracy . . . 8, 12, 16, 24, 32, 48, and 64 frames a second. A relative exposure indicator gives correct aperture settings for these various speeds corresponding to the lens stop used for normal speed of 16 frames a second.

The three lens turret is instantly switched from one lens to another by a twist of the wrist. The film mechanism is automatically locked until the lens is perfectly seated. When the camera is not in use, a slight twist off center locks the turret against accidental starting. An ingenious drum is built into the viewfinder which, with the turn of a knurl, switches into view the exact field areas of six different focal length lenses.

Filmo 70-D is furnished complete with one Taylor-Hobson Cooke 1-inch F 3.5 lens and smart Mayfair case equipped with SESAMEE lock at $245. Other models with different lens combinations range upward in price.

See the new Filmo 70-D at your dealer's or write for literature.

(Turn to pages 590 and 591)

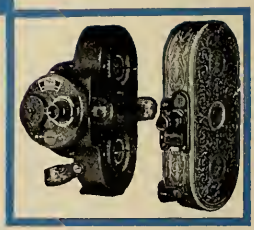
BELL & HOWELL CO., DEPT. I
1828 LARCHMONT AVE., CHICAGO, ILL.

New York, Hollywood, London
(B. & H. Co., Ltd.) Established 1907

BELL & HOWELL

Filmo

WHAT YOU SEE, YOU GET

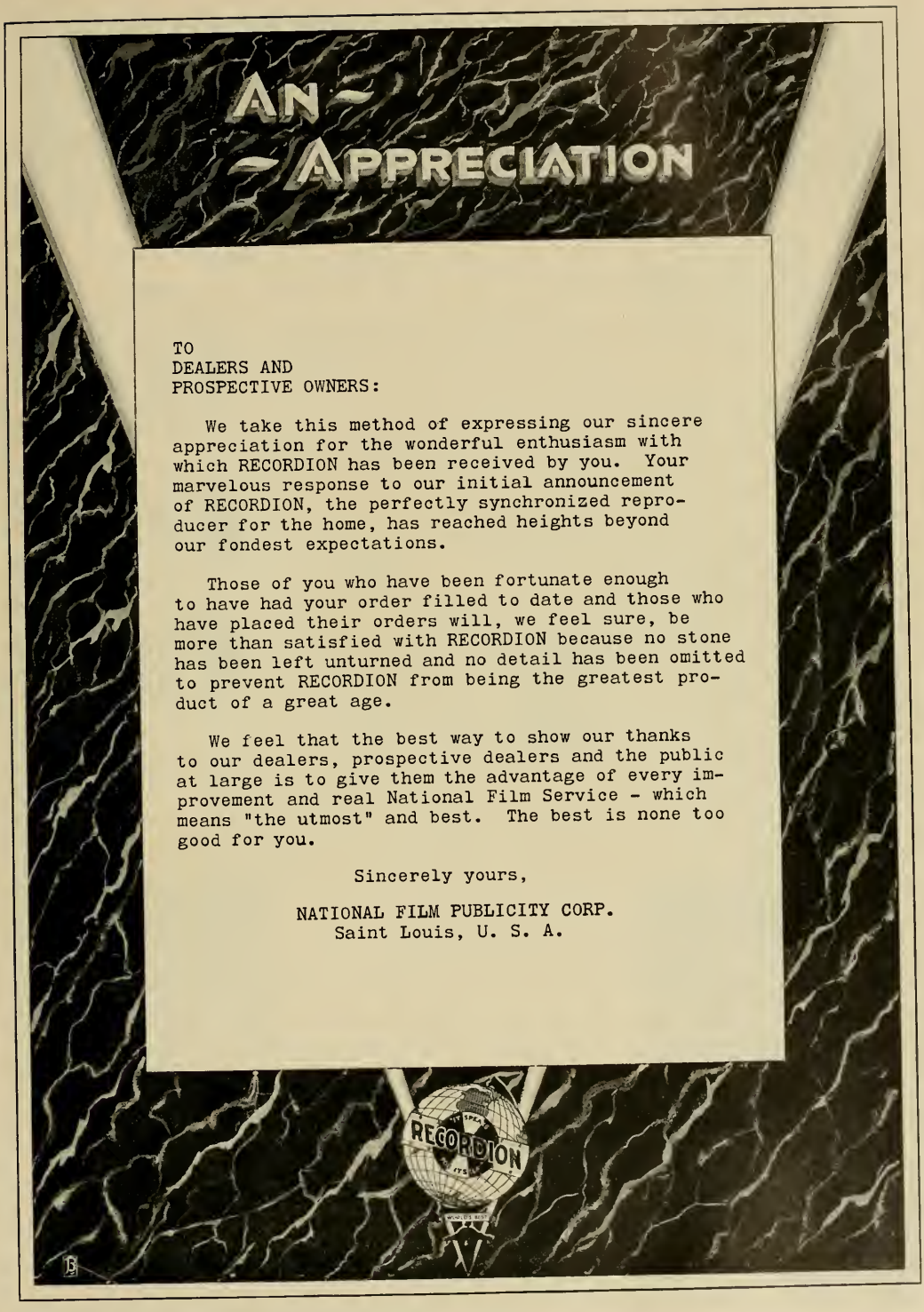


(Left) Filmo 70-A, the original Amateur movie camera, $180 and up with case. (Right) Filmo 75, pocket-size and aristocratic, three optional colors, $120 and up with case.

◆ ◆ ◆

All Filmos Take Either 50 or 100 Rolls of Film

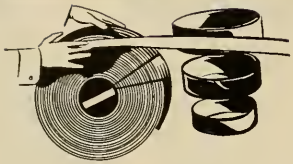
For black and white pictures, Filmo Cameras use Eastman Safety Film (16mm.) in the yellow box—both regular and panchromatic—obtainable at practically all dealers handling cameras and supplies. Filmo Cameras and Filmo Projectors are adaptable, under license from Eastman Kodak Company, for use of Eastman Kodacolor film for home movies in full color. Cost of film covers developing and return postpaid, within the country where processed, ready to show at home or anywhere with Filmo Projector.


AN
APPRECIATION
TO
DEALERS AND
PROSPECTIVE OWNERS:
We take this method of expressing our sincere appreciation for the wonderful enthusiasm with which RECORDION has been received by you. Your marvelous response to our initial announcement of RECORDION, the perfectly synchronized reproducer for the home, has reached heights beyond our fondest expectations.
Those of you who have been fortunate enough to have had your order filled to date and those who have placed their orders will, we feel sure, be more than satisfied with RECORDION because no stone has been left unturned and no detail has been omitted to prevent RECORDION from being the greatest product of a great age.
We feel that the best way to show our thanks to our dealers, prospective dealers and the public at large is to give them the advantage of every improvement and real National Film Service - which means "the utmost" and best. The best is none too good for you.
Sincerely yours,
NATIONAL FILM PUBLICITY CORP.
Saint Louis, U. S. A.
RECORDION

WILLOUGHBYS

HEADQUARTERS FOR AMATEUR MOVIE MAKERS SPECIALTIES

110 WEST 32ND STREET, NEW YORK



STINEMAN DEVELOPING TANK FOR 16 MM. FILM

Professional results are obtained with this outfit consisting of one 100 ft. reel and three nesting trays, one for developer, one for hypo and one for water.

Unit for 100 feet 16 mm. film, $50

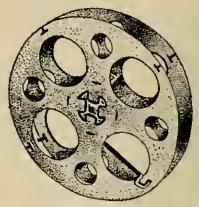
Unit for 100 feet 35 mm. film, $50

HAYDEN'S NEW COMBINATION 16 MM. REEL AND CAN

An exceptionally well made aluminum reel and can for 16 mm. film, offered complete with spring finger on reel for easy threading: Hayden spring clip for holding film in place and new feature for humidifying solution, all at the same price of ordinary reel and can.

400 ft. size, complete, Regular List $1.85; Special $1.50

200 ft. size, complete, Regular List $1.35; Special $1.00



PAN-RITE

The new tilting and panoraming top for all automatic amateur movie cameras. It is constructed of hardened steel, chromium plated, will fit any make of standard tripod. Can also be used with 35 mm. automatic cameras such as B & H Eyemo and DeVry.

$9.00

The NEW PLASMAT TELEPHOTO LENS SET

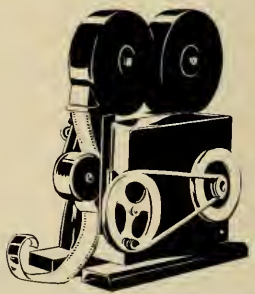
FILMO or VICTOR CAMERAS

Particularly Adaptable to the New Model Filmo 70 D

$98.00

Complete with plush lined case

Now supplied with lenses of more universally used focal lengths. Set consists of the Hugo Meyer Plasmat convertible anastigmat having combinations of 2½ in. *f*4.5-3½ in. *f*8 and 4¾ in. *f*5.6, with matched eye pieces for each: also color filter and sunshade. Costs a little more than the price of one telephoto lens.

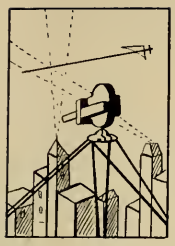


STINEMAN PRINTER

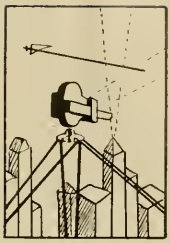
This efficient, easily operated printing machine may be worked by hand or motor. An adjustable light opening controls exposure on over or under exposed negatives. Has capacity for 200 feet negative and positive film.

For 16 mm. film..... $90

For 35 mm. film..... 90



MOVIE MAKERS



MAGAZINE OF THE AMATEUR CINEMA LEAGUE, INC.

VOLUME IV | SEPTEMBER, 1929 | NUMBER 9

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MOVIE MAKERS is published monthly in New York, N. Y., by the Amateur Cinema League, Inc.

Subscription Rate $3.00 a year, postpaid (Canada $3.25, Foreign $3.50); to members of the Amateur Cinema League, Inc. $2.00 a year, postpaid; single copies, 25c.
On sale at photographic dealers everywhere.

Entered as second-class matter August 3, 1927, at the Post Office at New York, N. Y., under the Act of March 3, 1879.
Copyright, 1929, by the Amateur Cinema League, Inc. Title registered at United States Patent Office.

Editorial and Publication Office: 105 West 40th Street, New York, N. Y. Telephone, Pennsylvania 3715.

Advertising rates on application. Forms close on 5th of preceding month.

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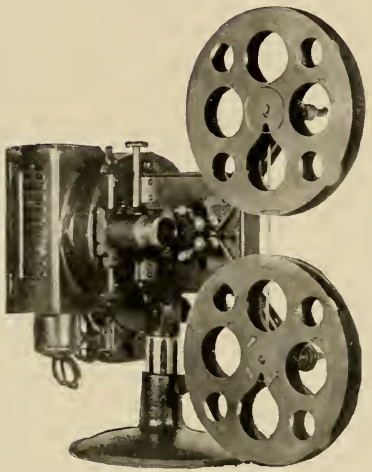
LOUIS M. BAILEY, *Editorial Assistant* — ALEXANDER de CANEDO, *Art Editor*

Editor
JOHN BEARDSLEE CARRIGAN

ACL

What About WEAR & TEAR on your Priceless Films?

MANY of your films are non-replaceable and therefore priceless! What, then, would it mean to you if the wear and tear common to the use of the average projector could be positively eliminated? With the new Model 3 Victor Projector comes the realization of that very advantage—and *only* with the Victor!



The newly perfected Victor Intermittent movement does not depend upon film tension for steadiness. Steadiness to the highest known degree is attained with the exclusive Victor Adjustable Shuttle without the usual damaging pressure on the film at the aperture.

Furthermore, the intermittent claw works on both film edges, engaging two perforations at the same time. These and other recently developed mechanical principles provide against treasured films being gradually ruined by projection.

The Victor shows fresh, pliable film, and old, dried-out film to equal advantage. An automatic trip cuts off power and light instantly in event film fails to track because of defective patching—further insurance against film damage!

Pictures of professional excellence—smooth, brilliant, rock-steady and flickerless—are the *natural* result of the mechanical perfection of the Victor Projector. A demonstration will convince you.

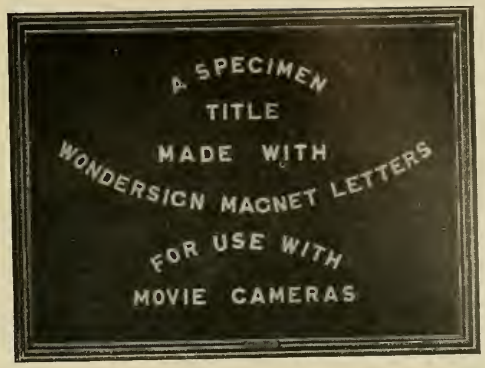
MODEL 3 VICTOR CINE PROJECTOR

Have you seen the late models of the Victor Ciné Camera—the most complete, simple and efficient of all recognized Ciné instruments?

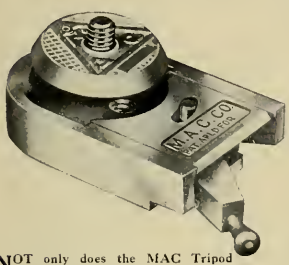
VICTOR ANIMATOGRAPH CO.

Davenport, Iowa, U. S. A.
Branch Sales Office
242 W. 55th St., New York, N. Y.

It is no longer necessary to be content with less than professional results in the projection of 16mm film . . . nor to submit your films to destructive usage during projection! See the new Model 3 Victor Cine Projector today.



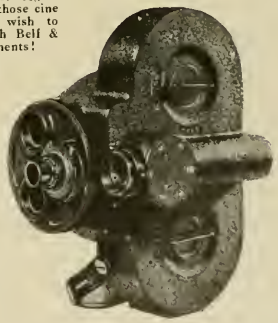
A title board with MAGNETIC letters and a perfectly smooth background—no guide lines to show in the finished titles. The specially cast steel letters retain their magnetism indefinitely. Made in a variety of finishes..... **$25.00**



NOT only does the MAC Tripod Lock and Panoram make a split-second job of setting up but it also provides for panoraming. A small permanent part fits the camera, another part attaches permanently to the tripod thus doing away with the tripod thumb screw. Lock complete with instruction... **$3.75**

High Spots of Favor

WE offer to owners of Filmo 70 and 75 models the best possible trade-in allowance. Again at the service of those cine enthusiasts who wish to keep abreast with Bell & Howell improvements!



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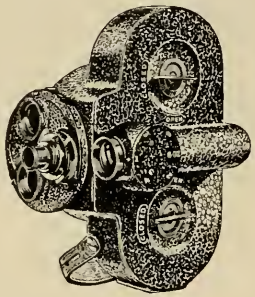

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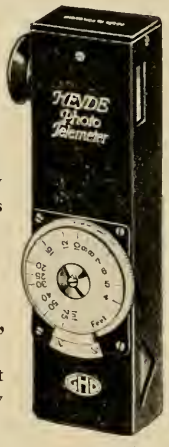

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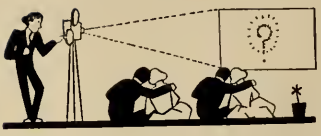

FEATURED RELEASES

For Home Projectors

ABC FILM CO., New York City. This new source, listed here for the first time, offers a film for which there should be a continuously steady demand among churches, schools and home projectionists. Well acted and containing excellent photography throughout, *Christus,* in seven reels, is a distinct contribution to religious film subjects.

I. H. ANDREWS, Los Angeles, Calif. Stressed again for featured release, *The Mystic Shrine Convention,* Los Angeles, is a colorful record of that event, including 400 feet of both day and night photography.

BELL & HOWELL CO., Chicago, Ill. Lloyd Hamilton in *Framed,* two 400 ft. reels, proves that in spite of his apparent awkwardness he is a true hero when, after several personally unfortunate though hilarious experiences, he traps a gang of thugs who are about to break up a party at the home of his fiancee. *All Star Freaks* is a moving side show of some strange freaks of nature. We are shown Irene who tips the scales at 620 pounds and her affinity, Duke Lyons, the midget. The sea horse, an unusual fish that makes her husband hatch the eggs she lays in a pouch on his side, is included and from the plant world is shown the pitcher plant which feeds upon insects it traps. Other unique curiosities of nature combine to make this a most interesting 400 ft. reel. *Chips Off the Old Block,* a 400 ft. Hodge-Podge, includes various facets of interest at diverse places on the globe.

EASTMAN KODAK CO., Rochester, N. Y. As a supplement for one's own cine travel reels, *Touching Port Here and There No. 2,* supplies Near East sequences, providing they have not been personally recorded. *Animal Life of the Sea* is a delightful picture of various colorful and unusual undersea flora and fauna. Chip, the Wooden Man, in *Candy Land* continues the adventures of that character by aiding a distressed little girl who has lost her candy. He surmounts several difficulties in obtaining a new supply for her and contributes an interesting addition to the already available Chip series.

HOME-TALKIE MACHINE CORP., New York City. Such musical and stage celebrities as Phil Baker, Miss Patricola, Erno Rapee and a host of others appear in the offerings of this company which bring synchronized acts and popular song hits into the home program. Write for a detailed list of available and forthcoming productions.

KODASCOPE LIBRARIES, New York City. That Sherman was wrong and war is hilarious is the theme of Kodascope's September featured release, *Hands Up,* in five reels, featuring Raymond Griffith, Mack Swain, Montagu Love, Marion Nixon and Virginia Corbin. It is an original comedy story with a combination of Civil War and western backgrounds, in which Griffith experiences uproarious adventures as a Confederate spy. This is but one of nearly 500 available Kodascope subjects.

PATHE EXCHANGE, New York City. Sue Carol, William Boyd and Alan Hale in *Skyscrapers* provide thrills and romance in this seven reel feature of steel building construction and Coney Island adventure. An Aesop Fable, *Alaska or Bust,* in 100 feet, is a rip-roaring melodrama in which animals burlesque the carrying-on in the Yukon of maid, man, villain and all else that goes into a gold rush thriller. *Crystal Champions,* 400 feet, records the aquatic activities of stunt swimmer, turtle catcher and champion. Exhibitions by Johnny Weismuller, Martha Norelius and Pete Desjardins provide an opportunity to improve one's form by studying these experts.

ERNEST M. REYNOLDS, Cleveland, Ohio. *The Heart of the Adirondacks, Through the 1000 Islands* and *The Runaway Special,* two scenics and a thriller, each in 100 feet, have been selected from the list of Gold Seal Pictures for special release this month.

VERITAS FILMS, Oakland, Calif. *Dwellers of the Northland,* in one 200 ft. reel, is the featured Veritas offering for September. This interesting film of Alaskan Indian life should prove a successful antidote for the hot weather yet to come.

WHY? Well, imagine taking your ordinary camera and lens with you one day, shooting the usual motley of movies—some early morning views, some close-ups, some shots in the glaring sun, some in a shaded nook, the sunset perhaps, or, if it turns out that way, an amusing scene in a sudden shower of rain—just random movies. And imagine being able to project them afterward in their full, natural, original color!

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7 REEL PATHEGRAM FEATURE

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with SUE CAROL and ALBERTA VAUGHN

Working among the girders of a new skyscraper is too tame for William Boyd and Alan Hale, so they create diversion by dropping white-hot rivets in each other's pockets. But they find a still better form of diversion after a falling beam narrowly misses attractive Sue Carol... The ensuing comedy and drama run the gamut from near-fatal falls off the steelwork to canoe rides in the moonlight at Coney Island. The excitement ends all too soon with the boys closer buddies than ever when Hale sacrifices himself to bring future happiness to Boyd and Sue.

AND SUE CAROL IN WALKING BACK

with RICHARD WALLING and ROBERT EDESON

The rivalry of two ultra-modern youths for the affections of magnetic Sue Carol brings a wild party to an abrupt close—but not until two cars have been wrecked by the boys' use of them as steeds for a modern jousting tournament. There follow complications with a gang of crooks, a bank robbery and a death-defying dash through the night. An all but fatal shooting brings mad youth to its senses just in time, and this modern age is vindicated before the final fade-out.

5 REELS

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AESOP'S FABLES

No. 7021 • Alaska or Bust • 100 ft. • $7.50

Aesop's queer animal friends stage a real thriller in the Yukon—gold, girl, villain, hero, mounted police and everything! The rough and tumble scrap on the cliff's edge between Little Milton Mouse and Tough Tom Cat is a "Wow"! Virtue wins, of course!

No. 7022 • The Magnetic Bat • 200 ft. • $15.00

The Cheese Chasers are on the losing end of a ball game against Al Falfa, Otto Orangutan, Waffles and his cat friends. Suddenly the tricky mice introduce their Magnetic Bat! Even Otto's best curves can't miss it and the game ends in a riot of runs for the Cheese Chasers!

No. 7023 • The Flying Age • 200 ft. • $15.00

Two mischievous dogs wind up Al's feet and send the old farmer on an air journey that takes him within ear shot of the angels! But, oh boy! What he has to say when he finally comes down.

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No. 7019 • Crystal Champions • 400 ft. • $30.00

Four hundred feet of the most remarkable under-water pictures ever filmed! Shots of an expert turtle-catcher at work, stunt swimming under water, and exhibitions of Johnny Weismuller, Martha Norelius, Helen Meany and Pete Desjardines doing their stuff. A great reel to watch!

No. 7020 • Tarpon Fishing • 100 ft. • $7.50

A Grantland Rice sport subject. Your heart will pump a few extra beats to the minute as you watch the battle between the sportsman and the "fighting" fish in the sea, especially when the 8-foot monster makes a leap clear into the air. There's a great kick in this reel for every true sportsman!

No. 7024 • Hair-raising Moments • 100 ft. • $7.50

Action shots of Major Seagrave breaking the World's Motor Boat Speed Record—Lockhart hurtling to his death in his fatal attempt to break the auto speed record — Vesuvius in eruption — German army boys shooting the rapids in a canoe race—an aeroplane making an actual parachute descent—six-man parachute stunts in mid-air—a reel of enduring interest and historic value.

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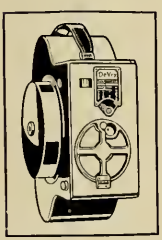

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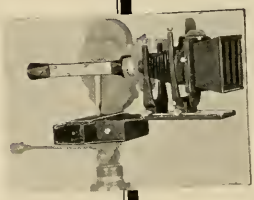

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Top—Micro-Focus Meter on Bell & Howell Filmo 70.

Center—Matte Box and Micro-Focus-Meter on Victor camera.

Bottom—The Title Hood on Eastman Cine Kodak.

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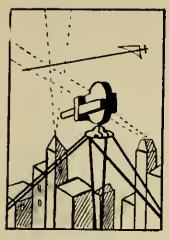
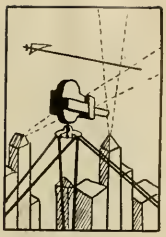


EDITORIAL



THE Amateur Cinema League is often asked by practically-minded people what is to be gained by League membership over MOVIE MAKERS subscription or counter purchase. The answer is easy: League members have at their constant service the consulting help of Mr. Holslag in the matter of cinematographic technique and of Mr. Gale in the matters of photoplay production, club organization and management. League members are offered bulletins on many subjects connected with amateur movies. League members find their membership cards the best kind of introduction to the world's best amateur cinematographers everywhere.

¶ These services, which, excepting the club aid, are available to League members only, are used actively and continually by amateurs all over the world who discuss their individual problems with our consultants, who make use of our bulletins and who maintain their wide, personal cinematic contacts through their membership. The demands placed on the staff at League headquarters are increasing rapidly.

¶ The Amateur Cinema League has found its bulletin service in such great demand by its membership that this phase of member aid has been broadened by providing the first two printed bulletins issued from our headquarters. Previously all bulletins have been sent out in mimeographed form and this type will be continued for those bulletins that have more specialized appeal. From now on, what may be termed the general and fundamental bulletin publications of the Amateur Cinema League will be issued in printed form, attractively bound, illustrated, when required, and of such format as to fit readily into a man's coat pocket or a woman's average-size handbag.

¶ Two of these permanent and printed bulletins are now available to League members. They are *Ready, Aim, Shoot!* by Russell C. Holslag, the League's Technical Consultant, and *Making A Simple Film Story* by Arthur L. Gale, the League's Photoplay Consultant. They are designed to present concisely and collectively the basic information essential to motion picture photography and to the simplest form of motion picture narrative.

¶ Mr. Holslag's bulletin assumes that an individual has just secured a motion picture camera and wants practical and definite instructions about using it. It is written for the intelligent man or woman who takes up amateur movie making without previous knowledge and who wants a handbook that may be broader than the instruction book supplied with his camera and more compressed than the longer books on the subject which are available. It can be taken out with the camera and can be used in the field. Its subject matter is useful not alone to the beginner but to the experienced amateur because it can serve as a constant checking list of "do's" and "don'ts."

¶ Mr. Gale's bulletin presents in short form—something not yet supplied from any other printed source—the elements and fundamentals of making a hundred foot film story. It answers the question of every amateur who has familiarized himself with his equipment, "What can I take after I have taken the family and our summer vacation trips?" It is written practically, has very little discussion of a general nature and contains an example of plot building and the resultant filming directions which are generally called the "scenario."

¶ The reference to these bulletins on this page is chiefly to suggest that every League member write for his copy of these publications without delay. They are also cited as concrete examples of the constantly broadening service of our organization.

A Word About the Amateur Cinema League

THE Amateur Cinema League is the international organization of movie amateurs founded, in 1926, to serve the amateurs of the world and to render effective the amateurs' contribution to cinematography as an art and as a human recreation. The League spreads over fifty countries of the world. It offers a technical consulting service; it offers a photoplay consulting service; it offers a club consulting and organizing service; it conducts a film exchange for amateur clubs. MOVIE MAKERS is its official publication and is owned by the League. The directors listed below are a sufficient warrant of the high type of our association. Your membership is invited.

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Photographs By Amkino

NOCTURNES

Scenes From Eisenstein's *Ten Days That Shook The World*

MOVIE MAKERS

SEPTEMBER, 1929

TECHNIQUE *Of The* RUSSIANS

What The Amateur Can Learn From Muscovites Of The Cinema

By Alfred Richman

Photographs By Amkino

AMATEUR cinematographers will find many things of value in a study of the Russian cinema. A few years ago there was practically no cinematography in Russia; today its products are among the most artistic in the world, among the most advanced, technically.

In more senses than one it is close to the amateur cinematographic movement. After all, we should contrast with the amateur, not the professional but the commercial. From this point of view we find much to learn from the Russians. For example, when we know that one of the world's foremost producers, Serge Eisenstein, of *Potemkin* and *Ten Days That Shook the World* fame, uses virtually only amateur "actors," resorts to constructed sets as little as possible, studies profoundly the theory and experiments constantly with the technique of the cinema and is interested, primarily, in the artistic integrity of his productions, we see how much he has in common with the aims of the amateur movement. And what we say about Eisenstein is true of a number of other Russian directors.

Let us take some of the phases of Russian cinematography and see of what interest they may be to the amateur. The basis of the cinema, according to the Russians, is cutting or mounting (montage—as they call it). This accounts, in their estimation, for the high degree of effectiveness reached by the cinema. The success throughout the world of the Russian film is due to their perfection of cutting, which they claim to have discovered and developed.

Eisenstein, for example, in discussing his *Potemkin*, says that he does not try to excite vicarious participation in the lives of his characters, for he thinks the cinema can make a far bigger contribution by projecting matter and bodies, rather than feelings. In the scene in *Potemkin* where the Cossacks slowly walk down the steps firing into the crowd, he gets his effect by consciously combining the elements of legs, steps, blood, people, and the result is not that the spectators imagine themselves at the scene but that, as the director intended, they "physically recoil as the soldiers' boots press forward" and try to get out of the range of the bullets.

Most camera men, Eisenstein explains, film a sled rushing down a toboggan and you merely see it gliding to the bottom. He photographs the bumps and the spectators feel them. In *Potemkin* one almost hears the throbbing of the engines when the cruiser moves into battle. As he says, "Mounting—the interlacing of close-ups, of side-views, top-views, bottom-views—is the most important part of our work."

In the *End of St. Petersburg*, Pudovkin, or in *Ten Days*, Eisenstein, uses closeups, camera angles, etc., in a manner that is startling. The Russian director cuts a hundred times for every ten or fewer cuts in an American picture, with a consequent intensification and speeding up of the action. Camera angles, which were not so long ago considered a new and radical innovation in this country, are a matter of course with the leading Russian directors. Closeups are not merely enlarged portraits of the stars but are used with casual characters to bring out the moods and effects of the action upon various persons.

The working methods of Eisenstein, with which we became acquainted on a recent trip to Russia, are important because of their cheapness and naturalness. He uses natural effects as much as he can and the studio as little as possible. As he put it, "We never build streets or cities or villages. The natural ones are truer. As we stick to life for our subjects, so we stick to life for our scenery." This should be of especial interest to the amateur who must also depend upon such methods rather than upon the use of million dollar studios. The

Movie Makers Looks Abroad

KNOWING that many advances in cinematic technique are being achieved by the leading directorial experimenters of Europe, MOVIE MAKERS *has secured for this issue a group of four articles discussing the methods and views of some of the famous foreign directors, with special reference to the elements of their individual techniques which might be helpful to amateur movie makers. This little gallery of distinguished cinemists includes the Russians, Eisenstein and Pudovkin, the German, Lubitsch, and the Frenchmen, Dreyer and Florey. Of these, Lubitsch and Florey are now enrolled under the American film banner.*

Although engaged in the production of commercial films, the spirit of these men is very close indeed to that of the amateur experimenter and we believe their opinions and methods will prove helpful and stimulating.

effectiveness of such refreshing naturalness is evidenced by the tributes showered upon the new Russian films throughout the screen world.

Many Russian directors write their own scenarios. Eisenstein, for instance, not only does his research and writes his scenarios but does all the cutting, for he considers it an essential part of directing. This accounts for the fine continuity of *Potemkin*, for example. When it was complete there were 50,000 feet of film, which had to be cut to one-tenth that amount in only two and a half weeks. The job was done on time and with unusual success, technically and dramatically. Before it was released it was shown to those of the old Bolsheviks who had participated in the revolution of 1905, so they could check up on its historical accuracy. Many of them wept over it. The old Russian director, Protozanov, who saw it four times, said, "Now I know what we need." Maud Adams's remark upon seeing *Potemkin*, "Now we know what pictures are for," is an interesting parallel reaction.

A MARY PICKFORD OF THE SOIL
Marya Lapkina, The Peasant, Who Created A Sensation In Eisenstein's *The General Line*

VSEVOLOD PUDOVKIN
Director Of *The End Of St. Petersburg*, *Mother* And Other Distinguished Films

The selection of actors is a point upon which the Russians differ considerably from Hollywood. While the "star system" prevails to a certain extent, in that certain stars are featured in many pictures, it by no means pervades the whole industry. Its hold, in fact, is rather a weak one. The legitimate actors, like Moskvin and Katchalov (of the Moscow Art Theater), who work in the cinema, do so only occasionally and remain primarily with the theater. From the point of view of salary, the star system is practically non-existent, for the actors receive only about 150-200 rubles ($75-$100) a month, the salary of the average legitimate actor or the wages of a skilled factory worker. Even the best directors get only about 500 rubles a month, as compared with figures up to one hundred times as great in Hollywood. This fact alone is enough to undermine the existence of the star system as we understand it.

Referring again to Eisenstein, who has written and experimented more on the cinema than perhaps any other director, we find not only that he does not use professional actors but does not even use amateurs, in the main. Novices can best describe the type. In his striving for naturalness, he searches in all walks of life for persons who look the character he is after. He considers their proven histrionic ability as secondary. In his new picture, *The General Line*, he looked over thousands of women for the character to play the heroine, a Ukrainian peasant who has lost her horse in the civil war and famine. For three months he looked among women at factory gates, at employment exchanges, in cinema studios, in Moscow "flop houses" and in villages. Even at the Moscow Peasants' Home, to which peasants come from all over the country to see the metropolis, he was unable to find the type he needed. At a studio he thought he had found her. But when he asked this actress if she could plow or milk she replied, highly insulted, "I am an artist."

The woman he finally selected was found by accident. At the State Farm that was loaned him for the film he "shot" her in a mass scene with her back to the camera. She happened to turn around and he saw that this was exactly the character he wanted. She came into the picture as though born to it. This new "star," Marya Lapkina, was a peasant from Ryazan and had worked on a farm since the age of eight. In a few hours she learned to drive a tractor.

In her scenes she wore no make-up. The *Moscow Screen*, which publishes many enlarged closeups of the well-known cinema stars, at first refused to print her picture because of her coarse peasant features, calloused hands, cheap dress and lack of rouge. How could they print such a picture for readers used to pretty, graceful actresses? But a short time later the picture of this Mary Pickford of the soil was printed on the covers of more magazines than any other Russian movie star's had ever been, and in Germany, France, the United States and other countries as well. From the beauty of the theater to the truth of life—that is the evolution of the Russian cinema which she typifies.

If we take the vital question of cost of production we find that the Russians have a decided advantage over us. Our million dollar pictures can be produced there for one-tenth to one-twentieth as much. Low salaries of stars and directors, free palaces and public buildings, in fact, everything belonging to city or national government is for their use gratis, since the cinema trust is owned by the state. Eisenstein told us, "For an economic subject the appropriate commissariat helps us if we want a sea picture the whole fleet is at our disposal for instance, in *Potemkin*, the Black Sea Fleet was available for us. The state lent us the battleship, Aurora, for the re-enactment of a scene in *Ten Days*.

"Night after night from four to five thousand Leningrad workers volunteered to participate in the storming of the Winter Palace. When a mob was needed the word was but whispered around and the police had to be summoned to keep away the tens of thousands."

Since Eisenstein refuses to use professional extras and bases his whole direction upon "natural" actors, this makes possible an enormous saving and at the same time gives him just the effects he wants. His splendid mob scenes are too well known to need further comment here. *Potemkin* cost the state cinema trust about $54,000 and the *General Line* about $37,000.

One of the foundations for the artistic superiority of the Russian film is the painstaking research and study upon which it is based. For example, in

Ivan the Terrible the epoch of the Tzar's rule is reproduced with absolute historical exactitude. Archives were visited and their materials, together with museum collections and old palaces and churches, were used for the actual filming. Thus the church used is the one Ivan went to in the 16th century and is the only existing specimen of the architecture of that era. A series of 18th century documents from the archives of the Tartar Republic was the basis for the reproduction of the settings, costumes and incidents of an excellent film of Wufku, the Ukrainian Kino Trust, about the Pugatchev rebellion, *Bulak Batyr*.

In Eisenstein's *Ten Days* the furniture in the mansion of the former ballet dancer, Krzesinska, was restored to the condition it was in when the Bolsheviks used it as their headquarters in 1917. Numerous participants in the revolution were interviewed and the ex-valet of the Tzar furnished much interesting information.

To test the effectiveness and realism of a picture, scenes from it are often shown to audiences capable of checking up on it. The Moscow Friends of the Soviet Cinema have organized preliminary readings before groups of peasants of scenarios dealing with the mechanization of agriculture. The actors and producers who attended received many practical suggestions from the peasants who participated in the discussion. Those who know Russian life are agreed that from the point of view of historical accuracy and contemporary realism the Russian cinema is unsurpassed.

An instance of this was brought out at the All-Union Cinema Conference, convened in March of last year, where the cinema was thoroughly discussed by producers, educators, writers, public workers and government officials and Communist leaders. One of the chief questions discussed was the content of the films produced. A criticism made of such pictures as Pushkin's *Poet and Tzar* and the *Decembrists*, among other films, was that the historical aspect and the inherent truth of the stories were sacrificed to decorative beauty and to prettifying the pictures. This constant watchfulness accounts for the strength and artistic integrity of so many of the better Russian films.

Above
SERGE EISENSTEIN
Director Of *Potemkin*, *Ten Days That Shook The World* And *The General Line*

Below
"THE COSSACKS SLOWLY WALK DOWN THE STEPS FIRING INTO THE CROWD"
A Terrific Scene From *Potemkin*

M. Ozep, director of *The Yellow Pass*, recently seen here, and by no means one of the best Soviet films, states that no attention is paid by a director to the problems of a film, much less to its filming, until he is satisfied that it is artistically satisfactory. Of course, directors are as free to produce according to their own judgment as anywhere else and Russia has, therefore, a fairly large proportion of poor films, according to the ability of the individual director. But the percentage of good films is much greater, judged by plausibility of story and artistry of technique, than in almost any other country.

Added to the fact that Russians are naturally good actors, dancers and mimics, unspoiled by the regimentation of a machine civilization, they now have professionalized cinema workers. A course as rigid as that for teacher, lawyer, etc., is required of the new cinema actors and producers, stage managers and decorators. Eisenstein teaches the theory and practice of the cinema in the Moscow Cinema Institute and one of his assistants is in charge. This is not a contradiction for, though he personally prefers untrained actors for his epics (many other directors insist upon carefully trained actors), all cinema

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LUBITSCH VIEWS *The* MOVIES

A Famous Teuton Evaluates Cinematic Tendencies

By Herman G. Weinberg

Photographs By Paramount

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WHEN Ernest Lubitsch visited New York recently to confer on the script of his next picture, to be an operetta with sound, the stocky German, just named this year's leading director by American critics, having made the Jannings film, *The Patriot*, delivered himself of some interesting opinions on pictures and players. (As for his next picture, as yet untitled, Lubitsch remarked that it might be something reminiscent of *The Chocolate Soldier* type of musical show. Well, Oscar Straus is coming to Hollywood and this should give Lubitsch opportunity to turn out a lavish, glittering spectacle flavored with the zest and wit that characterized his first social satires.)

After considering *Jeanne d'Arc*, which he saw during his stay in New York, his comment was at least a provocative one.

"Very interesting," he said, "but Dreyer seemed to me a little too much obsessed by form. He seemed more concerned with the mechanics of the photography, with the composition of the individual scenes, than with the context of the piece, which, after all, should be a director's first problem.

"Dreyer's method of telling the film-story in closeups is too studied, too deliberate and obvious and becomes, after a fashion, wearying. Of course, the film shows occasional flashes of absolute genius and a knowledge of cinematics but, as a whole, it left me cold. Perhaps much of this impression is due to that Falconetti woman who played Jeanne. I did not care for her portrait of the Maid of Orleans. She cried too much. She was weak, cringing and meek, negative where she should have been affirmative. She was, indeed, anything but the intensely spirited leader of the French soldiers who drove the English out of France. Never once, while I watched the picture, did I get the feeling that this woman had the strength, the physical or moral courage to do what the Jeanne of tradition did."

Lubitsch smoked his cigar in silence a while, then concluded, "Falconetti's playing of Jeanne made her beaten before she started, which is wrong. There should at least have been a gradual breaking down on her part. But, then again, it may have been that Dreyer's attempt to make her a symbol of 'the highest type of Christianity,' i.e., the original type, that of meekness, gentleness and the negation of all things, was responsible for this.

DIRECTING *THE PATRIOT*

Lubitsch With Emil Jannings, Florence Vidor And Lewis Stone During The Filming Of The Picture Adjudged The Finest Of The Year

"But the film had none of the warmth, the tremendous spirit, fire and vitality of *Potemkin*, for instance. The human element to make it a really great film is lacking."

This brought us to the subject of Russian films. Lubitsch has great admiration for the Russian school of film direction. He considers *Potemkin* the greatest film ever made. *The End of St. Petersburg* impressed him, but the propaganda. . . . !

He settled back in his seat and smiled. "Americans have an erroneous impression of how the Russian propaganda films are received in both Russia and Germany. The peasant in Russia is, at this time, not at all interested in seeing the same things he lived through ten years ago. For one thing, he doesn't understand some of them, strange as this may seem. *Ten Days That Shook the World* was a flop in Russia. The peasant is much more interested in seeing Douglas Fairbanks, the perfect optimist. And that is what they want there, optimism, as a relief from the depressing era of pessimism from which they are just emerging.

"As for Germany, while *Potemkin* was a tremendous success when it first opened in Berlin, the curious fact about succeeding Russian films has been that they attracted a different element from that which was probably desired by the producers.

"It is quite 'the thing' for the fashionable throng which promenades in the morning sun along *Unter den Linden* and the *Kufeurstendamerstrasse* to have a luxurious dinner in the evening and to follow it all by taking in a Russian propaganda picture. It is perverse! It is thrilling! But never once are you treated to the scene of some wealthy lady leaving her fur coat or part of her jewels for relieving the distress of the city poor. They are amused by these films but not moved. Or, if they are moved, they remain indifferent to them.

"To what purpose then?" he said. "Why make them in the first place if the worker ignores them just as much as the capitalist? It is a pity to waste so much energy in a direction which is apparently unappreciated, for these Russians have some marvelous gifts to offer the cinema muse."

His chief criticism of *Storm Over Asia*, which is soon to be seen in America, was that it is chaotic and lacks form and dramatic structure. I volunteered the opinion that life certainly has no dramatic structure, no form, and very little continuity.

"But we are dealing with art here," he remonstrated. "If I take the elevator down, cross Broadway over to Fifth Avenue, then walk to Park Avenue, enter my hotel, ask for my room key, take another elevator and enter my room, must you photograph every bit of my action? The director must resort to an economy of direction—not to picture *everything*. It is not necessary and it is superfluous in that it retards the speed of the film without excuse."

There came an unusually gruesome

scene in *Storm Over Asia* dealing with the hero, a Mongolian, on an operating table, undergoing the surgeon's knife for the removal of a bullet. Powerful beyond words it was—but revolting too. And Lubitsch revolted.

"It is too awful. It cannot and must not be shown! It is too harrowing—and why? Could not Pudovkin have shown a flash of the body on the table, a closeup of the surgeon's knives spread out meticulously on the white stand and a few other such suggestive bits without actually showing the entire heart-breaking process? Why photograph the scenes which you cannot exhibit?"

A little later Pudovkin pictured the English commandant and his wife getting dressed to attend a religious ceremony at a monastary in Tibet. Every time the general pinned a medal on his uniform, Pudovkin showed the lady putting a ring on her finger. The general put on his boots; the lady drew a silk stocking on her leg; he jauntily put on his military cap, a bit askew; the lady put on a diamond-studded tiara. And so on. Someone in the room murmured, "Lubitsch touches . . ." and the sly Teuton smiled. "Here comes irony!"

The climax of *Storm Over Asia* in the last reel, with a horde of Mongolians on swift horses charging across a vast Asiatic plain on the wings of a terrific typhoon, trees, rocks and debris flying through the air, turning night into day, elicited an enthusiastic outburst of admiration from the German director.

"Ach, marvelous!" he kept on saying, "terrific — marvelous — terrific — ach!"

He has great admiration for Chaplin and admires *A Woman of Paris* very much. He thinks that *The Crowd* is a great picture and deserved much more critical attention than it got.

"But the trouble with *The Crowd* in America was this," he said, "Americans don't understand its theme of futility, or what is still worse, don't want to understand it. Europeans are not quite attuned to the system here and are equally in the dark. It is only the European in America, who knows Americans and midde-class American life, who can understand *The Crowd*." He was, of course, speaking generally of just that class which Vidor dealt with in his interesting and penetrating film, and who form a large portion of the movie audience here.

Lubitsch has immense vitality. He smokes incessantly and has always two or three cigars in his pocket. He never runs out of them. He is chockful of opinions and prejudices. His demeanor is that of a practical joker. Meeting Maurice Chevalier in the Paramount Building, one afternoon, Chevalier smiled and said, nodding to Lubitsch, "This is the man who's going to direct my next picture!"

Lubitsch grinned and Chevalier went on, "And he's going to make me act—" and here he made a grand gesture, "but, ACT!"

Lubitsch laughed and slapped him on the back. "You betcha!" he said.

PREPARING *THE PATRIOT* SCRIPT
Lubitsch With His Scenarist, Hans Kraley, At Work In A Hollywood Garden

A LUBITSCH SCENE
One Of The Touching Moments In *The Patriot*

The CLOSEUP'S *The* THING

France Contributes A New Emphasis In Dreyer's Jeanne d'Arc

By Harry Alan Potamkin

THE method of Carl Theodor Dreyer is as rigorous as it is simple. Its rigor and simplicity have been derived from a cinematic concept which has been Mr. Dreyer's since he began making films many years ago, for the plain but intensive and bold imagery of *Jeanne d'Arc* was anticipated in his first film, *Pages from the Book of Satan*, which he made for the old Great Northern Film Company. In *Jeanne d'Arc* Mr. Dreyer attained complete fulfillment of his concept through the use of continuous closeups. We must differentiate between his closeup method or *gros plan* and the closeup as ordinarily used. In *Jeanne d'Arc* the faces of the actors almost continuously fill the greater part of the screen. In other words, the closeup, varied only in degree, is used as the basis of motion picture technique rather than the usual medium shot, varied extensively by closeups and long-shots. The story is conveyed by the emotions of the characters displayed in the closeups of their faces rather than by action.

The steps in Dreyer's production of a film are broadly as follows:

1. The selection of subject matter or theme.
2. The construction of a detailed episodic synopsis.
3. The preparation of a general scheme of presentation.
4. Selection of the settings and players.
5. Writing the continuity (decoupage).
6. Photographing the production.
7. Cutting and arranging the final composition (montage).

The actors who are to interpret the theme are Dreyer's first consideration. As he said to me, no subtle idea or theme can reach the spectators unless the players presenting it possess an imaginative understanding of the theme. The players in *Jeanne d'Arc* were his personal selection and that he could see the Jeanne of his film in the lovely Falconetti of *Camille* attests his genius. Not until the settings and players are definitely known does Dreyer begin work upon the continuity. (Editor's note: this approach has been consistently recommended in MOVIE MAKERS.) He must know the position of every door and window and the arrangement of the wall space before he arranges a scene and so he plans each day's work only the night before filming. The characteristics of each player are carefully studied, first, in relation to those of the other players and the structure of the story and, second, in relation to the most effective use of backgrounds.

Photograph By Societe Generale De Films De France

A MASTERPIECE OF PORTRAITURE
It Is This Type Of Closeup Photography Which Characterizes Dreyer's *Jeanne d'Arc*

Dreyer places extreme importance upon the literary manuscript, the scenario. He prepares it very much like an episodic, narrative, thereby getting the subject matter completely unified before beginning the film. There is nothing in the manuscript that does not find a place in the film; there is nothing in the film that is not anticipated in the manuscript. Nothing is extraneous, nothing accidental. The scenario is the film's foundation, for it contains every scene, action and title. In *Jeanne d'Arc* (in its original form, as it came from Dreyer's hand, 2,400 meters long) there was not a scene nor a situation which had not been anticipated in the manuscript. In other words, the film is conceived in the manuscript. In other words, position of the camera in relation to the players and those interpretations which inspiration legitimately adds remain to be determined.

For inspiration is not an accident. Accident must not enter into a film that is continuously intense. Dreyer's method allows for the idea that may be born "on location" for his careful preparation of each day's work, only the night before filming, possesses flexibility. It permits careful following of the scenario and also gives inspiration its opportunity. But inspiration must be born of the body of the film. Dreyer allows no detail that will not enforce the dramatic construction. He is strict in his conception of unity and he will not have a closeup or *gros plan* that has no other justification than its own sentimental or visual appeal. He thinks of his *whole* film in enlarged images. Each image must add force to the whole and must be justified by it. There is no "ingratiating virtuosity" in Dreyer's work. His film is a life-experience and as such cannot play at being theatrical. He has not fallen into the error of the German virtuosos, although he has produced a film for Ufa.

Everything must yield to the unity of his conception. Hermann Warm, the architect, must see the importance of his sets minimized, for they must truly be but backgrounds. Rudolph Mate must photograph players without makeup. The actors must study the manuscript and assimilate the feeling of the

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AMATEURS POINT *The* WAY

Their Experimental Approach Is Lauded By French Directorial Find

By Marguerite Tazelaar

A YOUNG Frenchman, six feet tall and broad shouldered, dressed in London tailored clothes, stood at a window and watched the April rain splash into puddles of water which had gathered in the street. Dreary though the day was, there was no trace of its monotony in his face. He looked at the gray, foggy scene with animation as he talked rapidly in faintly accented English.

"There is no limit to what the amateur can do with his camera," he was saying. "Everywhere material lies waiting for him, just as it does for the painter. Take this rainy day, for example; he could make of it a symphony in beauty. He could catch those little puddles of water by slanting the lens down like this," and here Mr. Florey held an imaginary camera in front of him at a sloping angle. "Then he could go out and take a closeup of the raindrops as they fell, leaving dozens of little rippling circles in their trail.

"He could walk to the corner and shoot the tiny streams flowing down the street drain and, standing on the same spot, could catch the trickling water running down the brick wall of a building. There are hundreds of things to do with rain and such a delicate little film it would make! For human interest he could put in a drenched puppy scurrying across the street or an old woman plodding home with a soaked newspaper over her head."

Robert Florey, the director who recently finished *The Hole in the Wall* and *The Cocoanuts*, with the Four Marx Brothers in the lead, was not speaking as a successful director. He was speaking as an amateur who spends his spare moments shooting experimental pictures with his small movie camera in the by-ways and highways of New York, Los Angeles or wherever he happens to be—for it is always with him and he uses it as a writer does his note-book. He began as an amateur and experimenter and in spite of the high salary he gets today as a professional, he is still an amateur and a pioneer. He possesses that questing quality: the urge to try for new effects,

A SONG OF THE SKYSCRAPERS
Scene From An Experimental 16mm. Film Of Robert Florey

to struggle to put his ideas into film.

A story is told about his start in the Hollywood studios a few years ago which illustrates his aggression, impulsiveness and sensitiveness to impressions. It seems that he arrived in Los Angeles from New York—having just landed there from Paris—with a dime in his pocket and without any knowledge of the English language. He spent all his worldly goods to reach Hollywood. Seeing the word "studio" (which he comprehended) over a gate, he promptly walked through it and discovered a number of people strutting about in funny costumes on a set that suggested France and yet was ridiculously inaccurate to one who knew the country thoroughly. The characters were getting ready to act. The young man walked over to the camera and addressed the crowd in French, expressing his outraged feelings over their blundering conception of what France was like.

"Throw him out!" shouted the director.

"But wait," said the cameraman who was a Frenchman and who had understood Florey's tirade. He translated for the director. It seems their set was all wrong, the costumes ridiculous and the whole scheme absurd. Then he gave the young man's views as to how this could all be corrected. The director, who was Emmett Flynn, making *The Count of Monte Cristo*, listened and the incident ended with Florey's being hired as technical advisor on French detail for the film.

This piece of luck was the beginning of Florey's climb to success. It was not long afterward that "on his own" he made the short impressionistic pictures that won for him so much praise, *The Life of a Hollywood Extra*, *The Loves of Zero* and *The Coffin Maker*. He used sets of cardboard and hairpins with puppet actors to achieve, by use of shadows and camera angles, some of the most beautiful and original effects produced on any screen. When you say to Mr. Florey how glad he must be that his struggles are over, he replies, "My struggles are never over; I am struggling now, trying continually to express ideas with a camera. If you will come with me into the projection room I will show you a little one-reel film I made last week of New York's skyscrapers. I did it purely as an experiment in three mornings. You will probably be the only audience it will have for the print is bad and I mean to throw it away, but it will give you an idea of what can be done in a few hours of shooting at very little expense."

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MOVING TITLES *For* MOVIES

In Which An Amateur Tells How To Combine Action With Words

By A. Rowden King

MOVEMENT is the fundamental characteristic of the motion picture. Its name implies and promises it. If it has no motion it is not materially better than a series of stereopticon slides. If, then, motion pictures should and indeed must have motion, is it not also important that motion picture titles have at least some semblance of movement?

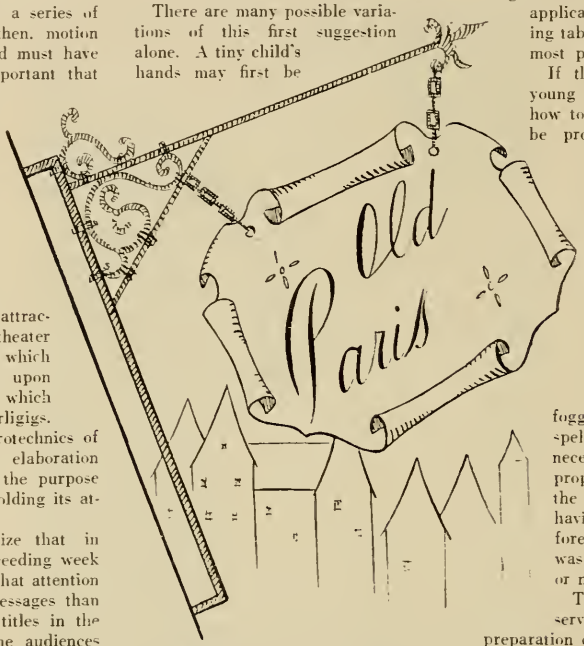
The professional producers of motion pictures recognize that this is desirable. They go to no end of trouble in many ingenious ways to get it. One has but to sit through their usual announcements of coming attractions in an average movie theater to appreciate the big value which these professionals place upon titles that move over titles which do not. They have whirligigs, dissolve upon dissolve, pyrotechnics of every imaginable nature, elaboration upon elaboration, all for the purpose of catching the eye and holding its attention.

The professionals realize that in seeking trade for the succeeding week it is even more important that attention be centered upon their messages than when merely serving up titles in the current week's films. The audiences have already paid to see the latter but when they must be induced to come again it is a case of salesmanship. That being the case, the professionals leave no box of tricks unopened that can possibly give them a further hold upon their audiences. And titles that move seem to fill the bill.

The amateur is not seeking volume in ticket sales at a box office window but he is seeking popularity for his film efforts and anything which can increase this is worth considering.

The title which shows a hand actually writing is familiar to amateurs. More of them probably use this type of moving title than any other. Most of the title-making outfits which are offered enable such titles to be made. But, peculiarly enough, the number of titles even of this kind is not great as compared with the total of ordinary, motionless titles which amateurs turn out. The inspector of films at the developing laboratory will tell you this. There should and easily can be many more titles of novel types.

There are many possible variations of this first suggestion alone. A tiny child's hands may first be



A SIGN FOR A TITLE IS MUCH MORE INTERESTING IF FILMED WHEN SWAYING GENTLY IN THE WIND

shown completely covering the title. Then one of them slowly moves away to disclose the first half of the wording, while the second follows soon thereafter. We have tried this several times and the titles produced seldom fail to arouse keen interest and comment if the hands are attractive. Another slight variation is to have the hand pointing to the words of the title as the audience reads. Nothing could be much easier to produce, yet it gives motion and appropriate motion, too.

When it comes to the motion of hands actually writing the words of a title, a broad stub pen used with a good grade of well-mixed white ink or a white pencil (the kind having spiral wrappings of paper is fine for the purpose) used on a dull black card will give good results. Simply be sure that all the wording comes within range of the lens. Also take care to see that the hands shown in action, and especially the finger nails, are very clean. Finger nails anointed with reddening applications found on most dressing tables are to be avoided since most pinks photograph dark.

If the hands are those of a young child who does not know how to write, a good effect may be produced by having these hands place celluloid letters in their correct position, letter by letter, to spell the desired word. Even a mistake made and later rectified will usually cause a laugh. One of the most successful titles we ever made showed the hands of a cunning little girl doing this. As a matter of fact, she had not the foggiest notion of how to spell but, by arranging the necessary letters in their proper position just outside the range of the lens and by having a rehearsal or two before the actual filming, there was not the slightest difficulty or necessity for a retake.

This same young lady has served admirably, too, in the preparation of another type of moving title that is very simple, using the cover and first page of a book with the necessary titles on them. It is easy enough to hand-letter a special book but we found one in the nursery which carried just the right sort of titles, actually printed on the cover and first, right, inside page.

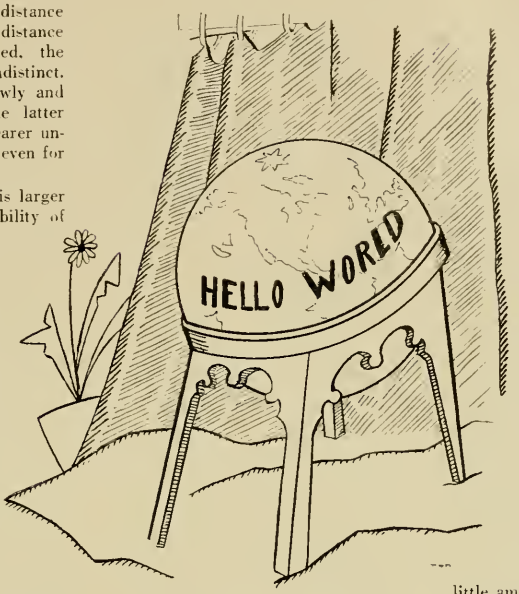
We took the picture on the cement area in front of the garage and just outside the direct rays of the sun. Our very small young lady lay down on an automobile seat-cushion brought out for the purpose and the film was exposed with the camera pointed directly downward at the book and her hands as she slowly turned the pages. Necessary time—about five minutes. Result—interest in the title heightened at least one hundred per cent.

We use a home made title outfit which was very inexpensively built. It is heavy, to be sure, being made of three-quarter inch boards, but it is so arranged that the device which holds

the camera can be slid in grooves from close to the board holding the titles to about four feet away from it. This at once opens up a number of possibilities. For instance, it makes it possible for us to focus our lens for eighteen inches but to begin our filming four feet away, at the maximum distance from the title. At the latter distance and with the focus mentioned, the wording is hazy, small and indistinct. But as the camera is slid slowly and smoothly toward the title the latter appears mysteriously to get clearer until it finally is in perfect focus even for the poorest eyes.

Another advantage which this larger title board offers is the possibility of using a slotted, black background with inch-high, white, celluloid letters fitting into it. Also, it is possible to obtain an almost limitless number of borders to use around these celluloid-lettered titles. Pages out of magazines having border subjects that are appropriate are made readily available by carefully mounting them on cardboard, cutting out their middle portions with a sharp razor blade and placing them around the letters of the titles. And these borders open up another simple type of motion in title making that any amateur can work out. By simply placing a black piece of cardboard (the same tone as the background of the letters) between the border and the letters and by slowly but smoothly pulling it downward, after the exposure starts, the successive lines of the title, starting at the top, will come mysteriously into view when shown on the screen.

Or the reverse idea furnishes a good trailer. This may be "The End," "Finis" or "Good Night," in which case the black mask behind the border had best be moved up slowly from the bottom a few seconds after the full title is first shown, blotting it out as it rises. If the cinematographer's initial is on this mask, it will very properly serve as the closing touch on the reel of film.



A REVOLVING WORLD, PROPERLY LETTERED, IS PARTICULARLY GOOD FOR TRAVEL TITLES

A variation of this same mask idea is to use two sheets which are pivoted with a split-pivot just out of sight at the bottom. These two halves are then opened up or closed in front of the title just as the two halves of a scissors may be moved.

A simple way to get a title that moves for any subject having to do with life near or on the sea is to letter in the sand on the shore and then film this lettering early in the morning or late in the afternoon when the lighting will be from the side and hence produce blacker and sharper shadows. This filming had best be made directly downward, with the little waves coming in at the bottom of the picture rhythmically. And if it can be arranged so that an extra high wave at the end will come into view and obliterate the lettering, so much the better.

The use of local signs for titles is nothing new. But how much more interesting it is, as some one pointed out in a recent issue of this publication, if a sign can be selected which is of the swinging type and if it is photographed when moving gently in the wind. Incidentally, if wind is not immediately available, there are other ways of easily making such a sign sway. But to return to our little amateur studio at home. Most of us have seen professional titles that show the world revolving, with lettering appearing upon it. This is particularly appropriate for travel pictures. A common school globe can be shown against a black velvet background. Mechanical means can be arranged to make it slowly revolve so that the lettering on it comes into view.

What about the simple possibilities of the iris vignetter, starting with only

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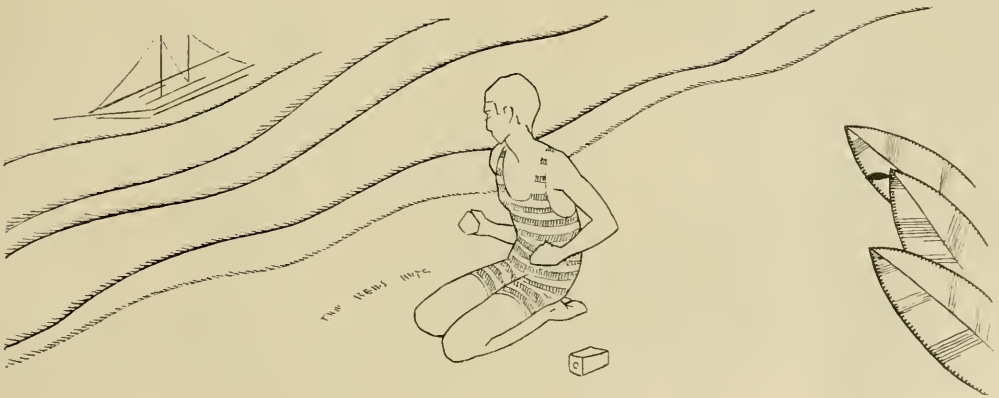
FOR A TITLE ABOUT LIFE NEAR OR ON THE SEA YOU CAN FILM LETTERING ON THE SAND WITH WAVES CURLING NEAR IT



FILM FLAM

By Louis M. Bailey

Is Agony Art?

A CERTAIN actor who can bulge each eye until the iris is framed by a large circle of white has won film fame, we are advised, through this ability, which was originally discovered when he acted as a ghost to scare other little boys in his neighborhood.

Lest this route to success unduly tempt local amateur actors with the result that home movie directors be swamped by facial contortionists, we suggest it be decreed a by-law of each filming group that film art does not require ear wiggling, stuttering, Adam's apple jiggling or any other of the rare and more erudite methods of giving audiences the jitters.

Protest

WE gather from the commercial movie trade press that a waiting world is expected to thrill with æsthetic tremors at the news that one of the largest producing companies is throwing hundreds of millions of dollars' worth of stars, studios and songsters into filming the most expensive and colossal musical spectacle ever conceived.

It occurs to us that if this theory of "mass making for merit" is correct we could apply it to our next amateur production. In other words, if we need a baby for our plot, why not engage a whole day nursery? If the action requires a taxi, perhaps the president of the company will lend us a fleet. A bathtub being needed, we'll lease a natatorium. And, of course, one director would never be enough. Perhaps we could induce a few thousand movie makers to pay us a visit.

But just being amateurs I suppose we'll go on in the old simple way, unless the above is seen in Hollywood and someone is sent to shoot us for crabbing publicity.

"NOW SEE HERE, ALEXANDER, AM I TAKING THE LEAD IN THIS PICTURE OR AM I NOT?"
"OH, I SEE—YOU MEAN IT'S TO BE AN ALL-TALKING—"

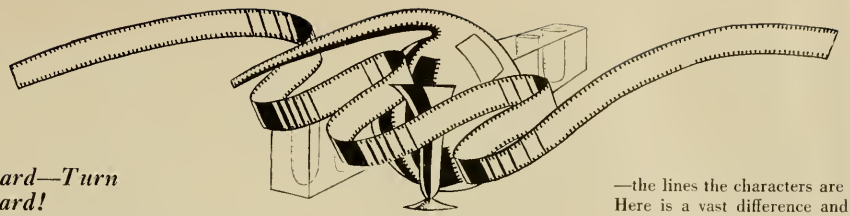
"NO, NO, NO! MORE ARDOUR, MORE PASSION—ROMANCE! HERE—LET ME SHOW YOU!!"

Identity

CRIMINAL activities with a fair assurance of safety are not all they used to be what with burglar alarm systems, police locks and, most recently, evidence in the form of exposed film contained in a motion picture camera which was stolen in New York City.

A colored gentleman of more sophisticated taste than the traditional depredator of melon patches and hen coops, or perhaps with merely a better sense of values, recently acquired a camera from its resting place in the tonneau of a parked car. On being questioned shortly thereafter by a pawnbroker, whom he approached for a loan on the camera, he left the place hurriedly, overcome, no doubt, by a premonition which later became reality and which, certainly, by its very nature would have entirely refuted all claims to his personal ownership of the machine. After having lain for twelve days without being claimed in the Lost Property Bureau of the Police Department to which it was delivered by the pawnshop, the camera was finally restored to its rightful owner, the son of a New York judge. The film it contained had been developed in hope of providing a clue, whereupon the loser was recognized by one of the detectives when the picture was projected at police headquarters.

All of which is an interesting reversal of the famous slogan, "What you see, you get!"



THE CLINIC

By Russell C. Holslag

Backward—Turn Backward!

THERE are many outdoor applications of reverse motion, which, rightly used, give the effect of natural movement to shots which would be difficult or impossible to secure in the normal way. One of the most striking results of putting this principle into practice is found in the taking of motion pictures from a fast-moving train. It is the secret ambition of every dyed-in-the-wool movie enthusiast to have himself and his camera lashed to the "cowcatcher" of some roaring behemoth of the rails and thus to secure that remarkable on-rushing effect which has always been effective on the screen since the first pictures of Lyman Howe. The amateur who wishes to secure this effect may now do so easily without any danger to life or limb, or even of getting an eyeful of cinders. All he has to do is sit comfortably on the observation platform with his automatic camera, calmly clicking off the desired footage with the camera held *upside down.* What does this mean? Simply that when the film is returned from the processing station and wound end for end so that the picture will be right side up on the screen, the motion will be reversed. That is, instead of the scenery rushing away from the beholder into distant perspective, the picture will appear to have been taken from the front of a moving train with the scenery rushing towards and past the camera. The effect on the screen will be perfectly natural, except in the case of passing trains, which will appear to be running backwards at tremendous speed. Smoke belching from the stacks of passing locomotives will appear to be drawn in, giving a curious effect. This will add a touch of comedy to the picture, but if a genuine effect is desired, passing trains should be avoided. In taking these reverse motion shots from the observation platform the camera should not be pointed at an angle to the motion of the train, but, rather, straight toward the rear. If the film speed is adjustable to twelve frames per second, the sensation of speed will thus be increased, while at eight per second, a hair-raising effect is produced from a fast train. If you try this as a fitting conclusion to the journey which brings you back from your vacation, you will be able to duplicate on the screen all the thrill you experienced as you approached your holiday.

THE response to the publication of Technical Bulletin No. 3, *Ready—Aim—Shoot!* has been immediate and enthusiastic. It is felt, however, that some who may not have seen the previous notice of its availability may now wish to avail themselves of this latest League service before the present edition is exhausted. We feel that Mr. Holslag's new brochure marks a real advance in the format of League bulletins. It is printed and bound in attractive style and is well illustrated, fitting the pocket so as to be convenient for reference at all times. *Ready—Aim—Shoot!* is distributed on request without extra charge to all members of the Amateur Cinema League. Address the Technical Consultant, Amateur Cinema League, Inc., 105 West 40th Street, New York City.

Squawky Love

FUNNY age, this era of dialogue. For instance, the other night at one of the big Broadway theaters, a nicely handled love scene was unfolding itself. In the silent days it would have been lovely. In these squawky times, it was different. The audience began to titter here and there and there were audible and gentle words of "kidding." Why, you ask? Because the one-time silence of the screen gave each spectator an illusion into which could be read the individual's own thoughts. Dialogue, unless very, very adroit, smashes the illusion and replaces it with one interpretation —the lines the characters are speaking. Here is a vast difference and one that strikes vitally at the fundamental appeal of the screen.—*The Film Daily.*

Enlarging and Rhythm

THE advent of the 16 mm., single-frame, enlarging device in a form adapted for the amateur has not only placed at his disposal a convenient method for the production of attractive stills directly related to his movies, but has provided an incentive to more careful work in the movies themselves. Thoughtful examination of the enlarged single frames will enable him to study camera angle, composition, focus and lighting, in detail and at leisure. Conversely, if during his filming he has in mind the possibility of good enlargements, the result will be an improvement in motion shots. The reason? Because a close examination of his first enlargements will show plainly the disagreeable fuzziness caused by carelessness in focusing or the blurring caused by too rapid panning. The lack of detail in the over-rapid action shots will be plain; poor lighting and exposure will be evident without the distracting influence of motion. These faults so clearly emphasized will then be the more easily corrected.

A word of caution is required, however, because motion picture photography, like all true arts, is sometimes a little paradoxical. The motion analyst uses the term "blur value" meaning that the screen illusion of rapid action is heightened if each of its successive picture components is slightly blurred so that rapid phases of action melt into each other and imitate the effect as actually seen by the eye. Advantage is often taken of this fact in animated drawings and the amateur should bear it in mind if he attempts this phase of production. Blurring is necessary in rapid action but usually there is a peak to this action, just at the moment when it changes its direction. A simple example of this occurs when a ball is thrown into the air. At a certain point, its upward velocity is counteracted by gravity. Just at that instant the ball is still. A motion picture sequence would show a sharp image at this point. So it is with all rhythmic motion; there is almost always a time of temporary rest and the amateur will find much of interest in locating and analyzing this point. In this way he will also learn

that motion is most attractive when alternated with periods of rest. This is why natural dancing is such an ideal subject for the motion picture. The fact that these rhythmical periods of rest incidentally make good enlargements is of direct assistance to the amateur in planning his action.

In contradiction to the foregoing, one may advance the fact that not all motion is rhythmic. In the case of a rotating wheel, what periods of rest may one find? None, but it is readily seen how monotonous and tedious such a picture would become even after a brief time. It would be like the drone of a bagpipe without the melody played above it—the real melody that is played in rhythm. Thus, continued rapidity without periods of rest should be used sparingly. The fact that good enlargements cannot be made from continuously rapid pictures again demonstrates the fundamental principle of rhythm. Therefore, study your enlargements.

Tariff Decision

AMATEURS are indebted to W. E. Kidder of Kalamazoo, Mich., for having filed a tariff protest which resulted in a court decision which may be interpreted to mean that amateur film raw stock taken out of this country by a resident of the United States, if registered by him on departure with customs authorities as personal property, may be returned to this country duty free.

Mr. Kidder's protest was heard before Justices Waite, Young and Cline of the United States Customs Court, Third Division, and Justice Young's decision reads, in part, as follows:

> "We hold that the merchandise is personal effects belonging to a resident of the United States taken with him out of the country and returned, and is entitled to free entry under paragraph 1695, supra, for that reason."

This is a decision of a lower customs court and is subject to appeal by the United States, in which case the matter would again be passed on by the United States Court of Customs and Patent Appeals. Pending such appeal, if taken, the decision quoted will, presumably, govern.

Under this decision, amateurs taking raw stock out of this country with them for use abroad would register this film with customs authorities on departure as their personal property. On returning with it, either exposed or exposed and developed, they would claim customs exemption on the ground that it is still personal property, registered as such on departure and hence entitled to free entry. Reference, in case of any question, should be made to the case of *W. E. Kidder, plaintiff, vs. The United States, defendant, before the United States Customs Court, Third Division, Port of New York, Protest 295932-G-19924-28, Personal effects—Moving picture films.* Copies of this decision may be had on request from the Amateur Cinema League.

Until the passage of the Tariff Bill now before the Senate, and which contains an amendment sponsored by the Amateur Cinema League, designed to provide free entry for all amateur films when made on raw stock of American manufacture, the decision secured by Mr. Kidder will be of service to amateurs. It will be well, however, to bear in mind that the United States has the right of appeal to a higher customs court and the duties remanded, under this decision, would become collectable, if Mr. Kidder's protest should be reversed.

Mr. Kidder, who is an enthusiastic member of the Amateur Cinema League, carried on his protest for the sake of his fellow amateurs and he is entitled to the gratitude of all of them and to the thanks of the Amateur Cinema League for his efforts.

Advice From the Producers

THE amateur should by no means neglect to give his attention to those attractive and informative bulletins which are issued monthly by a number of firms prominent in the cinematic field. These include the *Cine-Kodak News, Filmo Topics, De-Vry Movie News* and the *Cine Art Amateur Movie News.* In this way one may garner valuable information regarding his own particular apparatus and may also find material which will supplement that which he finds in these columns. The July issues of these bulletins all seem especially interesting, as, for example, the *Cine-Kodak News,* which contains such articles as *Settings for the Home Photoplay, Hints on Kodacolor Composition, Novel and Amusing Trick Stunts* and several interesting news features. Similarly, *Filmo Topics* contains a detailed description of the fine points of the new Filmo 70-D, *An Outing with the Filmo* by J. A. Dubray and *Filmoing Nature* by Bertram G. Bruestle.

Asked and Answered

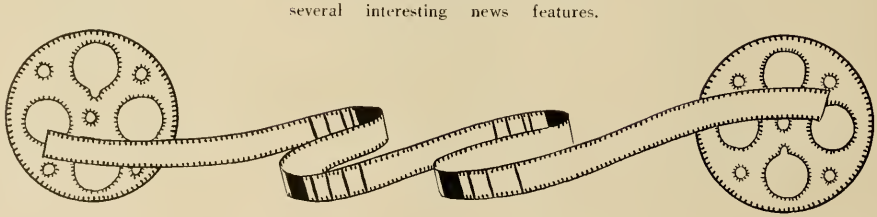
Question: If the operator of the camera has a tendency to forget lens adjustments, how may the lens be set to give the best average results? The camera has *f* 3.5 lens equipment.

Answer: Although it is usually a deplorable mistake to ignore the diaphragm setting, it is, at the same time, very convenient sometimes to have the camera entirely in readiness when the fleeting opportunity for a good picture presents itself. For this purpose the diaphragm may be set in advance at *f* 8, which will be satisfactory for the average lighting conditions found in the temperate zone at this time of the year. In the winter or on some of the dull, hazy days of autumn this fixed stop for average work may advantageously be altered to *f* 5.6. However, you must remember that this determination not to touch the diaphragm carries with it certain penalties; in short, you must be careful that the scenes you shoot *are* average scenes. Shots made late in the day or in heavily shadowed spots will not qualify. Although you do not say so, I assume that your lens is in a fixed focus mount, so that focusing is not part of your problem. Because of the depth of focus to be had with the short-focus lenses found on amateur movie cameras, it is possible to secure a satisfactory image (except on close work) with the lens permanently set. However, if your one-inch lens has a focusing mount set it at twenty-five feet for the average subject.

Question: I use gelatine color filters in a home-made holder and notice that they are rather sensitive to handling. Is there any special manipulation which will help to keep them in good condition?

Answer: The best way to keep gelatine filters flat and well preserved is to place them carefully between the clean pages of a small note book when not in use. The book should have a hard cover and, if desired, you may fold a piece of clean, stiff paper, label it with name and exposure factor and

(Continued on page 604)



IN THE CINE SWIM

From Patricia Novlan's Studio Comes This Interesting Model Study Of A Miniature Beach Scene, Emphasizing The Ever Present Amateur Cameraman, Shadowed In The Foreground

SEPTEMBER SHOOTING

An Outline Of Some Advantages And Charms Of Fall Filming

By Epes W. Sargent

TOO MANY camera workers Labor Day may seem to be the last rose of summer. After that holiday the "box" is often packed away in imaginary moth balls to be brought out with the Palm Beach suits the following year. Cinematographers who persist in going around shooting in the closed season, they mentally rank with the fanatics who paint their golf balls red and keep on playing after the snow flies. Two promising months are thus booted away in deference to senseless tradition, yet there are many things you can do in September you could not have done in July.

Take that waterfall shot you wanted, for example. Try as you might, you seemed unable to get the right light. The falls persisted in remaining in the deep shade while a hot patch of white glare spoiled the water just below. Go back now and you'll find that, with the sun further south, the light strikes the falls just as you wanted and the halation has been removed from below. Better still, the foliage now is not so dense and you get better definition in what used to be solid masses of black shadows. There is still enough foliage, and what is more it can be recognized as such after the film has been processed.

Photograph By H. Armstrong Roberts

"THE FOLIAGE NOW IS NOT SO DENSE AND YOU CAN GET BETTER DEFINITION IN WHAT USED TO BE SOLID MASSES OF BLACK SHADOWS"

This is a point most amateurs fail to take into consideration. They do not realize that the shadows which did not fall into the right composition in June may now have shifted into better positions by the recession of the sun from its furthest north position. Often the make-up of a desired shot will be completely changed. Check up on the locations you desired and did not get in July and early August.

You'll have less actinic light to work with. The light values have been decreasing ever since June twenty-first. You'll have to employ a slightly larger aperture but this may give you the opportunity to take shots which seemed hard and overlighted only a few weeks before. Then if you stopped down there was too much definition and a wider opening produced glare. Now those gray rocks which seemed to have been whitewashed by the midsummer sun have taken on a new and more acceptable color. A shot made now will not suggest the soot and whitewash effects you visioned earlier in the season and you'll get a softer and yet sufficiently detailed image. You may have worked out something with a filter during the summer and found it unsatisfactory. Try it again under more natural lighting. Ten to one, you'll find the sun shooting into spots you could not record on your first attempt.

Seascapes are more likely to be successful under the slanting rays of autumn and you can obtain better sunset and moonlight effects with the candle power of Old Sol somewhat reduced.

In northern latitudes you'll get something even more desirable. The nights are getting cooler while the days remain hot. Get up early some morning when there is a decided hint of frost in the air. Beat the sun out and get down to the nearest lake or stream. You'll find a light, tender mist rising from the yet warm waters. Open up the lens, shoot carefully and you'll get some mist bits that will equal anything Hollywood ever accomplished with burning rubber tires and a slow-running wind machine. Evening may bring some of the same effects but they are more pronounced in early morning, so get them then. Do not neglect the possibilities of side lighting, as beautiful, long-shadow effects are to be had by this means. The camera is pointed in such a way that the sun's rays illuminate the scene from the side. Vary the viewpoint and shoot directly towards the rising sun. If you can get to the further bank, shoot with the light at your back.

Try half speed to get more perceptible motion in the moving mists.

If you are not near a body of water, you can get very much the same effect by shooting a meadow as the sun burns off the heavy dew, but you will obtain the best effects from a marsh or swamp if—always if—the place itself has pictorial values. Impounded water will give better effects than the flowing stream.

Shoot a lot. If the cost of film is no particular item, take a couple of hundred feet. Some of it is almost certain to be good. Save the best forty or fifty feet and discard the rest, charging it to experience. Every inch of that film may be dear to you but your friends may not find it so interesting. They will suffer from a couple of reels of one fog right after another. If you must save it, keep it to yourself. Don't bore your audience with a whole reel having some such title as *A Misty Morning* or *Late Fall on the River*.

If you go in for sky stuff, the equinoctial will probably supply some cloud forms you could not get in summer. The black masses that presage the thunderstorm are fascinating in their suggestion of menace and give variety and contrast. Mix them with some studies of the slowly forming, steady rains. These usually come to-

ward the end of the month and they'll be more beautiful if photographed when lightest rather than darkest.

If you are located so that you can shoot into the west, you'll get some fine cloud formations just before and immediately after sunset. The clouds are unusually beautiful then but the light goes quickly and fast work is required. Make your set-up half an hour before sunset. Be certain that all is ready and then sit down and wait, studying the cloud masses which are likely to form. If you do not see just what you have in mind, pack up and go home and try again the next evening. Don't shoot just because you started out to make a picture. If you can't make a real one at least do not make a mistake.

One or two really fine shots will compensate for a week of waiting. The real joy of cinematography is in securing beautiful pictures, not merely in hearing the camera whirr and the footage meter click. When you get just the right condition, shoot to your heart's content but be willing to go home empty handed until just the right condition is available.

Here's a little stunt covering a few months' time which is particularly good if you live in the country or the suburbs. Select one or two favorite views. Choose some precise viewpoint which can be accurately marked. Shoot six to eight seconds from that viewpoint and then iris or fade out. In a couple of weeks use the same set-up again, fade in, shoot for four or five seconds and fade out. Make quick fades and finish in each case with absolute blackness. Shoot at intervals until you get a good snowfall. Time your periods by the advance in season rather than by days. When you finally get a snow scene, stop shooting. In editing the film, splice at the point where the picture becomes almost but not wholly indistinguishable. There will be a slight jump but if you space properly this will not be disturbing to your audiences.

The best way to get the same viewpoint is to use a tripod, always at the same extension, and mark the spot where each leg rests. This idea was originally used some years ago by Hollman Day in a story of the Maine Woods. Each camera location for a dissolve was marked by chiseling into solid rock. The second set of exposures was made five months after the first and, on projection, the change into winter left the spectators gasping.

If you do not want to make the gradual change you can follow this scheme, making the first shot the longer and a shorter one when the deep snow comes. The first shot will show a thick mass of vegetation which dissolves into bare branches, with an ice-bound brook in the background. The spot should be selected from memory for the winter view of the brook and not for the present foliage.

Photograph By H. F. Lang

Above

"IN EARLY MORNING YOU'LL FIND A LIGHT, TENDER MIST RISING FROM THE YET WARM WATERS"

Below

"YOU'LL GET SOME FINE CLOUD FORMATIONS JUST BEFORE AND IMMEDIATELY AFTER SUNSET"

If you go in for nature studies, you will find the woods are now more open, permitting you to shoot on runways or in glades which were too much in the shade in summer. Migratory birds are beginning to move south and you can get some of these visitors to take the strain off the long-enduring squirrels. The small game season opens in many states this month and you can get some hunting shots. The hunters may not get much game but you can hit the bull's eye every time. Shoot at the hunters rather than the game. There is nothing appealing in a shot of a rabbit knocked over or a pheasant fluttering to the ground. If you take these shots, don't show them when there are women present.

There is a rich field in the fairs which become prevalent about this time. Select a county fair rather than a larger state fair and try to get one not too close to a large city. County fairs are not what they were before the movies and mail order catalogues brought styles to the R. F. D., but you can still pick up some good types and there are always the trotting races, the outdoor vaudeville, the midway and the ponderous judging of the livestock.

Don't go with the idea of getting a comedy reel. Work for human interest and you can't help getting in the comedy. Follow a pair of young lovers or tag after an elderly couple and you can develop a thread of story, but don't let them see you. They will become self-conscious and spoil the shots.

Down south it is too early for the fairs but the circuses are working in that direction and you can get some great stuff. Get on the lot before the show comes in, if it does not arrive before daylight. There are a lot of interesting things happening while the big top goes up and if you can catch an old-fashioned stake crew in action you are in luck. The miniature pile drivers have done away with many of the old gangs but a half dozen men alternately hitting the stake head will give you a shot that has real rhythm. You can shoot the eight-horse teams as they haul the wagons on the lot and perhaps catch the performers washing up back of the dressing tent.

Harvest time is starting and you can shoot the corn shocks in the north, the tobacco in Virginia and the Carolinas and the cotton crop further south. Each section has its own appeal. There is far more lasting value in an old darkey driving the "mewel" into town, with his few hands of tobacco still on the pole, than there is in the finest shot you can get of the laying of the cornerstone of the new bank. Long after some minor news event ceases to provide acceptable screen fare, a film with pictorial interest will continue to charm. The latter is to be preferred to historical value every time. That is a fact not peculiar to September alone!

CRITICAL FOCUSING

Technical Reviews To Aid The Amateur

By Arthur L Gale

Photograph By Fox

MULTIPLICATION OF CHORUS FIGURES
Simple Prisms Are Being Increasingly Used In The Movie Musical Comedies

The Bridge of San Luis Rey

METRO

MODEL WORK: The representation of the famous bridge, which is the basis of this story, is an excellent example of elaborate model work. (See illustration on this page.) The scene is a long shot and, in addition to the modeled ravine, bridge and church, it is possible that part of the background and some of the atmospheric haze were secured by shooting through glass on which the desired effects were painted. When the model shot has registered the scene, the picture cuts to medium shots of one entrance to the bridge and to scenes before the church. Their realism, together with living actors, following so quickly after the model shot, reinforces the impression that the miniature scene was actual, which is a good illustration of the psychology by which models can be skillfully incorporated in a story so as to preserve the illusion even for the cintelligenzia.

SIMPLE PRISMS: Indicating the liquor-befuddled mind of the old Marquesa the camera photographs the room, as she sees it, through a common type of prism, and everything and everybody appears to be double. Similar treatment would be appropriate to show the impressions of a dizzy person, someone who was ill or an accident victim.

UNUSUAL EFFECT: A clever introduction is provided for the dancer. A swirling effect on the screen, which might be smoke or mist, slowly proves to be the luxuriant hair of the girl who has been shaking her head close to the camera lens, gradually drawing away, until she lifts a laughing face from beneath her flying tresses.

SLOW MOTION: In the scenes where the characters are falling from the breaking bridge, slow motion is cleverly introduced, heightening the tension and graphically creating the feeling of that last moment which is in itself an eternity.

On with the Show

WARNER

TECHNIQUE: Although several color-and-sound sequences have appeared in previous productions, a complete all-color talkie would at first blush seem more of an ambitious novelty than a serious effort. Those who expected nothing more than this from *On with the Show* were agreeably surprised not only to find a distinct advance in color reproduction but also an effective and intelligent use of sound and many interesting cinematic devices. The very definite improvement in the familiar

(Continued on page 606)

EXCEPTIONAL MODEL WORK FROM *THE BRIDGE OF SAN LUIS REY*
Simpler Models Can Easily Be Made By Amateurs

Photograph By Metro

PHOTOPLAYFARE

Napoleon

ESTIMATING Abel Gance's *Napoleon* (Societe Generale de Films de France) from seeing the short American version is something like recreating a dinosaur from its toe-bone. But the full version—which is placed at some 35,000 feet—is probably like the dinosaur—clumsy, astounding and slow-moving.

The American edition has the most complete collection of faults and virtues of any film this reviewer has seen with the exception of Mr. Asquith's *Underground*. The tale is told with the leisureliness of an eighteenth century novel and, indeed, the complete thirty-five reels carry the Corsican thunderbolt only to the end of his Italian campaigns. As the American edition is cut down to about eight reels, the audience starts out with a feeling of interminability which soon changes to a sense of being whirled through fragments of episodes at lightning speed. Yet there is a tempo within episodes that gives the mood of revolution in terms of the cinema as not many pictures have done with any mood. But mechanical failures, such as poor dissolves, bad lighting, atrocious printing (in the print here commented on), spoil the cinematic efforts to a totally unjustified degree in these days of perfect mechanical accomplishment.

Reviews
For The Cintelligenzia
By Roy W. Winton

Photograph By Societe Generale De Films De France

FAMOUS DEATH SCENE OF MARAT
One Of The Historical Incidents From *Napoleon*

The story is a frank embroidering on the facts of Napoleon's life and it becomes ridiculous in places to anyone who is fairly familiar with Bonaparte's biography. He is made to wave flags, leap through windows, escape in sailboats and do all manner of things that we have come to associate with Fairbanks pictures. His postures are—even for the man who knew, to the last gesture, the value of making an impression—carried to an absurd point. Yet there is a genuine Gallic grandeur about the film, reminiscent of Victor Hugo at his palmiest. One does get the flavor of the amazing fact that was Bonaparte even if one loses the person in the myth.

The direction and action are of poor quality judged according to modern film standards as set up by the American and the Russian cinema. One feels that a stage director has gone mad in an endeavor to *epater le bourgeois*. Excepting the most admirable cinematic efforts to be found in spots all through the picture, the whole of it appears, in the large, to be a stage technique swollen to impossible dimensions in an effort to be titanic, but a stage technique nevertheless. It is, no doubt, a French equivalent of such American films as the *Big Parade*, *Ben Hur* and *Noah's Ark*, frankly intended

(Continued on page 605)

DRAMATIC PAGEANTRY IN *LUTHER*
Photograph By Cob-Film

SPLIT SCREEN ILLUSIONS

A Method Of Doubling Fun And Footage

By Fred Waller

EVERYBODY has seen pictures in which the star plays two parts, usually twin characters. This seems very wonderful to an audience and is always talked about and given publicity. However, this is a trick which requires no special equipment. The ordinary spring driven camera is particularly suited for it, being less prone to unsteadiness than a hand cranked machine. If you are fortunate enough to have a camera that will crank backwards it will save you rewinding your film in a dark room but this is no great hardship.

To start with, plan a little sequence and put your trick in it. A good split screen shot is always interesting but if you build up an episode involving the trick it will be much more baffling and interesting to your friends.

For example, character A receives a note from character B warning that he must stop impersonating B or there will be trouble. B sets the time that he will come to see him. At the meeting an argument ensues, B shoots A and escapes. You can surely write a better episode than this but it will serve as a good example for the method of handling.

In this fine weather you will doubtless want to work out of doors, so I suggest the shady north side of the house where shadows from direct sunlight won't interfere and where on a clear day you will have a constant amount of illumination for three or four hours in the middle of the day. From 10 A. M. to 2 P. M., sun time, is best. Two chairs, a table, a revolver, with blank cartridges, and a letter are all the props needed. If you have a good tripod, weight it down with something heavy so it cannot move and fix the top so that, when you remove the camera to rewind film, you can return it exactly to the original position. For your split screen mask, a piece of black cardboard is good. Anything black which has a hard, straight edge will do. Tin painted with flat black is fine. Place this two feet from your lens and put it on a steady object so that it will cut off one half of your picture. Shade it from above so that no light will strike it and arrange the support on which you put the mask so that you can move the mask exactly to cover up the part of the scene left open in the first taking. The care you use in having the edge of the mask in the right hand position match the edge in the left hand position will determine the perfection with which your two images match. If well done you will be unable to see where the joint is. (Further details are given in *The Clinic*, April, 1929, page 252.)

ONE ACTOR BUT A DOUBLE CAST
In Which One Man Enjoys An Argument With Himself By Means Of The Split Screen

Now for shooting, place the table in the middle of the picture with a chair on either side of it, both facing the camera. Have the edge of your mask come in the middle of the table, as this makes a good place to break your action. To keep your audience guessing make some of the shots straight, that is, without masks. It is better to make all the split screen scenes at once but the finished order of your scenes should be like this:

Scene 1. Long shot—straight—A enters right to left. Crosses in front of table to left side. Picks up note from table and reads.

Scene 2. Insert—closeup—Note held in hands large enough to read.

Scene 3. Long shot—straight—A registers surprise and restlessness. Walks back and forth in front of table. When on left side stops and looks at watch.

Scene 4. Insert—closeup—Watch showing time B was to appear.

Scene 5. Long shot—split screen — Cover right-hand side of screen with your black mask. Keep record of the footage on your counter. Start cranking with A in approximate position where you last saw him. He returns watch to pocket and takes seat at left side of table. When you direct him he looks up startled as imaginary figure B enters from right where A first entered.

You must keep a careful record of footage on each definite action which has to coincide with other figures. It is easiest now to make all of the action on left side of screen and then rewind and make all of the action on the right side. To return to our photographing, A continues his part of action, first greeting the stranger, defending himself against verbal attack and finally, on signal, rising from seat, moving as if to disarm B (but not past center of screen) then, on another signal, crumpling and falling as if struck by a bullet. Keep A still for several feet so as to have time for B to finish action and get out.

Now crank your film back to the same footage-count you started on, or, if you have to rewind in a dark-room, remove your camera and rewind the film to beginning of roll. Set your footage the same as when you first put in the roll. Now hold a black cloth tightly over the lens and run the camera until you get the same footage

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BEFORE SHOOTING—REFLECT

A Solution For Many Lighting Problems

By Carl L. Oswald

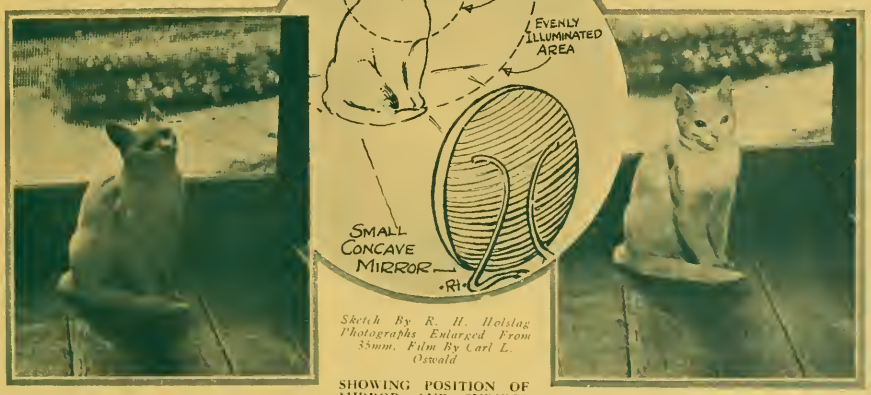
IN his efforts to secure better technical results the amateur cinematographer is likely, consciously or unconsciously, to refer to the professional work which he sees. "Oh, well," he says, "they have more light and lighting control than I have." But is this always true? Indoors, yes. Outdoors, with a few minor limitations hereafter mentioned, NO. The sun, like the rain, is notoriously impartial in its ministrations to the just and the unjust —the amateur and the professional. (Note the intentional parallels in that last sentence.) The amateur, working outdoors, has the same principal light source as the professional but, in the main, seems to have overlooked the fact that this light source is subject to control in securing more pleasing results. Of course, I refer only to medium and closeup shots because where long shots are involved the amateur and the professional are on an equal footing so far as exposure and lighting effects are concerned. With these two factors disposed of, the long shot becomes purely a matter of composition or, if you prefer, selection of view-point.

Every amateur knows that bright sunlight, falling directly on the subject, particularly from a high angle in the sky, produces harsh contrasts which give black shadows and chalky high lights, both devoid of the detail so essential to a pleasing picture. These shadows, which may look luminous enough to the eye, are really reflecting too little light for the camera to record. Therefore, if more light could be introduced here it would result in a satisfactory picture with more nearly the same gradation seen in the original. Fortunately, such a result is easy for any amateur to achieve. If the shot is to be made near home, one has only to bring out his projection screen and place it in relation to the subject so that the light from the sun is reflected to the shadow portions. Obviously, such a reflector should not intrude on the camera lines. With this limitation it may be moved nearer to the subject to lighten up the shadow so that details will be recorded on the film, or it may be moved farther away thereby softening the light on the shadow side and imparting additional emphasis to it without entirely losing detail, the presence of which is responsible for that quality called "luminosity."

A MIRROR SILHOUETTE
The Method For Making This Type Of Picture Is Described Here-in

More than one reflector will often be of assistance, particularly if more than one actor appears in the scene being shot. Fortunately, the effect produced by the various reflectors is easily seen. Thus one can first get a visual approximation of the final screen effect and decide for himself if it is in every way satisfactory and if not, to adjust the reflectors until it becomes so. Here an important warning and suggestion should be carefully heeded. Lighting effects generally are much more "contrasty" to the film than to the eye, so that a lighting which is visually pleasing may be hopelessly "contrasty" in its photographic reproduction. Hence all lightings should appear "flatter" to some degree to insure their satisfactory appearance in the finished film. A good approximate method is to squint the eyes slightly at the scene. In this way the shadows are accentuated and their effect will more nearly approach the final screen result. Another, and still more satisfactory method, is to use the "monochromatic" viewing filter which can be obtained at any well stocked supply store. This filter is for visual use only and, when the scene is inspected through it, the effect will be almost exactly equivalent to the picture as viewed later on the screen.

(Continued on page 600)



SIMPLE BACKLIGHTING OF SUBJECT WITHOUT THE AID OF REFLECTOR

Sketch By R. H. Holslag Photographs Enlarged From 35mm. Film By Carl L. Oswald

SHOWING POSITION OF MIRROR AND SUBJECT TO SECURE EFFECT SHOWN ON RIGHT

SAME SUBJECT WITH FRONT LIGHTING ADDED BY CONCAVE MIRROR

CINE-KODAK PANCHROMATIC SAFETY FILM
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Safety Film
for use in the Ciné-Kodak and other cameras
using 16 mm Ciné-Kodak film
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Notice: The film in this package will be processed without additional charge. It will be replaced if found defective in manufacture or if damaged or lost while in our possession or that of any associate company. Except as above stated, this film is sold and will be processed without warranty, guarantee or other liability of any kind on our part or that of any associate company.

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offers you an immediate means of improving your picture quality—for, being sensitive to light of all colors, it reproduces these colors in black and white tones that are in more accurate relation than they would be with regular film.

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» » the certainty that you will get the best possible pictures under all conditions—is an inherent quality of Ciné-Kodak Safety Film.

Such dependability is the product of years of experimentation; the result of methods and machines evolved through the making and developing of many million feet of Ciné-Kodak Safety Film.

It is dependability that has made Ciné-Kodak Safety Film the choice of thousands of amateur movie makers; that has made necessary the opening of Finishing Stations all over the world for the processing of the film.

And all kinds of Ciné-Kodak Film are equally dependable. Whether you use regular, panchromatic or Kodacolor, you can use it with full assurance that it will give you the best movies that the subject and the light will permit.

You can get Ciné-Kodak Film from any Ciné-Kodak dealer.

EASTMAN KODAK COMPANY, ROCHESTER, N. Y.

AMATEUR CLUBS

News Of Group Filming

By Arthur L. Gale

Hail Wilmington!

A MEETING of amateurs, recently held in Wilmington, Del., has resulted in the organization of the Amateur Cinema Club of Delaware. A constitution and by-laws have been written and a committee is now selecting a permanent meeting place. To provide for the interchange of filming experiences, clinical screenings of members' films and the presentation of technical programs and demonstrations have been announced as the purpose of the new club. *And How* and *What Price Pearls* were screened at the organization meeting. W. C. Spruance has been chosen honorary president. A. W. Munoz, president, O. T. Pieper, vice-president and M. H. Hill, secretary-treasurer.

Boston Contest

A CITY-WIDE cine contest has been announced in Boston by the Little Screen Players which will conduct the contest in cooperation with Boston dealers in amateur movie equipment. The contest will be open from September 15th to October 15th, 1929, and all amateurs within a radius of fifty miles of Boston will be eligible to enter films. It is not expected that films will be especially prepared for the contest but rather that each amateur will submit the film that he regards as his best no matter when it was made. The purpose of the contest is to learn the general quality of films that have been made by Boston amateurs and to discover the most able amateur cameraman in that district. If the winners of this contest are not successfully challenged by the winners of another contest in another Massachussetts city they will receive the League's bronze medal and will represent Massachussetts in the New England contest, meeting with the victors of the recent Connecticut contest as well as the winners of other state contests that may be held in the meantime. Since the winners of this New England contest will be awarded silver medals by the League in recognition of outstanding amateur achievement, all League members and readers of MOVIE MAKERS within the radius of the Boston contest are urged to submit their best films. It is the earnest desire of the League and the Little Screen Players that this contest fully represent Boston amateur attainment. Connecticut is champing at the bit in eagerness to meet the amateurs of another state and it seems that the League's regional silver medals for the best amateur films will be first awarded in New England.

The rules of the Boston contest are as follows: 1. persons resident within a radius of fifty miles of Boston and on Cape Cod, who do not depend for their living upon cinematography, are eligible; members of the Boston Little Screen Players are excluded: 2. range of subject matter not limited; 3. entries not to exceed 400 ft., 16mm., and a contestant may not enter more than one film; 4. titles may be made by professionals but the contestant must be the author of their content; 5. the board of governors of the Little Screen Players or a committee to be chosen by it will act as judges. Awards will be made to the contestants receiving the three highest ratings, as soon as practicable after October 15th. The three winners will receive a certificate entitling them to twenty dollars, ten dollars and five dollars, respectively, in movie merchandise and in addition will receive the League's bronze medals for the best Massachusetts general film and color film, unless they are successfully contested by other Massachusetts cities. Films to be submitted should be sent to Herbert F. Lang, 88 Cross Street, Belmont, Mass., with carrying charges fully prepaid. Films will be returned to contestants as soon as possible after October 15th.

League Auspices

FORMAL recognition of the Amateur Cinema League and its representative, the Cleveland Movie Club, at the National Air Races in Cleveland, Ohio, has been made by Clifford Henderson, manager of the races. The Cleveland Movie Club has been delegated by the League to provide for making amateur film records of the events connected with the races. The Cleveland Movie Club has appointed A. H. Bemis to represent it as the official photographer and he has selected a committee of amateur cameramen made up of Robert F. Wysocki, Jay Iglauer, Dr. L. G. Hermann, Joseph M. Ramsey, Inman Cooke, George L. Simons and Douglas G. Campbell. This committee will have the full cooperation of the National Air Races officials in filming the air derbies. The Cleveland Movie Club will welcome the cooperation of amateurs and other clubs in towns where the races are being started so that the starts as well as the finishes will be represented in the film record. Amateurs and clubs getting such films are asked to get in touch with the League's Club Consultant.

This is the first national event of which the League has officially made provision for a film record. With the cooperation of other clubs it is planned to cover future outstanding events in a similar way. The Washington Cinema Club has furnished the Club Film Library with its first film of national importance, *The Inauguration of Herbert Hoover*, and it is hoped that other clubs will follow the lead of the Washington and Cleveland clubs.

Palm to Stanford

FOR production this fall, Ernest W. Page, director of the Stanford Studios, Stanford University, Calif., is scenarizing Hawthorne's *Birthmark*. The story was selected to provide an opportunity for the interpretation of a single mood and experiments with advanced cinematic technique.

The first production of this club, *The Fast Male*, 1200 ft., 16mm., sets a high standard, for its continuity is the smoothest that has so far been achieved in the longer amateur-made light dramas. The photography is excellent and the direction and acting considerably above par. The film is a fine example of the coherent structure, and hence interesting plot development, that may be obtained by amateurs through carefully preparing scenario and continuity. The success of *The Fast Male* is due to careful consideration of those factors which generally impair the quality of amateur photoplays. The production staff was small and closely knit. The scenario was prepared well in advance and the continuity was worked out in detail.

Each scene was written on a separate card with technical annotations. The plot fitted the natural backgrounds available to the club and the characters that it called for were not different from those that club members would meet in daily life, so the amateur actors were not called on to portray emotions and experiences foreign to them.

Adequate footage was used to tell the story and explanatory titles were avoided. The result is an amateur photoplay which has genuine interest for even the casual "cold" audience and which rarely makes its spectators feel conscious of amateur production limitations. This was not done by copying professional technique nor by securing professional facilities. It was accomplished, as was the quality of *The Fall of the House of Usher*, by intelligent recognition of amateur limitations and advantages and the use of a technique that fitted them.

(Continued on page 607)

INTERESTING SCENES FROM NEW GROUP FILMS

Number I, *A Race For Ties*, Of The Amateur Cinema Society of Port Arthur, Ontario, Canada; *Number* II, *The Quickie*, Production Of A New York Group; *Numbers* III, IV *And* V, *Nemesis*, Filmed By A Hollywood Group, Led By Leonard Clairmont; *Numbers* VI *And* VII, *Reel Golf*, Of The Portland, Oregon, Cine Club

TWIN MAZDA LIGHTS
for making indoor movies

Left—Single 500-watt Halldorson Cinema Mazda Light assembled

Right—Twin 500-watt Halldorson Cinema Mazda Lights, showing carrying case

Two 500-watt Halldorsons With Stands and Case

A wide range of usefulness is offered as never before by the new Halldorson Cinema Twin 500-watt Mazda Lights. In connection with the more powerful Halldorson Arc Lamp or 1000-watt Mazda Light, they are used effectively for illuminating the shadow side of the subject. Pleasing modeling and depth is obtained in this way. They may also be used for balancing sunlight entering through a window when indoor scenes are being shot in daytime. Used together, they are equal to the Halldorson 1000-watt Mazda Light.

These lights may be had separately or in pairs with a metal case which accommodates two lights complete with stands. Each is comprised of a heavy metal base, a telescopic stand, a socket with pull-cord switch, a large silvered reflector, an extension cord, and a 500-watt Mazda bulb. Assembling for use is quick and easy; the same is true of packing the lamps away. Mark coupon. Prices:

Halldorson Cinema Twin 500-watt Mazda Lights (two units) with stands, complete with bulbs and carrying case, $35.00. Code MISLW. Same, but without bulbs, $28.00. Code MISLX. Halldorson Cinema 500-watt Mazda Light (one unit) with stand, complete with bulb but without carrying case, $13.50. Code MISLS. Same, but without bulb, $10.00. Code MISLT. Extra 500-watt globes for the above, $4.00. Code MISLU.

Diffuser for Mazda Lights

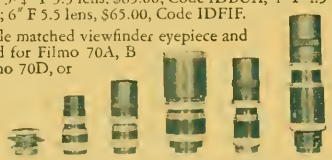
The Halldorson Diffuser consists of a gauze diaphragm mounted on an adjustable bracket which clamps to any standard. Softens the light intensity for close-ups. For use with Halldorson 1000-watt and 500-watt Mazda Lights. Mark coupon. Price $2.50. Code MYSLY.

Telephoto Lenses
for Fall Sports

The autumn season multiplies many-fold the uses of the telephoto lens. It is indispensable at a football game, at the wind-up of the baseball season, and adds new zest to fall fishing trips. The use of telephoto lenses is now made more simple than ever with a new variable viewfinder available for all Filmo 70 cameras. From the 1″ to the 6″ lens, the follower of outdoor sports has at his disposal the equipment which assures him the most of his opportunities.

Taylor-Hobson Cooke, 2″ F 3.5 lens, Price $60.00, Code WUZRE; 3″ F.4 lens, $62.50, Code IDPLA; 3¾″ F 3.3 lens, $85.00, Code IDBUA; 4″ F 4.5 lens, $60.00, Code IDEYD; 6″ F 5.5 lens, $65.00, Code IDFIF.

(Note: These prices include matched viewfinder eyepiece and objective lenses when sold for Filmo 70A, B and C. If for use with Filmo 70D, or with Filmo 70A, B or C, equipped with new variable viewfinder, this equipment is not needed. Deduct $5.00 for its omission.)



Taylor-Hobson Cooke Lenses, 1″ to 6″

Capture the Beauty
in movies made

No season of the year is so replete with opportunities for color photography as the autumn. Bright scarlets, yellows, and purples form a never-ending panorama of sheer beauty for the amateur movie maker whose Filmo is equipped for Kodacolor. The new "Special" 1″ F 1.8 T-H.C. lens for Kodacolor work is the result of many months of development by Bell & Howell engineers working closely with Taylor-Hobson master lens designers. It is also an ideal lens for straight black and white work.

Completely assembled Special 1″ F 1.8 lens, including Kodacolor filter

This lens is supplied in a mount already adapted for application of the Kodacolor filter. Price: "Special" T-H. C. 1″ F. 1.8 lens for Kodacolor for Filmo 70 including Kodacolor filter with two neutral density filters in carrying case, 50′ take-up spool, and Kodacolor alignment gauge. $82.50. Code IDPKB. Same for Filmo 75, including special adapter. Price $85.00. Code GLIKA.

For Kodacolor and black and white projection the

September Filmo Library Releases

Releases for home projection as listed here may be purchased or rented from your Filmo dealer. Mark coupon

"FRAMED" Lloyd Hamilton acts out a riotous story in his courtship of a pretty girl. Two 400′ reels, Price $70.00. Code MUFHF.

"GRANDPA'S BOY" Famous juvenile star "Big Boy" in a wonderful mixture of comedy and pathos. Two 400′ reels, Price $70.00. Code MUFGH.

"ALL-STAR FREAKS" A movie side show of things you can "believe or not," from the 620 lb. fat lady to the world's laziest fish. One 400′ reel. $35.00. Code MUFHW.

"A TYPICAL TROPICAL SKY" A beautiful scenic film by Robert C. Bruce. One 400′ reel, $35.00. Code MUFHZ.

"CHIPS OFF THE OLD BLOCK" A Lyman H. Howe Hodge-Podge, from Arizona to Madagascar, and farther still. One 400′ reel, $35.00. Code MUFJE.

"FELIX THE CAT BUSTS A BUBBLE" How Felix cures his movie-struck wife. One 400′ reel, $35.00. Code MUFGE.

"DON'T FIRE" One of Bobby Vernon's best comedies with Frances Lee as the "only girl" and Andy Clyde as her hard boiled father. Two 400′ reels, $70.00. Code MUFKC.

BELL &

Bell & Howell Co., Dept. I, 1828 Larchmont Ave., Chicago, Ill.

NEW VIEWFINDER

for all Filmo 70 Cameras

Six Field Areas On a Single Dial

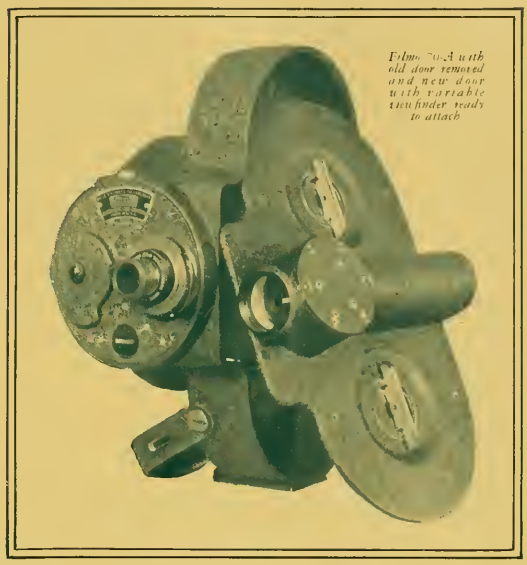
The wide acclaim given to the new 7-speed Filmo 70-D has led us to make available to all Filmo 70 owners one of the new camera's outstanding features—the variable viewfinder. The new viewfinder is an integral part of the camera door and is attached to the Filmo 70 camera merely by replacing your old door with the new one. Matched viewfinder lens sets for lenses of different focii are thus made unnecessary. Merely turn the knurled dial and field areas of six different focal length lenses are switched into view.

The new viewfinder incorporates a hollow semi-circular drum with field areas of 20 mm., 1″, 2″, 3″, 4″, and 6″ lenses cut into it. As the dial is rotated, the field areas of the lenses are switched into the viewfinder. The focal lengths corresponding to the field areas in the drum are clearly marked on the dial.

Your present camera door, with viewfinder eyepiece and objective lens, will be accepted for $15 credit on the cost of the new door. Mark coupon. Price $45. Code MISPF.

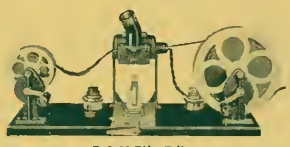
Improved Lens Cap

A new lens cap which reminds you of its presence is now available for the T-H.C. 1″ or 20 mm. F 3.5 lenses. This red rubber cap has a tongue which extends so that it may be seen through the viewfinder, eliminating all danger of filming scenes with the lens cap covering the lens. Price 20c. Code LECAU.



Filmo 70-A with old door removed and new door with variable viewfinder ready to attach

Film Editer *and* Picture Viewer



B & H Film Editer

The Bell & Howell Film Editer furnishes in one compact unit everything needed for film editing, a fascinating part of movie making. As illustrated, the complete outfit consists of geared rewind reel supports, 16mm. film splicer, and Picture Viewer. The film is wound from one reel to the other, passing through the electrically illuminated Viewer where you can see your film, right side up, at nine times actual size. When you want to cut and splice, just tip the hinged part of the Viewer back and the film is easily slipped out. Replaced the same way after splicing. The units may also be purchased separately.

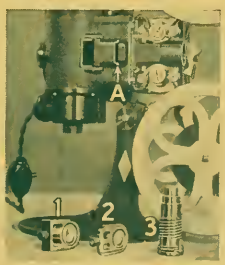
B & H Film Editer complete. Price $40.00. Code MISPB.
Picture Viewer Attachment alone. $21.50. Code MISPD.
Combination Rewinder and Splicer outfit. $14.00. Code MISPA
Convertible Film Splicer alone. $7.50. Code MISBU.

of Autumn Colors *with your* FILMO

new Filmo 57-G projector sets a new high standard in projection results. It has a highly refined optical system, including a new special projection lens assembly for Kodacolor (including Kodacolor filter), the 45-50 condenser, and an auxiliary condenser for Kodacolor.

Filmo 57-G projector is equipped with 250-watt 5-ampere lamp, a variable voltage resistance and volt meter. Price $275.00. Code FIPKA.

For adapting Filmo 57 Projectors shipped from factory prior to May 1, 1929, to accommodate Kodacolor condenser, $18.50. Code PLABC. For complete new type projection lens assembly for Kodacolor, including auxiliary condenser. Price $35.00. Code PLABB.



View of Filmo 57-G projector showing (A) slot for auxiliary condenser (1) 45-50 condenser (2) auxiliary condenser for Kodacolor (3) special lens assembly for Kodacolor

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Please send me information on:

☐ New door with variable viewfinder for Filmo 70 Cameras ☐ Twin Halldorson Cinema Mazda Lights ☐ Telephoto Lenses ☐ Special F 1.8 Lens for Kodacolor ☐ 57-G Projector for Kodacolor ☐ Improved Lens Cap ☐ Film Editer.

Name.....

Address.....

City..... *State*.....

THE CALL

A Short Film Story Of The Deer Country

By Epes W. Sargent

CAST

CRANE
STETSON
BLAKE
HARDY
TWO GUIDES.

City Men

ACTION

Scene 1: A hunting lodge or tent camp, as practical. Campfire, etc. Hardy, Blake and a guide lounging around, guide in background. Men are looking off. Crane enters in buckboard or other conveyance. Drops bag and gun cases. Enthusiastic greetings. Stetson enters from camp or tent. Crane stiffens. Says to Blake:

Spoken title: "You didn't tell me THAT man would be here." Turns and starts to climb into wagon. Blake and Hardy seek to dissuade him. He is set. He will be hanged if he will associate with Stetson. Explains this rather pointedly. Stetson tries to speak but Crane will not listen. Drives out of scene. Stetson explains:

Spoken title: "I can't persuade him I didn't black-ball him." The men are sorry, but assume an "It can't be helped" attitude. Iris out.

Scene 2: The same. Stetson, Hardy and Blake around the campfire. Having a jolly time. Create an air of keen enjoyment.

Scene 3: Another camp. Crane by the fire playing solitaire. Make this a strong contrast to the previous scene.

MAKING A SIMPLE FILM STORY, Bulletin No. 4, compiled and issued by the Photoplay Department of the Amateur Cinema League, is now available. The Bulletin's purpose is to make the production of short film stories as simple as possible. It covers sources of plots, preparation of a simplified scenario, directions for filming and general advice and cautions. It includes a list for the final minute checkup of the film story producer.

The bulletin is available free of charge to League members who write for it to the Photoplay Consultant of the Amateur Cinema League, 105 West 40th St., New York, N. Y., and it will be sent automatically to members who have requested that all such material be sent.

NOTE: These will make effective night scenes if you have flares. If not, then make them supper scenes with the three men around one table and Crane all alone. If you make night scenes, play safe and make the supper scenes to fall back on in case the flares do not work out well.

Sub-title: Lonely days pass with leaden steps.

Scene 4: Same as *Scene 3*, but morning. Crane and guide about to start out. Crane evidently is not having a good time. They exit.

Scene 5: Woods. Crane and guide pass through.

Scene 6: Same as *Scene 1*. Stetson, Hardy and Blake about to start on hunt. Stetson says he is going alone. Blake and Hardy go in one direction with guide. Stetson takes other direction alone. All carry guns.

Scene 7: Woods. Crane and guide enter. Guide likes location. Produces moose call and starts to blow.

Scene 8: Woods. Stetson walks through.

Scene 9: Back to *Scene 7*. Guide calling. Crane alertly listening.

Scene 10: Woods. Stetson hears call. Starts. Listens carefully. Gets bearings. Looks to his gun. Exits carefully.

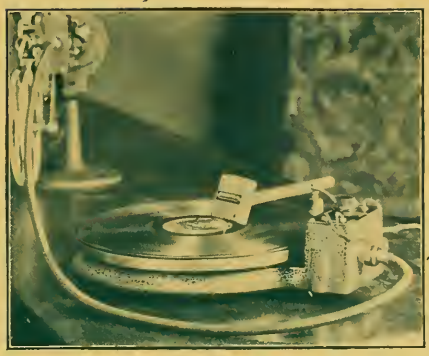
Scene 11: Back to *Scene 9*. Guide still calling.

Scene 12: Woods. Stetson passes through scene. Holds gun ready.

Scene 13: Back to *Scene 11*. Guide calling. Crane excitedly tells guide something is coming. Guide listens. Nods. Tells Crane to be careful.

Scene 14: Woods. Stetson through

(Continued on page 617)



THE
HOME-TALKIE
UNIT

ONLY $49

THE summer holidays are over—but you can enjoy a constant holiday of evenings throughout the year with the marvelous Home-Talkie Unit and Home-Talkie Productions starring America's foremost entertainers, such as Eddie Dowling, Miss Patricola, Phil Baker, Erno Rapee, Fred Ketch and others. Attaches to any 16mm. projector. Plays through any radio set.

AT LEADING DEALERS—WRITE FOR LITERATURE

HOME-TALKIE MACHINE CORP., 220 W. 42nd St. New York City

EDUCATIONAL FILMS

News Of Visual Education In Schools And Homes

By Louis M. Bailey

Statistical

THE following excerpt from *The Past, Present and Future of Educational Motion Pictures*, a paper presented before the Academy of Motion Picture Arts and Sciences in Hollywood by Edward Mayer, executive secretary of the Department of Visual Instruction, University of California, contains some interesting visual aid distribution data.

"Here in California," he states, "the Department of Visual Instruction is supplying over three hundred organizations each month with educational films as well as a few entertainment subjects. The distribution of this department averages approximately 200 motion pictures per month between September 15th and June 15th. Little or no distribution is carried on during the summer months for the reason that the schools are closed for the vacation period and few other organizations use films during the hot season. During the past ten years there was an increase in the number of films distributed from 837 in 1918-19 to 8,583 in 1927-28. The distribution for this fiscal year has, so far, exceeded the distribution of the preceding year by fifteen percent. This annual increase is due to several factors, the most important being that each year additional schools, churches and other organizations equip themselves with projection apparatus. Secondly, new additions are made each year to the film library and a third and very important reason is the fact that educators are more and more appreciating the value of educational motion pictures. Sixty-five percent of the total of motion pictures distributed by this department are used in the school field, twenty percent by churches and allied organizations and the balance by clubs of all kinds, farm advisors and farm bureaus, industrial concerns, state institutions and other organizations."

New Film Source

The University Film Foundation, 25 Divinity Avenue, Cambridge, Mass., a non-profit educational institution operated in collaboration with the faculty of Harvard University to collect and produce motion pictures of permanent educative value, lists a number of excellent films available for rental on 35mm. stock, or for purchase on either 16 or 35mm. stock.

Robert Flaherty's *New York Impressions*, a film notable for its startling compositions of New York street scenes, waterfronts, bridges, skyscrapers and other facets of interest, is among those offered, as well as travel, botanical and industrial films of unusual merit. Where practicable, sound accompaniment has been planned for the films, consisting of lecture material and music suited to the subjects, such as native songs and dances with pictures of foreign people. The entire library has been edited for class room use.

SCENES FROM NEW RELEASES OF THE UNIVERSITY FILM FOUNDATION
Above A Botanical Study Aod
Below The International Ice Patrol

LeRoy Showed It

IN THIS department in the August number of MOVIE MAKERS reference was made to the permanent storage of *The Charge of the Dragoons* in the new vault of the Daughters of the American Revolution. That veteran producer, Jean A. LeRoy, advises us that this film, made by Lumiere in France, was the first foreign film imported into this country for exhibition purposes and that it was the first motion picture ever shown on the screen at Keith's Union Square Theatre, June 26, 1896. Mr. LeRoy being the showman. He further states that a favorite MOVIE MAKERS author, Epes W. Sargent, was one of the film reviewers present on that occasion.

Mr. LeRoy has the original negative of this film among his treasures of the cinema. His collection, incidentally, is of immense historical value and forms the real incunabula the cradle collection—of the eighth art.

IT is amazing how Kodacolor—home movies in full color—brings out beauty, whether it be in the faces or in the costumes of friends and loved ones. Portrait close-ups—movies made from 2 to 5 feet from the subject—are particularly beautiful in Kodacolor, for Kodacolor captures the ruddy glow on youthful cheeks, the glint of gold in hair, the soft, delicate tints of dainty fabrics.

It is just as easy to make Kodacolor as it is to make black and white movies. You simply use Ciné-Kodak, Model B or BB, *f*.1.9, a Kodacolor Filter and Kodacolor Film. After making your movies, you send the film to the nearest Kodacolor Finishing Station. The film will be processed and returned to you promptly without charge.

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Photograph by O'Dell Mason; Titled by Ralph R. Eno.

THE CLOSEUP'S THE THING

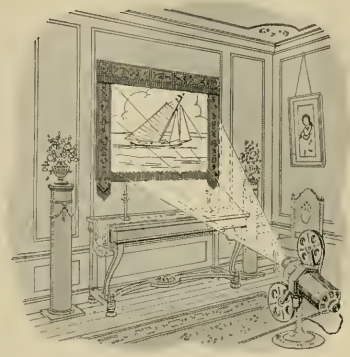
(Continued from page 572)

character of the drama. The manuscript is always the guide for the performance. Dreyer wants no historical reconstruction. Therefore, he does not exactly follow the historical models in costuming, although he does present their general effect.

Once the film is under way there can be no experimenting. For three months prior to the commencement of the picture, Dreyer and Mate considered and quarreled over all possibilities of lighting and camera technique. The director presented his concepts as contained in the scenario. Research and experiment followed, for there must be no accident. Dreyer and Mate studied all possibly relevant treatments of the closeup. They found the final basis in the miniature art of medieval France. Therein was the source for the flat, moderated, stucco background which thrusts the fore-figures further into relief and constantly maintains relation between the large fore-figures and the minimized rear-figures.

Two elements are of particular interest in Dreyer's *Jeanne*. One is the use of portions of physiognomy and anatomy as a forceful graphic design. Here a segment of a head fits into the lower left corner of the screen, plastically harmonizing with the curve of a window frame. There half of a person, like a pillar, balances another vertical. This use of anatomy to complete a pattern has excited many painters and sculptors. These arrangements are not designed prior to filming. Dreyer does not use Fritz Lang's method of designing the groupings on paper before capturing them with the camera. Lang groups his players according to the sketched design and then sets them into motion. This accounts for the stolidity of Lang's work. It is an illustrator-architect's structure. The design is conceived as stationary and disintegrates into heavy components when it moves away from the preconceived po-

The screen is simply *lowered* like a window shade.



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sition. Dreyer arranges the general grouping in the pre-plan, then looks through the camera, whose eye is his own. The camera's eye determines the final organization of the details. The camera designs the movements of the performers into curves and verticals that pass over the screen. The screen in Dreyer's film is a receptive canvas which enters into the design.

CARL THEODOR DREYER

Another of the important elements in *Jeanne d'Arc* is time. Dreyer uses time rythmically by interweaving the images and controlling the duration of the various movements of lips and bodies. He does not, however, use the method that Murnau is said to use, in which the camera is set a given tempo. He trusts to his own sense of time, exactly as does the poet.

Thinking in terms of enlarged images, he leaves full consideration of composition until after the filming. Like the Russians, Dreyer places major stress upon this post-arrangement. It is in the *montage*, or cutting, that the rhythm of the film as a whole is realized and the dramatic contrasts of the slow moving images and the staccato ones are introduced. For Dreyer believes in the motion picture as drama. He cuts for drama and the drama transcends the narrative. By a persistent back-and-forth cutting the images are in constant reference. In *Jeanne d'Arc*, her insistence upon God, the clerics' insistence upon the Church and Warwick's insistence upon State were emphasized in the editing.

TECHNIQUE OF THE RUSSIANS

(Continued from page 569)

workers are agreed that the director and other technical workers must receive the best theoretical and practical training a modern school can offer.

Those attending these institutes go after work, since most of them are factory or office workers, and they put in six or more hours an evening, six nights a week. Their course includes the theory and technique of the cinema, the art of acting, gymnastics and anatomy, the principles of movement, dancing, boxing, fencing, literature, political economy and history, a study of the Russian and foreign cinema, scenario writing, construction of sets, etc. They begin practical work in the second class and in the fourth work in the Sovkino studios as professionals, becoming members of the art workers' union. Thoroughness in artistic training is characteristic of Russia and, since there is an academy to train clowns and radio announcers, among others, it is not surprising to find cinema workers almost as carefully trained as those in the theater.

In closing, a word as to what some of the leading Russian directors think of that late development, the sound and talking picture. Eisenstein, Alexandrov and Pudovkin have issued a joint statement on the matter. It is their opinion that many of the uses to which the new device is being put are a great danger to the artistic development of the cinema. They object absolutely to talking pictures but see a great future in sound pictures, if properly developed. Most of the talking pictures we have seen bear out their contentions. They mechanically make the talking or sound effects coincide with the action on the screen, slowing up and stultifying the progress of the story. Further, they predict that, with the greater use of theater dramas for talking pictures, the cinema is in danger of becoming largely a phonographic record of the dialogue plus a photographic accompaniment.

They maintain that the new device should be used in a counterpoint relation to the filming, that the sound should be in decided non-coincidence with the picturization. The ear should not merely repeat what the eye sees, but should supplement and heighten its effect.

According to these Russians, sound films may play a great role in breaking the tyranny of titles, which must now be included in the film and tend to be of an intrusive nature, to slow up the tempo and disturb the artistic unity.

A practical problem is that of language. This difficulty, the Russian

directors think, will hinder the development of film in its international aspect. Hollywood is now beginning to take inventory of the languages its stars can speak so that the new films can be used abroad. This, however, is a tremendously difficult problem and in many cases will probably have to be solved by synchronizing the talking of a person with a perfect command of each foreign language with the acting of the average American actor.

Of special interest to amateurs is the fact that at the end of 1926 a Moscow engineer, Mr. Tager, began working on an invention for talking films, which was completed and successfully demonstrated in the spring of 1928. This device records the words and film on one reel. The apparatus is very cheap and portable, weighing only twelve to thirteen pounds. Unlike the machines used in other countries, which require a high voltage, this uses only a dry cell battery and may be attached to any cinema machine to adapt it for sound or talking pictures.

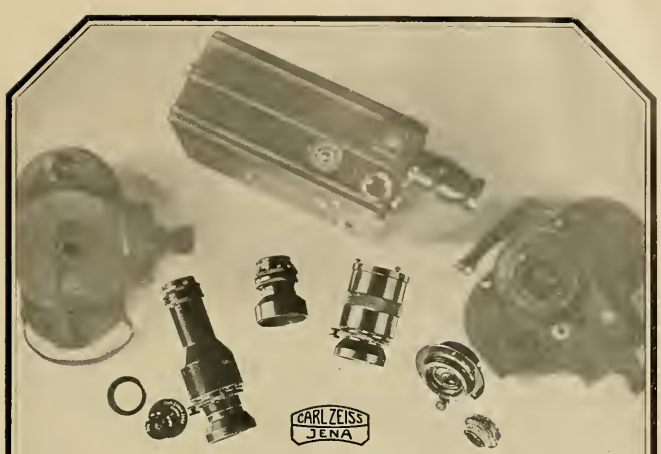
AMATEURS POINT THE WAY

(Continued from page 573)

Presently a tall, lean shadow flashed on the screen followed by varied shots of buildings, crevices in Wall Street, stone canyons with thin little shadows of sunlight trickling through them, Trinity tower, a closeup of an office window set in stone like a gaping eye. The most fantastic effects were secured in shooting sheer heights, in a closeup of a detailed cornice, in the meeting of distant skyscrapers like gleaming needle-points. Suddenly Times Square loomed ahead with Broadway narrowing in the distance like disappearing tracks. The Metropolitan tower flashed into view with its familiar clock-face. St. Patrick's steeples melted into girders of a steel skeleton rising grimly from the earth. The blank face of a new apartment house gazed into the camera's eye like a soulless thing of stone gouged with holes that were windows.

It was partly the architectural wonder of New York that made the film so stirring but, really, it was the artist's touch that moved one, the catching of mood, line, color and feeling in the strange walled city. All of the shots were taken from the street level and without characters; it was their lacy fantasy that made the film something unreal and lovely.

Mr. Florey is emphatic in his belief that beautiful pictures can be made at little expense. He believes the amateur has a great opportunity, providing he has ideas in his head and a feeling for mood in things. He says a picture should tell a story, whether it



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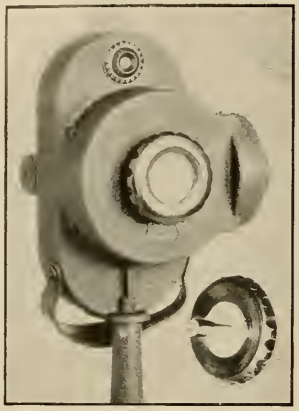

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is a still life or not. This is what his buildings did, suggested, expressed, interpreted the life in them.

He thinks that experimental films should be made only to throw away, after they have served their purpose of showing the amateur the flaws of his work. The real artist will some day make something that satisfies him—that will be the beginning of a beautiful picture later. No momentary disappointment will discourage him from pursuit of this ideal.

ROBERT FLOREY
Protagonist Of The Amateur

If the amateur is only amusing himself, with no serious ambition for making pictures a career, Mr. Florey advises him to stick to simple subjects. He says that society dramas, amateurishly acted, should be avoided, for they are bound to be artificial in their results. "The worst thing that can happen to an amateur," he says, "is to see his work ridiculous, to see his films curdle." Keep to exteriors for settings, and, if a short play must be tried, stick to simplicity in plot—perhaps one of Zola's stories or a Russian thing having to do with the soil and the worker, where there is not much heavy acting nor intricate sets demanded."

A good short subject could be got, he declared, by following a cub policeman around on his beat, or a taxi driver, or, in a place like New York, an old beggar picking up trash from the streets. But anywhere and everywhere, he believes, there is plenty of material to be found by the interested amateur in search for it with his camera.

BEFORE SHOOTING—REFLECT

(Continued from page 585)

Thus far I have mentioned only the usual screen as an outdoor reflector, and the amateur is likely to object to such use of a pet screen, both from the standpoint of wear and tear and because of difficulty in transportation. To avoid this trouble he may secure ordinary window shade material and coat it with aluminum paint. This gives a reflector of the type known as "hard" because of the high reflecting power of such a surface. This high reflecting factor gives a correspondingly low diffusion. Therefore, the brightness of the reflected light is more or less concentrated on the subject to produce "hard" or contrasty results which can be modified somewhat by moving the reflector farther away from the object. A "soft" reflector may be made in the same way by simply substituting a flat white or "egg-shell" finish paint. Obviously, any base material which will take the paints mentioned is suitable and, if portability is not an important consideration, large cardboard, beaver board or similar material may be used. The size of these reflectors is optional but generally the larger they are the better.

For extremely hard results, or in those cases where it is desirable to give a nearly perfect light reflection, flat mirrors may be used but care must be exercised when they are employed out of doors because unbalanced lightings are likely to result which may give an impression of artificiality to the finished picture. However, they have their uses and they are recommended to the experimentally inclined. Spherical mirrors, similar to those used as shaving mirrors of concave surface, also offer a fertile field for the experimenter. Usually such mirrors, because of their construction, produce a small, bright, central spot surrounded by a circle of even illumination, this circle increasing in diameter as the mirror is taken farther from the subject and, obviously, losing in brilliancy as this circle of light increases. Automobile head-light mirrors often make satisfactory reflectors of this type.

The theoretically ideal mirror for the purpose under discussion is one having a parabolic rather than a spherical curvature, which is mentioned for the benefit of those who are familiar with this form and wish to try it. Further adaptations of this basic idea will readily suggest themselves after the general method of manipulation is fully understood.

Because of the manner in which they reflect the light, such spherical mirrors can be used to produce effective silhouettes by placing the subject in a shaded

corner and reflecting the sunlight against it, the shadow thus produced being thrown against a white sheet or a light-colored wall. In this case, of course, the focusing is done on the silhouette and the subject goes through his action outside the camera's angle of view. This method is most effective in a moderately darkened room into which a beam of sunlight is allowed to enter. If this beam passes through an ordinary window screen, it will be found that the wire mesh can be imaged on the background to form a pleasing pattern, which can be further varied by using parallel bar or other designs as may be found desirable. When silhouettes are being made by this method, the bright central spot above mentioned may be ignored as it is blocked by the interposition of the subject. In this case exposure is naturally determined by the brightness of the light and the size of the mirror but it will be usually found that a stop of *f* 3.5 or larger will probably be needed.

One of the simplest but, nevertheless, most effective outdoor shots in the professional cameraman's bag of tricks is the "back-light," which is accomplished by the use of reflectors, usually of the "soft" variety. Ordinarily, camera shots outdoors are best made when the sun is not too high, but in the case of a backlight the sun angle may be higher than usual. For a direct back-lighting effect the subject is placed between the camera and the direction from which the sunlight is coming. The reflector or reflectors are placed directly in front of the camera and as near the subject as possible without intruding on the camera lines. They are then tilted and turned into such position that a maximum of illumination is reflected to the shadow side of the subject (in this case, the side facing the camera). The camera should be raised as high as is practicable so that the shot must be made with the lens tilted down. A lens shade of ample proportions should be used to prevent direct sunlight from entering the lens and fogging the picture. This set-up is most commonly used for closeups, but semi-long shots may be made to yield extremely interesting back-lightings. However, in the latter case, "hard" reflectors of fairly large size are recommended. The exposure for such shots should be estimated from the shadow side of the subject.

As mentioned at the beginning of this article, the professional cameraman has a few advantages in the control of out-door lighting, because he often has at his disposal for transporting lighting equipment a truck (or more) from the motor generator of which he may draw current for his

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lamps to accent some lighting which is difficult to secure with the reflectors available. Thus we have the apparent paradox of electric illumination to supplement the immense brilliance of the sun. But even the amateur need not despair. If his shots are to be made within any reasonable distance of a house-lighting system he may plug in a lead wire and set up his spots to aid him in getting just the right play of light and shade which he needs to tell his story most effectively. The limitations of this procedure should be obvious, but within those limitations the method has merit, and the suggestion is submitted as a possible help in special cases.

It is the purpose of this article to point out some of the methods and materials by which out-door shooting, particularly of closeup and semi-closeup pictures, may be made to yield more pleasing results, and it is believed that their application to any particular problem may be safely left to the ingenuity of each worker. However, in closing, it may not be amiss to suggest that, no matter what the subject or what the problem, before shooting—reflect.

SPLIT SCREEN ILLUSIONS

(Continued from page 584)

count as that on which you started the split screen scene. Replace the camera carefully and shift mask to cover left side of screen. Have same actor, representing character B, enter on signal when your footage count is at the same number as when A looked up startled. Actor now carries through the part of B, timing all his actions to coincide with the footage counts for A.

If the split screen action planned runs longer than you can take with one winding of the camera, you can always insert a closeup of one of the characters which you can take afterward. This gives you something to cut to from your long shot and from which to cut back to the continued scene without showing a jump if characters are in slightly different positions.

Don't be discouraged if your first attempt is not perfect in synchronization or split screen matching: just profit by the experience and make a good one next time. A little thought and time given this type of trick will produce very dramatic and startling results.

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MOVING TITLES FOR MOVIES

(Continued from page 575)

the very central portion of the title wording shown and then opening up the iris slowly until at its fullest opening it discloses the complete wording of the title? Even manipulation of the diaphragm will produce a semblance of motion through giving the effect of a fade in and fade out.

Reverse motion opens up limitless possibilities when a large title board is available. Arrange the board so that the camera can also be mounted upside down, if desired. Then, for a simple title such as "The End," use uncooked rice. Even a smaller-grained cereal might be better. The wording is carefully formed out of this rice with the camera pointed directly downward at it. Exposure is begun in this position but, after a few seconds, the whole unit—including title, title-board, camera and lights, the four, of course, maintaining the same fixed relationship to each other—is then slowly, very slowly at first, moved more and more out of plumb. The result is that a few pieces of rice at first start to move out of place. Then more of them and finally all give way and slide completely out of sight.

Of course, this bit of film is reversed end for end, when it comes back from the developer. Naturally, in this reversed position, the rice appears to slide into the picture, a meaningless mass at first which, little by little, forms itself into the letters and words desired, so that, in the end, it gives the title perfectly, to the mystification of the average audience as to just how it was accomplished.

We also have gone in for something a little more elaborate than any of these ideas, but at small expense, nevertheless. We had an artist draw to scale (we made it about fifteen inches wide) a small stage, as in a theater.

The opening of the stage was first carefully cut out with a jig saw. Behind this went another piece of illustration board on which the semblance of a heavy plush curtain had been drawn. Behind the latter, spaced about an inch away on either side, came two wings consisting of cut-out trees. Behind these, again spaced another inch away, was a backdrop consisting of an appropriate pastoral scene. This whole outfit was then mounted in front of our slotted blackboard which holds the celluloid title-letters.

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film. And what better, at the end of the film, than a reverse showing of this same sequence, starting with a title announcing "The End" and followed by the fall of the curtain?

At Christmas time we found strings of cut-out letters, reading, "Merry Christmas," in the ten cent store. It became a simple matter to produce a motion title by slowly moving this string of letters across in front of a gray background and following up with a more distant view of the entire title slightly swinging on a Christmas tree.

It would be a simple matter, though we have never tried it, to letter a title with alternate lines omitted but with space left for them. These missing lines could be simultaneously moved into their proper places from one side, having first been lettered in their proper relative positions on a cut-out background of the same color. This cut-out sheet would be in the shape of a reversed capital "E" if it happened to have three lines.

And it is not at all difficult to radically underexpose an appropriate background scene having motion, at the same time carefully noting the readings of the footage meter. When the entire film has been run off, it can be run back on its original spool in a dark room, using the regular rewinder. It then only remains to re-insert this film in the camera, to hold the hand tightly over the lens as the reel is run off again to the point which the footage meter previously indicated and then to fully expose the desired title against the previously under exposed portion.

The above are merely random selections from the box of tricks of an amateur who is very much of an amateur indeed. What he has done almost anyone can do as well or better.

But one final word of caution. Your audience will always ask, "How did you get that effect?" Why not keep it a dark secret? If you do, it will only heighten the interest and further mystify your friends. Hollywood never tells all it knows, by a good deal.

THE CLINIC

(Continued from page 578)

place the filter between the fold, inserting the whole in your book. Snap a rubber band around the book and the filter will be safe. Do not, however, carry the book in an inside pocket where the heat of the body will affect the filter. Always handle a gelatine filter by the edge as much as possible and, for trimming, place it between two sheets of paper, on one of which the shape desired has previously been traced. With a pair of scissors you may then cut both paper and gelatine at the same time.

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PHOTOPLAYFARE

(Continued from page 583)

to knock the mass audience into a cocked hat of vague frenzy, and is not made as a film for the intelligent minority. Yet, since all French mass appeals have more artistic touches than their American prototypes, there is much in *Napoleon* to engage the attention of the critical playgoer and, especially, it has a swing to many of its episodes that is entirely admirable.

Luther and Napoleon

THREE films are now in process of showing in the United States which may be termed biographical for want of a better word. One, Dreyer's *Jeanne d'Arc*, has already been commented on in this department; it is biographical in miniature, in that it gives the audience a concentrated version of a very brief period in the life of the principal personage. The other two touch high spots.

Jeanne makes a better subject for filming in the realistic manner because the continuity is without absurdity. *Napoleon* (reviewed in detail above) and *Luther*—the latter directed by Hans Kyser—present critical moments of their subjects' careers with all of the grandiosity of Homer, Racine, Goethe or Shakespeare but with nothing of the veil of illusive grandeur which words can throw about situations. Therefore the high moments, as revealed by the camera, always tremble on the edge of absurdity and bombast.

These films are not truly biographical because they are deliberately romantic in concept—excluding *Jeanne*. They are apotheoses and endeavor to interpret the grandeur of their chief characters by manufacturing situations which will present that grandeur adequately. They show the folly of realistic apotheoses and produce upon intelligent audiences something of the feeling that comes from watching a Belasco-mechanical chariot race on a theatre stage or the great storm in the old favorite, *Under The Dome*. They destroy the illusion of reality by too faithfully copying it.

The virtues and faults of *Napolcon* and *Luther* are almost the same. Continuity is practically absent—not in itself a fault if realism is not attempted. Photography is only fair, verging toward poor rather than good, and cinematography is present, most satisfactorily, in spots. Settings are often absurd unless real locales are used. The acting is heroic and bombastic which, again, is excusable only if realism is not used. Direction is up and down.

If the cinema is to attempt epics and apotheoses it must avoid realism. The Russians, in *Czar Ivan the Terrible*, *Potemkin*, *The End of St. Petersburg*

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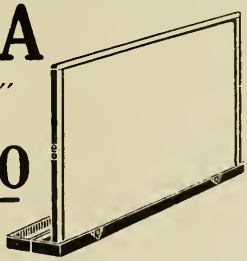

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and *Ten Days that Shook the World*, handled these things much better because they blurred details and gave an aura of credibility to events by presenting these events incredibly. These pictures all have faults but they do present a new technique for epic films. The American attempts have been epics—such as *The Birth of a Nation, Intolerance, The Big Parade, Ben Hur, The King of Kings. Noah's Ark*—after the fashion of freshly made oil millionaires who like their grandeur by the ton. They are, in the last analysis, ten thousand dollars' worth of ham and eggs. *The Patriot* is epical by suggestion, although done realistically, and the audience of intelligence is more conscious of what is happening outside of the palace than of the unimportant series of petticoat politics going on inside. This is art.

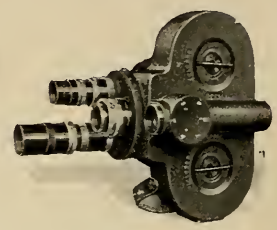
By suggestion, then, as in *The Patriot* or by symbolism and confusion as in Watson's and Webber's *Fall of the House of Usher*—whose true importance, by the way, becomes more and more apparent—must the cinema give its epics and apotheoses. The *Napoleons* and the *Luthers* only serve to state the problem and to list the tools with which it may be solved. Their value lies in indicating what to avoid and we all await the director who will give us Foch, Wilhelm the Second or Lenin—for example—in terms of the cinema and not in terms of stage realism.

CRITICAL FOCUSNG

(Continued from page 582)

technicolor was most noticeable. That lack of sharpness in the screen image to which it has been addicted in the past has been definitely reduced and appears only in a few long shots. Moreover, the Technicolor image has lost much of the prevailing orange-red cast which it previously had. But what will most appeal to the amateur (for he too may use color!), are the many examples of careful planning of compositional values to be effective not only in form but in color. Some of the camera angles, obviously used for color effectiveness, are well worth amateur study. This applies particularly to the medium shots and close-ups.

CINEMATOGRAPHY: The moving camera is used with peculiar effectiveness in the opening sequence, where the theatre is first seen from the opposite side of the street. The camera performs the introduction by moving across the street, hesitating until two passengers alight from a cab (which is most engagingly yellow), and passing into the lobby to introduce the two principal characters.



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AMATEUR CLUBS

(Continued from page 588)

Waterloo Starts

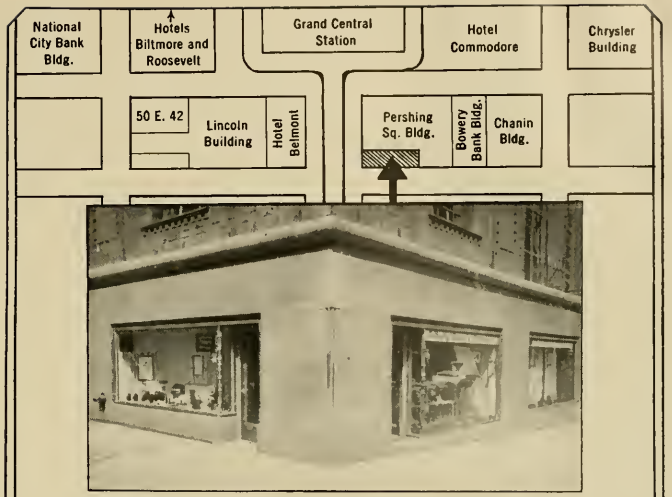
UNDER the leadership of W. H. Pamplin and George W. Mack, the Movie Makers Club of Waterloo, Ia., has recently been formed and has already completed the production of its first photoplay, *Uncle Duggett*, a comedy running 300 ft., 16mm. The plot of the new club's first effort is based upon the complications of a wayward youth who must find a wife and family in order to obtain fifty thousand dollars from his uncle. In the cast, directed by King Beal, are Douglas Mowbray, Helen Avelchas, Larry Bellows, Leslie Blitsch, Margaret Johnson, Dela Bishop, Marian Blitsch, Russell Sendt, John Bogenstos and Robert Johnson. The film will be shown to a number of Waterloo clubs and organizations and then will be made available to other movie clubs. A second story is now under the consideration of the production staff. The Waterloo club offers its members participation in production, technical programs for amateur cameramen and a film exchange. Excellent newspaper cooperation has been secured by this active unit.

Portland Premiere

PRODUCTION of *Reel Golf*, 320 ft., 16mm., the first film story made by the Cine Club in Portland, Ore., has been completed and its premiere was held at a late club meeting. The Glendover Golf Club in Portland furnished the background for the action of the golf comedy and the members of the club made up the cast. Demonstrations of amateur talkies and natural color films were featured at recent program meetings.

Race With Thaw

THE first public screening of *A Race for Ties*, the initial production of the Amateur Cinema Society of Port Arthur, Canada, filled to capacity one of the Port Arthur theaters and brought such an enthusiastic reception that repeat performances were necessary. The scenario, written by Dorothea Mitchell, is developed about North Woods lumbering activities and the competition between the small lumberman and a large company furnishes the chief dramatic conflict. Great production speed was necessary since the exterior scenes required a Winter background and in late April, when work was begun, the snow was fast melting. Of the experiences of the production staff and the cast, Miss Mitchell writes, "The exteriors were, of course, the most fun. We could only work Sundays and evenings and we were greatly rushed but nobody complained of standing in the wet snow for hours or



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of skipping a mid-day meal, because we were afraid that the light would fail before the day's work was done. Sometimes it was necessary to shovel snow to bare spots on the road and sometimes cars had to be pushed out of the snow drifts. We often melted snow to make coffee for the hungry bunch, miles from home."

A Race for Ties was directed by Harold Harcourt and photographed by Fred G. Cooper, assisted by W. J. Lovelady. In the cast were Dr. H. A. Saunders, Martha Lake, Eddie Cooke, Edward Lindley, F. Duncan Roberts, William Gibson, Dorothea Mitchell, Wallie McComber and Fred Lovelady. The Club was organized in March of this year and has a 400 ft., 16mm., newsreel to its credit as well as *A Race for Ties*.

Scores Success

ACTING as script author, director, cameraman and film editor, Leonard Clairmont of Hollywood, Calif., produced *Nemesis*, 1000 ft., 35mm., his first picture, now entered in *Photoplay's* contest. The entire production took but five days and the total expenses amounted to ninety-two dollars and fifty cents. Only one re-take was found necessary.

The plot is based upon an old story of the vengeance of a murdered man and, although morbid, it is relieved by the entirely natural acting of the players, among whom Axel Laurin, as the central figure, does an outstanding piece of work. The opening sequence is an amateur masterpiece of scenic photography and the development of the plot is remarkably convincing. Although cinematic ingenuity could have heightened the film's effect, the story is handled with comparative smoothness throughout. Mr. Clairmont's name is added to the growing list of amateur producers who, with great economy and simplicity, have conceived and produced outstanding films. Plans have been made for a second production with the aid of the same acting staff and, with the experience in the filming of *Nemesis* behind them, we can expect a great deal from this new group.

Available Soon

PRODUCTION of *Nothing To Declare*, 1400 ft., 16mm., has been completed by Markard Pictures, amateur group in Brooklyn, N. Y., and this film will be released to the Club Film Library in the Fall. Other stories are now under consideration for the next picture and a number of short talking pictures will be made which will be available to League members and clubs owning amateur projection equipment for talkies, according to J. V. Martindale.

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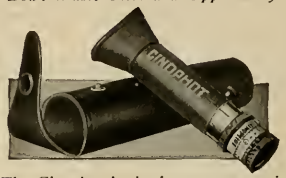

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Rushes

IN Charlotte, N. C., Ernest Shaw, Jr., recently held a meeting of amateur cameramen for the organization of a Charlotte club. *Headlines*, production of the Palisades Picture Players, was screened. The result of the meeting will be reported in the next issue of MOVIE MAKERS.

¶ Poe's story, *Thou Art The Man*, is being scenarized by John A. Ten Eyck, III, for the next production of the Cinematographers' Committee of the Comedy Club, Stamford, Conn. Production will begin early this Fall.

¶ The Movie Division of the Cleveland Photographic Society is working on a mystery story involving a number of special effects and cine illusions. Camera work is about half completed and a Fall release is expected.

¶ Foto Cine Productions in Stockton, Calif., announce that a city wide cine contest has been opened. After its conclusion the club is planning to challenge other California cities.

BRITISH AMATEURS

Official Visit

A PROMINENT member of the London A. C. A., A. E. Low, on his recent visit to this country as official representative of the British A. C. A., brought with him the first English amateur photoplays that, to our knowledge, have come to this country. These two films, *Mrs. Seager's Cotillon* and *Maids Moreton*, were screened for members of the expert committee making a report for the League on the films submitted to *Photoplay's* contest. All have concurred in offering congratulations to the producers of these films. *Mrs. Seager's Cotillon*, 1600 ft., 16mm., is a light comedy drama based upon the complications that arise when a newly rich family plans to offer jewels as gifts to guests at a Christmas party. How a practical joker saves the day provides action and fun for the picture. The story is well told and the roles excellently sustained. *Maids Moreton*, 800 ft., 16mm., is a well photographed cinematic study of an English village of that name, carrying the activities of the village folk as its theme.

Usher to Visit

A PRINT of the *Fall of The House of Usher* is being permanently placed at the disposal of the Amateur Cinematographers Association by the League's Club Film Library, so that this leading American amateur film can be seen by the various clubs and societies in Great Britain. It is hoped that this will be the beginning of a general exchange of amateur films between the two countries.

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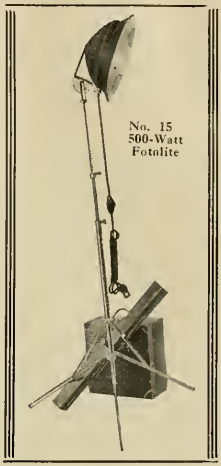

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IT has been expected for some time that the Agfa Ansco Company, Binghamton, N. Y., already well known in the 16mm. field for its excellent cine film, would sponsor a new 16mm. camera of original design. This expectation has now found reality in the form of the Cine-Ansco. The new camera is of convenient rectangular shape and is finely finished. It is practical to handle and has a design and mechanism that is said to make loading and operation easy and sure. The camera has two speeds, normal and high, the latter providing for slow-motion effects. The change from normal to high speed and return to normal is made while the camera is running. The straight-line travel of the film is effected through a special design of the mechanism which facilitates threading. The one-inch lens is standard equipment but longer focus lenses may be adapted. Agfa Ansco makes the following statement regarding the immediate distribution of the Cine-Ansco: "Accumulated orders have taken up our first production and have also brought other orders, so that for the present we are not able to supply the camera to all our dealers. This is, of course, only temporary. Production is increasing and in a few weeks we shall have a stock sufficient to meet a much larger demand."

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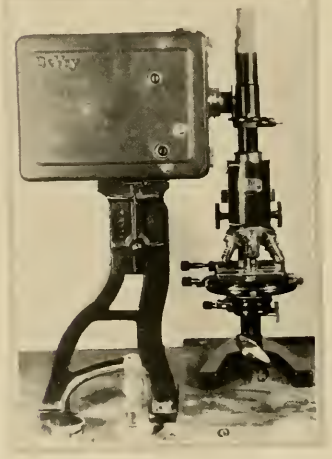
A Corner Of The Additional Service Quarters Which The Bass Camera Company Of Chicago Recently Opened For The Convenience Of Amateurs

The Eastman Acetate Plant

CONSTRUCTION of a plant for the manufacture of cellulose acetate has been begun at Kingsport, Tenn., under the auspices of the Tennessee Eastman Corporation, a subsidiary of the Eastman Kodak Co. Cellulose acetate is the principal ingredient of the safety film used for home movies and x-ray photography and has hitherto been made at Rochester by the Eastman Kodak Co. Transferring production to Eastport will bring it closer to the source of raw material, which will be of great advantage. The new plant is to be completed in November and production is expected to commence early next year. It is anticipated that the output of this material will amply fill the need of Eastman safety film manufacture for some time to come.



ALL SET FOR MICROSCOPIC MOVIES
A Standard Q R S—De Vry Camera Equipped For This Fascinating Study

New Cement

WILLIAM E. BURAU of the Buffalo Cinema Laboratories, 45 Elm Street, Buffalo, N. Y., introduces this month a new brand of film cement, known as the "BCL." Recently tested by this department, the new cement proved to be quick-setting and practical. Mr. Burau has also submitted several excellent samples of his tint and tone work on 16mm.

Photographs By Fotograms
JUDGE JUNIOR OF *JUDGE MAGAZINE* WITH HIS FILMO 75

Filmo Additions

CHIEF among this month's Filmo announcements made by the Bell and Howell Company of Chicago is the new camera door which carries the variable viewfinder hitherto obtainable only on the Filmo 70-D Camera. All Filmo 70 owners may now purchase the new door and finder complete, receiving an allowance for the return of their present camera door.

A new safety lens cap is also offered, having an extension tongue which may be seen in the field of the viewfinder to prevent the camera being operated with the lens covered.

Supplementary equipment is also offered in the shape of two 500-watt Halldorson incandescent illuminating units, complete with stands and case. A gauze diffuser is also featured.

Kerst-Vitacolor

WALTER D. KERST, well known figure in the 16mm. motion picture field and formally technical editor of MOVIE MAKERS, has recently joined the staff of the New York Vitacolor offices, 11 West 42nd St., New York City. Mr. Kerst hopes that he may hear from all his friends at this address and desires to announce that he will be glad to confer with all those who desire advice or seek information on 16mm. color work. MOVIE MAKERS felicitates Mr. Kerst on his position and wishes him success and prosperity in his chosen field.

(Continued on page 613)

Reproducing delicate cloud effects faithfully in home movies

DO YOU WONDER why some amateur movies you see contain a wealth of detail and brilliance—beautiful background effects, rich clouds, detail in the shadows?

These effects make amateur movies much more interesting, and produce a professional impression that lifts ordinary scenes from the commonplace to really worth-while pictures you are proud to own and show.

This ability to record and reproduce delicate details is an outstanding virtue of Agfa 16 Mm. Cine Film.

With this amazing film, light and shadows always register in true relation to their correct value, due to the rich super-orthochromatic emulsion.

In projection, Agfa 16 Mm. Cine Film shows life, tone, and naturalness to an astonishing degree.

Beautiful effects are possible in amateur movies, and the use of Agfa 16 Mm. Cine Film assures the best results possible.

$6.00 per 100 ft. roll (daylight-loading)
Including free processing and return transportation

UNITED STATES FINISHING STATIONS
Agfa Ansco Corp'n, 29 Charles St., Binghamton.
Agfa Ansco Corp'n, 205 W. Wacker Dr., Chicago.
Agfa Ansco Corp'n, 223 W. 3d St., Los Angeles.

12 Stations Abroad.

Agfa 16 m/m cine film

all-weather *all-purpose*

AGFA ANSCO CORPORATION, BINGHAMTON, N. Y.

AROUND THE WORLD WITH MOVIE MAKERS

An International List of the Dealers Who Carry This Magazine

VISIT THEM!

CALIFORNIA

BERKELEY: Berkeley Commercial Photo Co., 2515 Bancroft Way.
FRESNO: Potter Drug Co., 1112 Fulton St.
GLENDALE: Mowry's Photo Service, 223 S. Brand Blvd.
HOLLYWOOD: Fowler Studios, 1108 N. Lillian Way.
Hollywood Movie Supply Co., 6058 Sunset Blvd.
Pacific Film Service, 6306 Sunset Blvd.
LONG BEACH: Winstead Bros., Inc., 244 Pine St.
LOS ANGELES: California Camera Hospital, 356 S. Broadway.
Eastman Kodak Stores, Inc., 643 S. Hill St.
Fitzgerald Music Co., Motion Picture Division, 727 S. Hill St.
John R. Gordon, 1129 S. Mariposa Ave.
T. Iwata Art Store, 256 E. First St.
Leavitt Cine Picture Co., 3150 Wilshire Blvd.
Earl V. Lewis Co., 226 W. 4th St.
Marshutz Optical Co., 518 W. 6th St.
E. B. Nichols, 731 S. Hope St.
Schwabacher-Frey Stationery Co., 734 S. Broadway
OAKLAND: Davies, 380-14th St.
Russell-Carlon Co., 3259 Grand Ave.
Sherman, Clay & Co., 14th and Clay Sts.
PASADENA: Flag Studio, 59 E. Colorado St.
F. W. Reed Co., 176 E. Colorado St.
POMONA: Frasher's, 158 E. Second St.
RICHMOND: LaMoine Drug Co., 900 MacDonald Ave.
RIVERSIDE: F. W. Twogood, 700 Main St.
SAN DIEGO: Bunnell Photo Shop, 414 E. St.
Eastman Kodak Stores, Inc., 419 Broadway
Harold E. Lutes, 958 Fifth St.
SAN FRANCISCO: Eastman Kodak Stores, Inc., 545 Market St.
Hirsch & Kaye, 239 Grant Ave.
Kahn & Co., 54 Geary St.
Leavitt Cine Picture Co., 564 Market St.
San Francisco Camera Exchange, 88 Third St.
Schwabacher-Frey Stationery Co., 735 Market St.
Sherman, Clay & Co., Kearney & Sutter Sts.
Trainer-Parsons Optical Co., 228 Post St.
SAN JOSE: Webb's Photo Supply Store, 94 S. First St.
SAN PEDRO: Sunset Photo Supply, Inc., 319 W. 6th St.
SANTA ANA: Clyde H. Gilbert, Jr., 1428 W. Fifth St.
SANTA MONICA: Bertholf Photo Finishing, 1456 Third St.
SIERRA MADRE: F. H. Hartman & Son, 25 N. Baldwin.
STOCKTON: Peffer Music Co., 40 S. California St.
WHITTIER: Maxwell C. Peel, 226 E. Philadelphia.
YOSEMITE NATIONAL PARK: Best's Studio.

COLORADO

DENVER: Eastman Kodak Stores, Inc., 626-16 St.
Ford Optical Co., 1029-16 St.
Haanstad's Camera Shop, 404-16 St.

CONNECTICUT

BRIDGEPORT: Fritz & Hawley, Inc., 1030 Main St.
Harvey & Lewis Co., 1148 Main St.
GREENWICH: Gayle A. Foster, 9 Perryridge Rd.
Mead Stationery Co., 249 Greenwich Ave.
HARTFORD: Harvey & Lewis Co., 852 Main St.
D. G. Stoughton Co., 255 S. Whitney St.
Watkins Bros., Inc., 241 Asylum St.
MIDDLETOWN: F. B. Fountain Co., 483 Main St.
NEW BRITAIN: Harvey & Lewis Co., 85 W. Main St.
NEW HAVEN: Fritz & Hawley, Inc., 816 Chapel St.
Harvey & Lewis Co., 849 Chapel St.
NORWICH: Cranston Co., 25 Broadway
STAMFORD: Thamer, Inc., 87 Atlantic St.
WATERBURY: Curtis Art Co., 25-29 W. Main St.
Wilhelm, Inc., 139 W. Main St.

DELAWARE

WILMINGTON: Butler's Inc., 415 Market St.
Frost Bros., duPont Bldg.

DISTRICT OF COLUMBIA

WASHINGTON: Reid S. Baker, 1429 H St., N. W.
Columbia Photo Supply Co., Inc., 1424 New York Ave., N. W.
Eastman Kodak Store, Inc., 607-14th St., N. W.
Fuller & d'Albert, Inc., 815-10th St., N. W.

FLORIDA

JACKSONVILLE: H. & W. B. Drew Co.
LAKE WALES: Morse's Photo Service, Rhodesbilt Arcade.
MIAMI: Miami Photo Supply Co., 12 N. E. First Ave.
Red Cross Pharmacy, 51 E. Flagler St.
ST. PETERSBURG: Barnhill's Camera Shop, 17-3rd St. N.
Robinson's Camera Shop, 115 Third St., N.
TAMPA: Burgert Bros., Inc., 608 Madison St.
Tampa Photo & Art Supply Co., 709-11 Twiggs St.

GEORGIA

ATLANTA: Eastman Kodak Stores, Inc., 183 Peachtree St.
Visualizit, Inc., Erlanger Theatre Bldg., 581 Peachtree St.
ROME: Macon A. Brock, 231 Broad St.

IDAHO

BOISE: Ballou-Latimer Co., Idaho at 9th St.

ILLINOIS

*CHICAGO: Bass Camera Co., 179 W. Madison St.
Brentano's, Inc., 63 F. Washington St.
Camera Exchange, 68 Washington St.
Almer Coe & Co., 78 E. Jackson Blvd.
Almer Coe & Co., 18 S. LaSalle St.
Almer Coe & Co., 105 N. Wabash Ave.
* Central Camera Co., 112 S. Wabash Ave.
Eastman Kodak Stores Co., 133 N. Wabash Ave.
Fair, The, Dept. 93, State, Adams & Dearborn Sts.
* Fischer's Camera Service, Rm. 202, 154 E. Erie St.
Ideal Pictures Corp., 26 E. 8th St.
Illinois Radio Appliance Co., 1426 E. 70th St.
W. W. Kimball Co., 306 S. Wabash Ave.
Leonard Lynn Co., 302 S. Wells St.
Lyon & Healy, Jackson Blvd. & Wabash Ave.
Post Office News Co., 37 W. Monroe St.
Seamans, Photo Finisher, 1953 E. 71st St.
Stanley-Warren Co., 908 Irving Park Blvd.
Von Lengerke & Antoine, 33 S. Wabash Ave.
DECATUR: Haines & Essick Co., 122-128 E. William St.
Pfile's Camera Shop, 240 N. Water St.
EVANSTON: Almer Coe & Co., 1645 Orrington Ave.
* Hattstrom & Sanders, 702 Church St.
FREEPORT: Hartman's Camera Shop, 17 S. Chicago Ave.
GALESBURG: Illinois Camera Shop, 84 S. Prairie St.
ROCKFORD: Johnson Photo Shop, 316 E. State St.
SPRINGFIELD: Camera Shop, 320 S. 5th St.
STERLING: Ray Hart, 8-10 E. 4th St.

INDIANA

ANDERSON: Reed Drug Co., 37 W. 11th St.
EVANSVILLE: L. E. DeWitt, 613 Monroe Ave.
Smith & Butterfield Co., 310 Main St.
FORT WAYNE: Biechler-Howard Co., 112 W. Wayne St.
Rogers Optical Co., 824 Calhoun St.
FRANKFORT: Pathex Agency, 206 E. Walnut St.
INDIANAPOLIS: L. S. Ayres & Co., Dept. 290, 1 W. Washington St.
H. Lieber Co., 24 W. Washington St.
KENTLAND: Boone Pharmacy, on the Square
SOUTH BEND: Ault Camera Shop, 122 S. Main St.
Ault Camera Shop, 309 S. Michigan St.
Schilling's Photographic Supply, 329 S. Lafayette Blvd.
TERRE HAUTE: Snyder's Art Store, 21 S. 7th St.

IOWA

BURLINGTON: Sutter Drug Co., 307 North 3rd St.
CEDAR RAPIDS: Camera Shop, 220 Third Ave.
DAVENPORT: Eastman Kodak Stores, Inc., 318 Brady St.
DES MOINES: Eastman Kodak Stores, Inc., 808 Locust St.
Hyman's News and Book Store, 407 Sixth Ave.
GRINNELL: Child Art Rooms, Cine Dept.
IOWA CITY: Rexall & Kodak Store, 124 E. College St.
SIOUX CITY: Eastman Kodak Stores, Inc., 608 Pierce St.
Lynn's Photo Finishing, Inc., 419 Pierce St.
WATERLOO: Macks Photo Shop, 225 W. Fifth St.
Seehawk Camera Shop-Studio, 189 W. 4th St.

KANSAS

COFFEYVILLE: V. O. Wiley, P. O. Box 493.
TOPEKA: Hall Stationery Co., 623 Kansas Ave.

KENTUCKY

LEXINGTON: W. W. Still, 129 W. Short St.
LOUISVILLE: W. D. Gatchel & Sons, 431 W. Walnut St.
Sutcliffe Co., 225-227 S. 4th Ave.

LOUISIANA

BOGALUSA: Moon News Stand, Williams Drug Co., 31 Columbia St.
NEW ORLEANS: Eastman Kodak Stores, Inc., 213 Baronne St.
Harcol Motion Picture Industries, Inc., Harcol Bldg., 610-612 Baronne St.
SHREVEPORT: Southern Cine Co., Inc., 310 Main St.

MAINE

BANGOR: Francis A. Frawley, 104 Main St.

MARYLAND

BALTIMORE: Amateur Movie Service, 853 N. Eutaw St.
Eastman Kodak Stores, Inc., 223 Park Ave.
Stark-Films, 219 W. Centre St.
Zepp Photo Supply Co., 3044 Greenmount Ave.

MASSACHUSETTS

BOSTON: Dadmun Co., 1 Washington St.
Eastman Kodak Stores, Inc., 38 Bromfield St.
Eastman Kodak Stores, Inc., Hotel Statler.
Ralph Harris & Co., 30 Bromfield St.
C. F. Hovey Co., 33 Summer St.
Iver Johnson Sporting Goods Co., 155 Washington St.
Jordan Marsh Co.
Andrew J. Lloyd Co., 300 Washington St.
Montgomery-Frost Co., 40 Bromfield St.
Pathescope Co. of the N. E., Inc., 260 Tremont St.
Pinkham & Smith Co., 15 Bromfield St.
Solatia M. Taylor Co., 56 Bromfield St.
BRAINTREE: Alves Photo Shop, 349 Washington St.
BROCKTON: Raymond C. Lake, 218 Main St.
LOWELL: Donaldson's, 77 Merrimack St.
NEW BEDFORD: J. Arnold Wright, 7 S. 6th St.
PITTSFIELD: E. J. Curtis, 397 North St.
SALEM: Robb Motion Picture Service, 214½ Essex St.
SPRINGFIELD: J. E. Cheney & Staff, Inc., 301 Bridge St.
* Harvey & Lewis Co., 1503 Main St.
WORCESTER: J. C. Freeman & Co., 376 Main St.
Harvey & Lewis Co., 513 Main St.
L. B. Wheaton, 368 Main St.

MICHIGAN

BAY CITY: Bay City Hdw. Co., Sporting Goods Dept., 1009-15 Saginaw St.
*DETROIT: Clark Cine-Service, 2540 Park Ave.
Crowley, Milner & Co., Sixth Floor, Dept. 124.
Detroit Camera Shop, 424 Grand River, W.
Eastman Kodak Stores, Inc., 1235 Washington Blvd.
Fowler & Slater Co., 156 Larned St.
J. L. Hudson Co., Dept. 290.
Macumber-Smith and Co., General Mnters Bldg.
Metropolitan Motion Picture Co., 2310 Cass Ave.
E. B. Meyrowitz, Inc., 1516 Washington Blvd.
United Camera Stores, Inc., 14324 Jefferson Ave., E.

(Continued on page 614)

SIGNOR MARCONI CRANKS UP HIS CINE KODAK TO SHOOT A SCENE OF SIGNORA MARCONI ON THEIR YACHT, THE ELECTRA

Hayden Sales Company

THE well known products of the A. C. Hayden Company, Brockton, Mass., are now distributed by the Hayden Sales Company of 528 Commonwealth Avenue, Boston. This fact records a genuine and significant proof of the growth of the amateur movie industry. This New England company came into being because Mr. Hayden, an ardent personal movie amateur, felt the need nearly three years ago for more varied equipment than was then available. Being a designing and manufacturing mechanical engineer by profession, Mr. Hayden made several pieces of equipment in his factory for personal use. These were shown to various friends and an insistent demand came from them that Mr. Hayden should market his inventions. From that beginning came the A. C. Hayden Company which soon swallowed up the entire Hayden plant and transformed it into an amateur movie factory. Mr. Hayden carried the burden of distribution as well as that of production until this year when his business grew to such an extent that he found the new Hayden Sales Company a necessity. It is presumed that this division of manufacture and distribution will release Mr. Hayden for more of the research which is his chief delight and that from his factory will come further interesting movie devices.

As one of its earliest advertisers, MOVIE MAKERS wishes Mr. Hayden, for the Hayden Sales Company and M. Mendelsohn, the new sales manager, a fine development of sales.

Travelling Screens

THE American Express Company's vacation tours through the scenic West were enlivened with projection on board this past summer by means of special equipment designed and built by the Eastman Kodak Company. This equipment was used in the recreation cars of the tour and required special design both because of the low voltage of the car-lighting current and the necessity for a bump-resisting set-up for the projector which had to be demounted between showings. Of course, 16mm. equipment was used, a Model A Kodascope being the machine employed.

New Projector Stand

THE Gundlach Manufacturing Corp., 739 Clinton Ave. South, Rochester, N. Y., makers of Korona Cameras and Turner-Reich Lenses, announces a new projection stand adaptable to all makes of 16mm. projectors. The stand, as tested by this department, proved exceptionally rigid and solid, even under the added weight of a heavier 35mm. suitcase projector. The device is collapsible and may be put away in a closet when not in use. The construction is of wood with metal fittings and clamps are provided by means of which the height of the projector may be altered. The projector table top is fitted with a swivel so that it is easy to center the image laterally. It is also possible to use this stand as an indoor motion picture or still camera support.

New Address

ABE COHEN'S Exchange, familiar to all those interested in still and motion photography in New York City and its environs, announces this month a change of address, the new location being 120 Fulton Street, New York City. Added services here will include a modern and completely equipped projection room, installment payment and exchange plans, servicing of film and advice and instruction on all photographic matters.

(Continued on page 615)

Replace GUESS with CERTAINTY

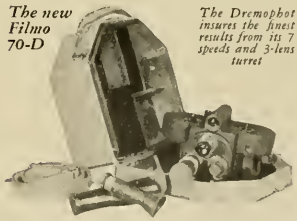
Get the utmost from your FILMO *with the* DREMOPHOT

Moments that never return . . . lose not a precious detail of them in a film too gray or too dark.

The marvelous photographing ability of your Filmo deserves the opportunity to give you the utmost in results—results assured by the Dremophot. Just put it to your eye. Point it at the scene to be photographed. Turn the collar until the letter "N" is recognizable within. The index mark on the knurled ring will point to the correct exposure for your Filmo, measuring the precise light reflected from the subject itself as well as the general lighting.

Your saving in film will pay its slight cost. Your added satisfaction in securing brilliantly clear film, *every* time, is priceless. Write for a Dremophot circular or ask your Filmo dealer *today*.

The new Filmo 70-D



The Dremophot insures the finest results from its 7 speeds and 3-lens turret

BELL & HOWELL

Filmo

WHAT YOU SEE, YOU GET

BELL & HOWELL COMPANY
1801 Larchmont Ave., Chicago, Illinois
New York · Hollywood · London
(B. & H. Co., Ltd.) *Established 1907*

(Continued from page 612)

GRAND RAPIDS: Camera Shop, Inc., 16 Monroe Ave., N. W.
LANSING: Linn Camera Shop, 109 S. Washington Ave.
Vans Cine Service, 600 Prudden Bldg.
MARQUETTE: Ray's Photo Service, 335 Harrison St.
MUSKEGON: Beckquist Photo Supply House, 885 First St.
SAGINAW: Heavenrich Bros. & Co., 301 Genesee
Hesse's, Genesee at Jefferson.

MINNESOTA

DULUTH: Eastman Kodak Stores Co., 330 W. Superior St.
Louis Frerker Co., 12 E. Superior St.
MINNEAPOLIS: Eastman Kodak Stores, Inc., 112 S. Fifth St.
E. B. Meyrowitz, Inc., 825 Nicollet Ave.
Sly Fox Films, 49 S. 9th St.
OWATONNA: B. W. Johnson Gift Shop, 115 W. Bridge St.
ST. PAUL: Co-operative Photo Supply Co., 381-3 Minnesota St.
Eastman Kodak Stores Co., 380 Minnesota St.
E. B. Meyrowitz, Inc., 358 St. Peter St.
Ray-Bell Films, Inc., 817 University Ave.
St. Marie Cigar & News Co., 96 E. 5th St.
WINONA: Van Vranken Studio, 57 W. Fourth St.

MISSOURI

KANSAS CITY: Eastman Kodak Stores, Inc., 916 Grand Ave.
Eastman Kodak Stores, Inc., 1006 Main St.
Eastman Kodak Stores, Inc., 21 E. 11th St.
Harold Edwards Radio & Cinema Co., 6239 Brookside Blvd.
Hanley Photo & Radio Shop, 116 E. 10th St.
ST. LOUIS: A. S. Aloe Co., 707 Olive St.
Eastman Kodak Stores, Inc., 1009 Olive St.
Erker Bros., 608 Olive St.
Geo. D. Fisher & Co., 915 Locust St.
Hyatt's Supply Co., 417 N. Broadway.

NEBRASKA

HASTINGS: Carl R. Matthiesen & Co., 713 W. 2nd St.
OMAHA: Eastman Kodak Stores, Inc., 419 S. 16 St.

NEW HAMPSHIRE

NEWPORT: K. E. Waldron, 1 A Main St.

NEW JERSEY

ATLANTIC CITY: Eastman Kodak Stores, Inc., 1735-37 Boardwalk.
CAMDEN: Parrish & Read, Inc., 308 Market St.
EAST ORANGE: Edmond J. Farlie, Jr., 45 N. 19th St.
ELIZABETH: William C. Golding, 219 Broad St.
JERSEY CITY: Hugo Bermann, 13 Exchange Pl.
MONTCLAIR: Edward Madison Co., 427 Bloomfield Ave.
NEWARK: Anspach Bros., 838 Broad St.
L. Bamberger & Co.
Fireman's Drug Store, Market and Broad.
J. C. Reiss, 10 Hill St.
Schaeffer Co., 103 Halsey St.
PLAINFIELD: Mortimer's 317 Park Ave.
TRENTON: Barlow's—Music, 130-132 E. State St.
H. E. Thompson, 15 Newkirk Ave.
UNION CITY: Heraco Exchange, Inc., 611 Bergenline Ave.

NEW YORK

ALBANY: E. S. Baldwin, 32 Maiden Lane.
F. E. Colwell Co., 465 Broadway.
BINGHAMTON: A. S. Bump Co., 180 Washington St.
BROOKLYN: Geo. J. McFadden, Inc., 202 Flatbush Ave.
* J. Navilio, 1757 Broadway.
BUFFALO: J. F. Adams, Inc., 459 Washington St.
Hauser Bob Studio, 11 W. Tupper St.
Buffalo Photo Material Co., 37 Niagara St.
United Projector & Film Corp., 228 Franklin St.
CORNING: Ecker Drug Store, 47 E. Market St.
GLEN FALLS: M. Lapham's Sons, 2 Rogers Bldg.
GREAT NECK: Lovett Cinema Studio, 66 Middle Neck Rd.
HAVERSTRAW: E. H. Vandenburgh, 3 Broadway.
ITHACA: Henry R. Head, 109 N. Aurora St.
Treman, King & Co., care of Geo. E. Houghton.
NEW ROCHELLE: Ye Little Photo Shoppe, Inc., 457 Main St.
NEW YORK CITY: Abercrombie & Fitch, 45th & Madison Ave.
American News and its Subsidiaries, 131 Varick St.
J. H. Boozer, 173 E. 60th St.
Brentano's, 1 W. 47th St.
City Camera Co., 110 W. 42nd St.
City Radio, 42 Cortlandt St.
* Abe Cohen's Exchange, 113 Park Row.
* Columbus Photo Supply, 146 Columbus Ave.
* Cullen, 12 Maiden Lane.
Davega, Inc., 111 E. 42nd St.
Davega, Inc., 152 W. 42nd St.
* Eastman Kodak Stores, Inc., Madison Ave. at 45th St.
Eastman Kodak Stores, Inc., 235 W. 23rd St.
H. & D. Folsom Arms Co., 314 Broadway.
Gall & Lembke, Inc., 7 E. 48th St.
* Gillette Camera Stores, Inc., 117 Park Ave.
Gloeckner & Newby Co., 9 Church St.
* Herbert & Huesgen Co., 18 E. 42nd St.
Lowe & Farley, News Stand, Times Bldg.
* Lugene, Inc., Opticians, Main Store, 600 Madison Ave., bet. 57th and 58th Sts. Uptown Store, 976 Madison Ave., bet. 76th and 77th Sts.
* Luma Camera Service, Inc., 302 W. 34th St.
Medo Photo Supply Corp., 323-325 W. 37th St.
Meta Photo Supply Co., 122 Cedar St.
E. B. Meyrowitz, Inc., 520 Fifth Ave.
New York Camera Exchange, 109 Fulton St.
Parker and Battersby, 146 W. 42nd St.
Pickup & Brown, 41 E. 41st St.
Rab Sons, 987 Sixth Ave.
Schoenig & Co., Inc., 8 E. 42nd St.
* Stumpp & Walter Co., 30 Barclay St.
G. Tankus, 837 Seventh Ave.
* Willoughby Camera Stores, Inc., 110 W. 32nd St.
POUGHKEEPSIE: Cundy Gift & Art Shop, 27 Market St.
Willheide Movie Service, 281 Main St.
ROCHESTER: Marks & Fuller Co., 36 East Ave.
A. H. Mogensen, Dept. of Mechanical Engineering, University of Rochester.
Sibley, Lindsay & Curr Co., Camera Dept.
SCHENECTADY: J. T. and D. B. Lyon, 236 State St.
STAMFORD-IN-THE-CATSKILLS: E. S. Burtis.
SYRACUSE: Francis Hendricks Co., Inc., 339 S. Warren St.
Geo. F. Lindemer, 443 S. Salina St.
UTICA: Edwin A. Hahn, 111 Columbia St.
WATERTOWN: Edson E. Robinson, Inc., 111-113 Washington St.

OHIO

AKRON: Dutt Drug Co., 7 E. Exchange St.
Pockrandt Photo Supply Co., 16 N. Howard St.
ALLIANCE: England Drug Co., cor. Park and Main
CANTON: Ralph W. Young, 139 S. Cleveland Ave.
CINCINNATI: Burck-Bauer, Inc., 11 W. Seventh St.
Fountain News Co., 426 Walnut St.
Huber Art Co., 124-7th St., W.
John L. Huber Camera Shop, 144 E. 4th St.
Movie Makers, Inc., 110 W. 8th St.
CLEVELAND: Conger-Latta Co., 735 Euclid Ave.
Dodd Co., 652 Huron Rd.
Eastman Kodak Stores, Inc., 1126 Euclid Ave.
Escar Motion Picture Service, Inc., 10008 Carnegie Ave.
Fowler & Slater Co., 806 Huron Rd.
Fowler & Slater Co., 347 Euclid Ave.
Fowler & Slater Co., 1915 E. 9th St.
Halle Bros. Co., 1228 Euclid Ave.
Home Movies Co., 1501-7 Superior Ave.
Lyon & Healy, Inc., 1226 Huron Rd. at Euclid Ave.
COLUMBUS: Capitol Camera Co., 7 E. Gay St.
Columbus Photo Supply Co., 62 E. Gay St.
DAYTON: Dayton Camera Shop, 1 Third St. Arcade.
NORWOOD: Home Movie Service Co., 2128 Cathedral Ave.
SALEM: Butcher's Studio, 176 Jennings Ave.
TOLEDO: Franklin Print. & Eng. Co., 226-36 Huron St.
Gross Photo Supply Co., 325 Superior St.
Lawrence's, 1604 Sylvania Ave.
Leo MacDonough, 1103 Detroit Ave.
YOUNGSTOWN: Fowler & Slater Co., 7 Wick Ave.
ZANESVILLE: Zulandt's Drug Store, Widney, cor. Seventh and Main.

OKLAHOMA

DURANT: B and D News Co., 142½ W. Main St.
OKLAHOMA CITY: H. O. Davis, 106 S. Hudson St.
Veazey Drug Co.
TULSA: Camera Shoppe, 225 Atco Bldg., 319½ Main St. S.
Alvin C. Krupnick, 9 E. 6th St.

OREGON

CORVALLIS: Lynn's Photo-Art Shop, 1555 Monroe St.
EUGENE: Steven's, Inc., 764 Willamette St.
PENDLETON: Floyd A. Dennis.
PORTLAND: Eastman Kodak Stores, Inc., 345 Washington St.
Lipman Wolfe & Co., Kodak Dept.

PENNSYLVANIA

ALLENTOWN: Geo. E. Phillips, 36 N. 6th St.
BETHLEHEM: Arthur F. Breisch, 527 Main St.
ERIE: Kelly & Green, 116 W. 11th St.
James Lett Co., 225 N. 2nd St.
JOHNSTOWN: F. W. Buchanan, 320 Walnut St.
LANCASTER: Darmstaetter's, 59 N. Queen St.
MT. CARMEL: Stecker's Book Store, 20 N. Oak St.
PHILADELPHIA: Amateur Movies Corp., 132 S. 15th St.
Eastman Kodak Stores, Inc., 1020 Chestnut St.
Jos. C. Ferguson, Jr., 1804 Chestnut St.
Strawbridge & Clothier, Market, Eighth & Filbert Sts.
John Wanamaker, Dept. 56.
* Williams, Brown & Earle, Inc., 918 Chestnut St.
PITTSBURGH: Eastman Kodak Stores, Inc., 606 Wood St.
B. K. Elliott & Co., 126-6th St.
Joseph Horne Co., Magazine Dept.
Kaufmann's Dept. Store, Dept. 62, Fifth Ave.
Root's Kamera Exchange, 11 Fifth Ave., Arcade.
READING: Alexander Kagen, 641 Penn St.
SCRANTON: Jermyn Bros., 205 N. Washington Ave.
WILKES-BARRE: Ralph E. DeWitt, 60 W. Market St.

RHODE ISLAND

NEWPORT: Rugen Typewriter & Kodak Shop, 295-7 Thames St.
PROVIDENCE: E. P. Anthony, Inc., 178 Angell St.
B. & H. Supply Co., 116 Mathewson St.
Chas. S. Bush Co., 244-246 Weybosset St.
Starkweather & Williams, Inc., 47 Exchange Pl.

TENNESSEE

CHATTANOOGA: Englerth Photo Supply Co., 722 Cherry St.
MEMPHIS: Memphis Photo Supply Co., Hotel Peabody, 86 S. 2nd St.
NASHVILLE: G. C. Dury & Co., 420 Union St.

TEXAS

ABILENE: W. C. Cosby, Box 338.
AMARILLO: C. Don Hughes, 1019 Oliver-Eakle Bldg.
BEAUMONT: Thames Magnolia Store, 2599 Magnolia St.
DALLAS: Jamieson Film Laboratories, 2212 Live Oak St.
E. G. Marlow Co., 1519 Main St.
EL PASO: Fred J. Feldman Co., 308 E. San Antonio.
Schnhmann Photo Shop, P. O. Box 861.
FORT WORTH: Hodges & Co., 806 Main St.
Chas. G. Lord Optical Co., 704 Main.
HOUSTON: Camera Shop, 1310 Walker Ave.
Star Elc. & Eng. Co., Inc., 613 Fannin St.
PARIS: R. J. Murphy, So. Side Square.
SAN ANTONIO: W. C. Allen, Rialto Theatre Lobby.
Fox Co., 209 Alamo Plaza.
E. Hertzberg Jewelry Co., Houston at St. Mary's Sts.
Hughes-Combes, Inc., 407 E. Houston St.

UTAH

SALT LAKE CITY: Salt Lake Photo Supply Co., 271 Main St.

VERMONT

BURLINGTON: Robert T. Platka, 231 S. Prospect St.
RUTLAND: Geo. E. Chalmers Co., Inc.

VIRGINIA

NORFOLK: S. Galeski Optical Co., 209 Granby St.
G. L. Hall Optical Co., 257 Granby St.
RICHMOND: S. Galeski Optical Co., 737 E. Main St.
G. L. Hall Optical Co., 418 E. Grace St.

WASHINGTON

SEATTLE: Anderson Supply Co., 111 Cherry St.
Eastman Kodak Stores, Inc., 1415-4th Ave.
Lowman & Hanford Co., 1514-3rd Ave.
Motion Picture Service, 903 Lloyd Bldg., Sixth Ave. and Stewart St.
Frank B. Wilson, Inc., 319 Pike St.
SPOKANE: Joyner Drug Co., Howard & Riverside Ave.
TACOMA: Shaw Supply Co., Inc.
YAKIMA: Bradbury Co., 19 S. Second St.

WEST VIRGINIA

WHEELING: Twelfth St. Garage, 81-12th St.

WISCONSIN

EAU CLAIRE: Davis Photo Art Co.
FOND DU LAC: Huber Bros., 36 S. Main St.
GREEN BAY: Bethe Photo Service, 125 Main St.
MADISON: Photoart House, 212 State St.
MILWAUKEE: Boston Store, Wisconsin Ave. & 4th St.
Eastman Kodak Stores, Inc., 427 Milwaukee St.
Gimbel Bros., Kodak Dept., Wisconsin Ave. & W. Water St.
Photoart House of Milwaukee, 220 Wells St.
OSHKOSH: Coe Drug Co., 128 Main St.
SUPERIOR: Greenfield Photo Supply Co., 1328 Tower Ave.
WAUKESHA: Warren S. O'Brien Commercial Studio, 353 Broadway.

AFRICA

Cape Province

CAPE TOWN: Kodak (South Africa) Ltd., "Kodak House," Shortmarket and Loop Sts.
Lennon, Ltd., Adderley St.

AUSTRALIA

New South Wales

SYDNEY: Filmo Stores, 142 P. King St.
Harringtons, Ltd., 386 George St.
Kodak (Australasia) Pty., Ltd., 379 George St.

New Zealand

AUCKLAND: Frank Wiseman, Ltd., 170-172 Queen St.
WELLINGTON: Kodak (Australasia) Pty., Ltd., Box 1474, G. P. O.
Waterworths, Ltd., 216 Lambton Quay.

(Continued on page 616)

Brite-Lite

A NEW bead screen, made in two sizes by the Beaded Screen Corporation, 448 West 37th Street, New York City, has made its appearance. Both models are of the self-contained collapsible type. The Model A has a screen surface of thirty by forty inches and sells for $15.00, while the Model B sells for $17.50 and has a surface of thirty-six by forty-eight inches. The Brite-lite screen is easily erected for use and collapses into its case when not in use. Beads are applied by a special process which bears an interesting resemblance to that of printing and which is said to give uniform distribution and maximum reflection.

Telegraphic

JUST as this department was going to press an important telegram arrived from Oscar B. Depue, 7512 No. Ashland Ave., Chicago, Ill., with the following interesting news: "I have acquired by purchase the Morton L. Vance interest in the firm of Depue and Vance and am now carrying on the manufacture of optical printing machines. This includes reduction printers from 35 to 16mm. and standard size machines in daylight and darkroom models. I am prepared to build special machines to order for laboratory and studio use. A new sound printer is now being built which will probably be more simple in mechanical construction and operation than any similar machine now on the market. Manufacturing will henceforward be carried on at the same address under my name only."

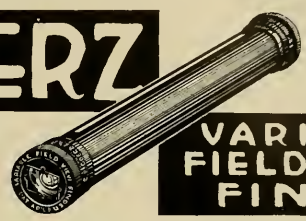
Solite

A NEW and efficient unit for the lighting of home indoor movie sets is shortly to make its appearance. It is called the Solite and has been developed by L. X. Champeau of 30 East 57th Street. New York City. Mr. Champeau is an authority on lighting and is well known for his development of the "shadowless" lamps for surgical operations and for his special form of art gallery lighting. The Solite unit uses a high-pressure, 500-watt bulb. Photometric tests made by this department indicate that it is exceptionally efficient. A special optical arrangement produces a nearly uniform light field, well suited to the restricted spaces of home lighting. The Solite units are adapted for use singly or in multiple on one support and are quickly and conveniently arranged to cast the light in any direction. Each is nicely finished and provided with an individual lamp switch. Auxiliary equipment includes a substantial connecting cable and collapsible stand.

(Continued on page 617)

Announcing
A PRICE REDUCTION
Due to the unexpected demand from amateurs desiring to convert their Filmo 70 cameras into permanent equipment for multiple lens use, we have been able to place the manufacture of the Variable Field View Finder on a production basis. The difference between this and the hand made production has resulted in the substantial price reduction of ten dollars.
Former Price $37.00 *New Price* $27.00

GOERZ



VARIABLE FIELD VIEW FINDER

As Multiple Viewfinder
By the mere turn of a knurled ring the finder is adjusted for the focal length of the lens you intend using.

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By turning the knurled ring as you view your subject you can select the exact size of field you wish to obtain.

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Since the introduction of our "Effect Device" it has always been held to be the supreme device of its kind for amateur use. To keep it so, we have not only made it adaptable to practically all makes of cameras but refinements are constantly being made for improving and perfecting this pioneer effect device to its utmost.

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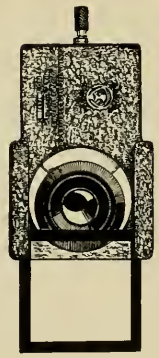
319-A East Thirty-fourth Street New York City.

A L W A Y S I N S E A S O N



Filter Holder makes available one complete set of filters for every lens as against a separate set for each lens. It clamps over any lens on any camera in any position. Filter Holder is self centering from any position for Iris filters and Irinettes. Retail price .. **$2.85**

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This unique device lends to your pictures that air of professional quality which marks them from the ordinary. Give your pictures smooth fade-in, fade-out and dissolve effects with the Automatic Dissolve **$27.50**

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For softening—toning down. Lends the "mystery element." Beautiful effects for close-ups . **$5.00**

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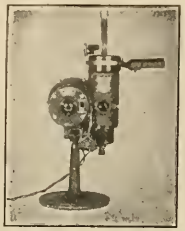

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(Continued from page 614)

Queensland

BRISBANE: Kodak (Australasia) Pty., Ltd., 250 Queen St.

South Australia

ADELAIDE: Harringtons, Ltd., 10 Rundle St.
Kodak (Australasia) Pty., Ltd., 37 Rundle St.

Tasmania

HOBART: Kodak (Australasia) Pty., Ltd., 45 Elizabeth St.

Victoria

MELBOURNE: Charles W. Donne, 349-51 Post Office Pl.
Harringtons, Ltd., 266 Collins St.
Kodak (Australasia) Pty., Ltd., 284 Collins St.
Kodak (Australasia) Pty., Ltd., 161 Swanston St.
Technical Journals Pty., Ltd., Temple Court, 422 Little Collins St.

West Australia

PERTH: Kodak (Australasia) Pty., Ltd., Hay St.

CANADA

Alberta

CALGARY: Boston Hat Works and News Co., 109 Eighth Ave.

British Columbia

VANCOUVER: Eastman Kodak Stores, Ltd., 610 Granville St.
Film & Slide Co. of Can., Ltd., 319 Credit Foncier Bldg.

Manitoba

WINNIPEG: Eastman Kodak Stores, Ltd., 472 Main St.
Film & Slide Co. of Can., Ltd., Paris Bldg.
Strain's, Ltd., 345 Portage Ave.

Ontario

HAMILTON: W. Hill & Bro., 90 W. King St.
TORONTO: Associated Screen News, Ltd., Tivoli Theatre Bldg., 21 Richmond St., E.
Eastman Kodak Stores, Ltd., 66 King St.
T. Eaton Co., Dept. V-6, 190 Yonge St.
Film & Slide Co. of Can., 156 King St., W.
Lockhart's Camera Exchange, 384 Bay St.

Quebec

MONTREAL: Associated Screen News, Ltd., 5155 Western Ave., at Decarie Blvd.
T. Eaton Co., St. Catherine St., W.
Film & Slide Co. of Can., Ltd., 104 Drummond Bldg.
Gladwish & Mitchell, 147 Peel St.

CENTRAL AMERICA

Canal Zone

ANCON: Lewis Photo Service, Drawer B.

CHINA

HONG KONG: The Pharmacy, Fletcher & Co., Ltd., 26 Queen's Rd., Central.
SHANGHAI: Chiyo Yoko Photo Supplies, 470 Nanking Rd.
Eastman Kodak Co., 64 Kiaogse Rd.

CUBA

HAVANA: Havana News Co., Neptuno 2-B.

DENMARK

COPENHAGEN V: Kodak Aktieselskab, Ostergade 1.
COPENHAGEN K: Koogsbak and Cohn, Nygade 2.

EGYPT

ALEXANDRIA: Kodak (Egypt) Societe Anonyme, 23, Cheriff and Pasha St. and Ramleh Sta.

ENGLAND

BRISTOL: H. Salanson & Co., Ltd., 20 High St.
HARROGATE: A. R. Baines, 39 James St.
LIVERPOOL: J. Lizars, 71 Bold St.
LONDON, S. W. 1.: Westminster Photographic Exchange, Ltd., 119, Victoria St.
LONDON, W. C. 2.: Sands, Hunter & Co., Ltd., 37 Bedford St., Strand.
LONDON: W. 1.: Bell Howell Co., Ltd., 320 Regent St.
J. H. Dallmeyer, Ltd., 31 Mortimer St., Oxford St.
Wallace Heaton, Ltd., 119 New Bond St.
Wallace Heaton, Ltd., 47 Berkeley St., Piccadilly.
Westminster Photographic Exchange, Ltd., 62, Piccadilly.
Westminster Photographic Exchange, Ltd., 111 Oxford St.
SHEFFIELD: Wm. McIntosh (Sheffield) Ltd., Change Alley.
Sheffield Photo Co., 6 Norfolk Row (Fargate).

FRANCE

PARIS: Grande Librairie Universelle, 84 Boulevard Saint Michel, VIe.

HAWAII

HONOLULU: Honolulu Photo Supply Co., P. O. Box 2999.

HOLLAND

AMSTERDAM: Capi, 115 Kalverstraat.
Foto Schaap & Co., Snui 8.
DEN HAAG: Capi, 124 Noordeinde.
Fotohandel Ter Meer Derval, Fred. Hendriklaan, 196.
GRONINGEN: Capi, 3 Kleine Pelsterstraat.
NIJMEGEN: Capi, 13-17 van Berchenstraat.
Capi, Broerstraat 48.
ROTTERDAM: Bollemeijer & Brans, Korte Hoogstraat. 25.

HUNGARY

BUDAPEST, IV: Pejtsik Karoly, Varoshaz U-4.

INDIA

AHMEDABAD: R. Tolat & Co., Bawa's St., Raipur
BOMBAY: Continental Photo Stores, 253 Hornby Rd.
Hamilton Studios, Ltd., Hamilton House, Graham Rd., Ballard Estate.
M. L. Mistry & Co., 46 Church Gate St., Fort
BOMBAY 4: Movie Camera Co., Walker House, Lamington Rd.
BURMA: Y. Ebata & Co., 200 Phayre St., Rangoon.
CALCUTTA: Army & Navy Coop. Soc., Ltd., 41 Chowringhee St.
LAHORE: Watch Materials & Tools Supply Co., Goodiwali St., Delhi Gate, Chauk Wazir Khan.

ITALY

MILAN: Kodak Societa Anonima, Via Vittor Pisani N. 6.

JAPAN

KOBE: Honjo & Co., 204 Motomachi 6-Chome.
KYOTO: J. Osawa & Co., Ltd., Sanjo Kobashi.
OSAKA: Fukada & Co., 218 Dojima Bldg.
T. Uyeda, No. 4 Junkeimachi Shinsaibash-suji, Minami-ku.
TOKYO: Home Movies Library, 515 Marunouchi Bldg.
OSAKA: Fukada & Co., 2 Chome Kitakyutaro Machi, Higashiku.

MEXICO

MEXICO CITY: American Photo Supply Co., S. A., Agencia Postal 25.
Kodak Mexicana, Ltd., Independencia 37.
"La Rochester," Av. 16 de Septiembre 5.
Pathe Baby-Agency for Mexican Republic; Latapi Y Bert, Av. 16 de Septiembre 70, El Globo.
PUEBLA: Casa "Hertes," Av. Reforma 109.

NORWAY

OSLO: J. L. Nerlieo A-S, Nedre Slotsgate 13. University Book Shop.

PHILIPPINE ISLANDS

MANILA: Denniston, Inc., 123 Escolta.

SCOTLAND

EDINBURGH: J. Lizars, 6 Shandwick Pl.
GLASGOW: Robert Ballantine, 103½ St. Vincent St.
J. Lizars, 101 Buchanan St.

SIAM

BANGKOK: Bangkok Central Book Depot, Sikak Phya Srì, New Rd.
Prom Photo Studio, New Rd., Cor. Chartered Bank Lane.

SOUTH AMERICA

Argentine

BUENOS AIRES: Conino, Gattamorta & Cia, Maipu 456.
ROSARIO de SANTA FE: Enrique Schellhas Y Hijos, San Martin 764.

Chile

SANTIAGO: Casa Heffer, Estado 150.
VALPARAISO: Eckhardt & Pieper, Casilla No. 1630.
Laverick & Co., Casilla 244.

Venezuela

MARACAIBO: MacGregor & Co., Apartado Postal No. 197.

SPAIN

BARCELONA: James Casals, 82 Viladomat St.
MADRID: Kodak Sociedad Anonima, Puerta del Sol.4.
Kodak Sociedad Anonima, Avenida Conde Penalver 21.

STRAITS SETTLEMENTS

PENANG: Kwong Hing Cheong, Ic Penang St.
Y. Ebata & Co., 77 Bishop St.
SINGAPORE: Amateur Photo Store, 109 N. Bridge Rd.
Y. Ebata & Co., 33 Coleman St.
Kodak, Ltd., 130 Robinson Rd.

SUMATRA

MEDAN: Y. Ebata & Co., 69 Kesawan.

SWEDEN

STOCKHOLM: A. B. Nordiska Kompaniet, Photographic Dept.

SWITZERLAND

BASEL: H. Strubin & Co., Cine Service, Gerbergasse 25.
GENEVA: Lewis Stalder (Photo-Hall), 5 Rue de la Confederation.
LAUSANNE: Kodak Societe Anonyme, 13 Av. Jean-Jacques Mercier.
WINTERTHUR: Alb. Hoster, Marktgasse, 57.
ZURICH: Ganz and Co., Bahnhofstrabe 40.
M. M. Gimmi & Co., Merkurstrasse 25.

* *Indicates dealers who are advertising in*

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New B. & H. Laboratory

IN an item entitled *Dubray Visit* which appeared in this department for June, 1929, plans for the Bell & Howell Company's new $500,000 engineering laboratory were discussed. This project is now a reality, the company having recently dedicated the new building to the future of movies. The new facilities, it is hoped, will make possible a much more rapid development in all phases of the motion picture industry, constant improvement and perfection in 16 and 35mm. apparatus being the goal of Albert S. Howell, chief engineer.

S. M. P. E.

THE fall convention of the Society of Motion Picture Engineers will be held in Toronto, Canada, October 7 to 10, according to recent announcement from the Society's headquarters at 33 West 39th Street, New York, N. Y. This important organization is a technical body that has for its purpose the study of the ever-increasing number of arts and sciences which make up the modern motion picture.

16 MM. Catalog

THE most complete list of 16mm. educational films yet compiled is contained in an attractive handbook just received, the sixth edition of *1000 and One Films*, published by *The Educational Screen*, 5 So. Wabash Avenue, Chicago, Ill., price 75¢. Also known as the "bluebook of non-theatrical films," it has long been a valuable aid to those interested in securing 35mm. films of distinct educational content, as well as entertainment films of the better sort or with some educational values. Inclusion of a special 16mm. department will now widen its use.

The Educational Screen is to be complimented on the completeness of this informative publication. It should be in the library of every user of 16mm. films.

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THE CALL

(Continued from page 592)

scene. Very wary. Stops and listens, then exits.

Scene 15: Back to *Scene 13.* Crane all excitement. Handles gun nervously.

Scene 16: Woods. Stetson enters. Stops and listens in "There he is!" attitude. Cocks gun.

Scene 17: Back to *Scene 15.* Crane all set to shoot. Guide raises hand—listens—tells Crane to wait.

Scene 18: Back to *Scene 16.* Stetson all ready. Aims carefully. Finger on trigger.

Scene 19: Back to *Scene 17.* Crane ready to shoot. Guide looking off. Throws up Crane's gun as he fires.

Scene 20: Back to *Scene 18.* Stetson startled. Points gun in air. Shoots. Exits on run.

Scene 21: Back to *Scene 19.* Crane dizzy with excitement. Stetson breaks through the brush. Crane stares. Of all the men! The two men look at each other in amazement. Crane breaks first. Cries:

Spoken title: "Billy! I almost killed you." Stetson smiles. Offers hand. They shake. Stetson claps Crane on back. They exit together in direction from which Stetson entered. Guide picks up gun and follows.

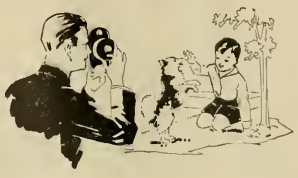
Scene 22: Same as *Scene 1.* Blake and Hardy at supper. Guide serving. They hear a noise. Crane and Stetson enter—all smiles. Explanations. Place made for Crane at table. All sit. Friends again.

Note

This requires no properties other than those found in any hunting camp. The first camp is rather more elaborate than that occupied by Crane in Scene 2. Don't shoot any spot that happens to be convenient. Make each of the trail scenes a PICTURE through careful composition and the selection of picturesque spots.

Play your first scene with emphasis. Bring out very clearly that Crane intensely dislikes Stetson. Make it so marked that your spectators will figure that he is going to kill him if he gets the chance.

Work for slow tempo. Starting with Scene 10 deliberately slow up your action, making each scene just a trifle more deliberate than the last. Don't let it drag but don't hurry, for deliberateness of action will develop a suspense that will be entirely lost if you hurry. These two men are virtually stalking each other. Give that thought a chance to sink into the minds of your spectators. Hurry the action and you will spoil the picture. But don't make the action too "dramatic." Get the drama from your tempo and not from gesture.



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A USED EYEMO CAMERA, in perfect condition, with *f* 2.5 50 mm. Cooke Lens and carrying case, $165.00; a used Acme Projector, 35 mm., in good condition, $100.00. Herbert & Huesgen Co., 18 East 42nd St., New York City.

SELECTED LIBRARY FILMS, nearly new, 20 per cent to 50 per cent discount. True Ball Tripod Head, new, $10.00. Kodacolor filter for cine camera, new, $10.00. Kodacolor Filter for Kodascope B., new, $12.00. Several projection screens, bargain prices. J. B. Hadaway, Swampscott, Mass.

FOR SALE—16 mm. DeVry Projector and case, $75.00; 35 mm. DeVry Camera, *f* 3.5 with case, filter, etc., $110—both are demonstrators. F. H. Boyd, Ashton, Ill.

BARGAINS in used and demonstrating equipment—Model B. Kodascope Projector with case, demonstrated only a few times, $175.00; several Model A Kodascope Projectors, 200 watt, perfect condition, $90.00 each; Model A Kodascope, small lamphouse, $75.00; several Model C Kodascope Projectors, $35.00 each; DeVry Continuous 16 mm. Projector, demonstrated few times, $135.00; Capitol Continuous 16 mm. Projector, demonstrator, $175.00; Model B Cine Kodaks, *f*-3.5 lens, $50.00 each; Model B Cine Kodaks, *f*-6.5 lens, $35.00 each; Model B Cine Kodak, *f*-1.9 lens, new condition, $100.00; few Filmo Projectors, 200 watt with cases, $75.00 each and up; Cooke *f*-1.8 lens for Filmo 70, old style, $30.00 each; Dallmeyer *f*-1.9 lens for Filmo 70, old style, $25.00. All of the above equipment guaranteed to be in excellent working condition. Williams, Brown & Earle, Inc., 918 Chestnut Street, Philadelphia, Pa.

WE BUY AND SELL motion picture cameras and accessories. What have you? What do you want?—F. W. Buchanan. Johnstown, Pa.

FORCED SALE—New Kodascope Model B, 32 and 110 volt. Used but twice, absolutely perfect condition, cost $318.00, first $185 check takes it. Also used Cine Kodak Model B, *f*-3.5 lens and 100 ft. film, $40. Rev. F. Knoebber, Smithton, Mo.

BASS offers unusual, rebuilt, good-as-new Filmos—Bell & Howell Filmo, with Cooke *f* 3.5 lens and case, at $110.00; Bell & Howell Filmo, with Cooke *f* 1.8 lens, at $122.50; Bell & Howell Filmo Projector, standard model, at $120.00. Bass also offers something very fine for the amateur—a Combination Film Scraper and Moistener, in one, at the special price of $1.50. This outfit saves at least thirty seconds on each splice. All of the above guaranteed or your money refunded. Bass Camera Company, 179 West Madison Street, Chicago, Illinois.

FOR SALE—Bell & Howell, 16 mm. projector; perfect condition; price on application. Apply Geo. F. Aberle, Lippincott and A Streets, Philadelphia, Pa.

BARGAINS—New No. 75 B. & H. Filmo Camera and case, list $120.00, for $102.50. New 16 mm. DeVry Projector (stop feature) and case, list $94.00, for $65.00. Model B Kodascope, new, list $275.00, for $225.00. Model A Kodascope with Kodacolor Filter, new, list $198.00, for $172.50. Memphis Photo Supply Co., Memphis, Tenn.

ONE EYEMO, with regular lens and leather case, $165.00; one Filmo-Vitacolor Camera and Projector outfit, as good as new, $360.00; one 35 mm. DeVry Camera and fine leather case, $125.00; two 16 mm. Capitol Continuous Projectors at $125.00 each. All of the foregoing are in guaranteed condition and appearance. Eastman or DuPont 35 mm. panchromatic film on daylight loading spools for Eyemo or DeVry, $4.00 per 100 feet. 16 mm. prints made from 35 mm. negative. Titles made. Commercial, industrial, educational or advertising films produced anywhere by our professionals. Hollywood Movie Supply Co., 6058 Sunset Blvd., Hollywood, California.

FILMO MODEL 70, with case, perfect, $100.00; Kodascope Model K, black finish, like new, $175.00; Correctoscope for Filmo Model 70, used, $25.00; Filmo Model 75, with case, used, $75.00; Kodascope C Projector, used, $35.00; Thalhammer Tripod, former model, $25.00; American Automatic Colorator for Filmo, $8.00. Willoughbys, 110 W. 32nd St., New York.

PERSONAL OPPORTUNITIES

EXPERIENCED SALESMEN WANTED—Openings, full or part time, on the Hayden Quality Line of Moving Picture Accessories. Good selling items backed by international advertising. Give past and present connections. Hayden Sales Co., 528 Commonwealth Ave., Boston, Mass.

CAMERAMAN will undertake assignments for travel or industrial film on 35 mm. stock in Venezuela. Newton Bernard, Apartado 722, Caracas, Venezuela, South America.

FILMS FOR SALE

PANCHROMATIC and regular film stock for DeVry and Eyemo 35 mm. Cameras—Daylight Loading—100-foot rolls—$3.50 per roll—sent C. O. D. any place. Quantity quotations on request. Educational Project-O Film Co., 129 West 2nd St., Los Angeles, Calif.

SAVE 10 to 50 per cent on 100, 200 and 400 ft., 16 mm. cartoons, scenics and novelties. Complete list for stamp (35 mm. films also). Eastin Feature Films, Dept. D, Galesburg, Ill.

FISCHER'S CAMERA SERVICE, Inc.

Amateur Motion Picture Equipment

154 EAST ERIE STREET CHICAGO

Announcement

IN response to an increasing demand for *printed*, as well as distinctive *handlettered*, titles I have added a complete line of printed titles to my service. These titles are now available in several different styles—and all at very moderate cost. Samples and prices will be sent upon request—without obligation. Also, information concerning art titles, and handlettered titles that conform to the latest professional mode. Write today.

P. Ingemann Sekaer

1472 Broadway, New York

The New HAYDEN *Combined Reel and Humidor*

NOW you can buy the Famous HAYDEN Reel and Humidor with its patented and special features at no extra cost over ordinary reels and humidors.

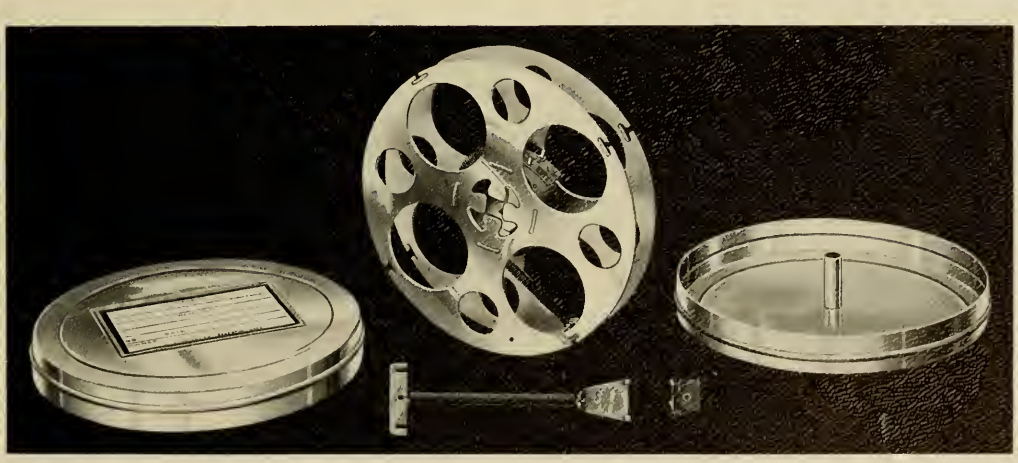
The scientifically made Hayden Reel eliminates all the annoying and objectionable features of winding films. The Hayden self-threading finger automatically grips the film as soon as it comes in contact with the sprocket holes. After winding the film onto the reel, the Hayden Spring Film Clip engages the sprocket holes at the end of the film and securely holds this end on tight.

The usual Hayden quality is built right into the reel. It is made of the best material obtainable by skilled workmen. Beautifully finished, it will not rust or tarnish.

The Hayden Humidor Cans, being correctly designed, eliminate the possibility of the can ever becoming mouldy or green. The patented moistening feature is a cup in the center and contains a piece of felt. The felt can be replaced instantly.

Another special feature is the Label Recess on the Humidor Can. This enables you to know the title of your films immediately without opening the Humidor Can. The recess will hold a dozen labels. The Humidor can be moistened without removing the film and can be moved about without damaging the label.

	Prices 200 feet	400 feet
REELS	.50	.75
HUMIDOR	.50	.75
SELF-THREADING FINGER	.10	.10
SPRING FILM CLIP	.25	.25
Total Sold Separately	1.35	1.85
Total Complete	1.00	1.50
You save	.35	.35



Hayden Patented Features at No Extra Cost

MOVIE MAKERS!

If your dealer cannot supply you now, please order direct, giving your dealer's name. Combination will be sent postpaid.

Manufactured by

A. C. HAYDEN CO.

Brockton, Mass., U. S. A.

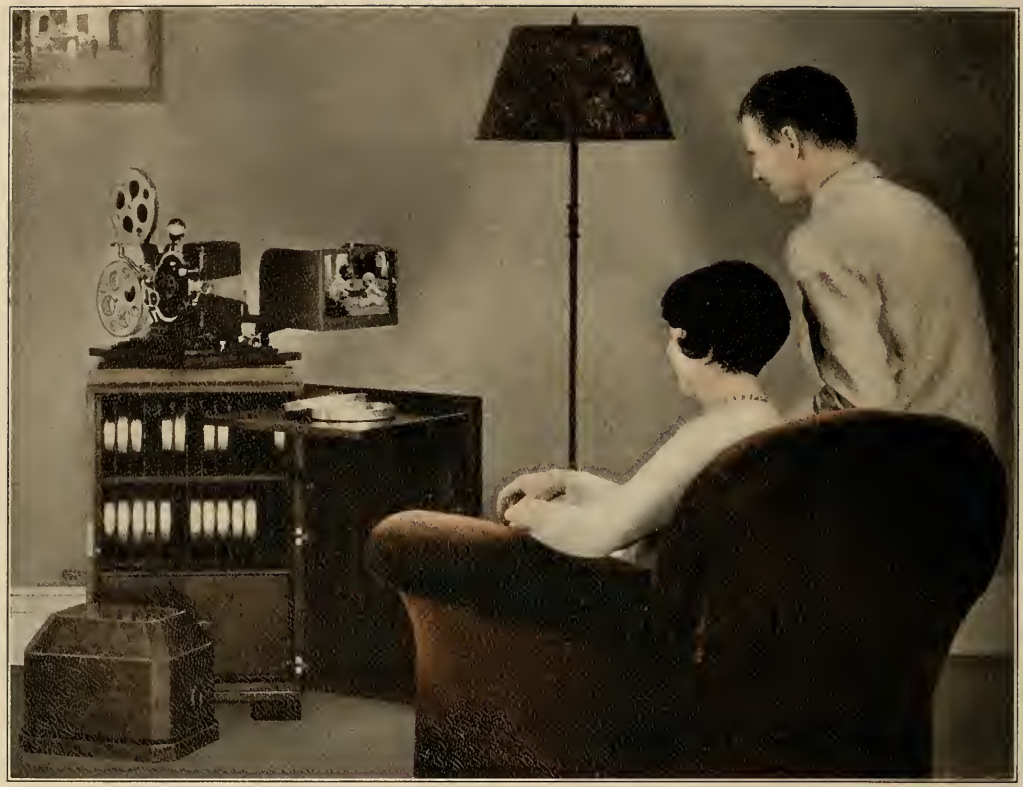
DEALERS!

Don't disappoint your customers. Write or wire your order

Distributed by

HAYDEN SALES CO.

528 Commonwealth Ave., Boston, U. S. A.



The Library Kodascope and Its New Cabinet—A Beautiful Piece of Furniture—Make Home Movies Doubly Enjoyable by Making Them Instantly Available. Kodascope, Screen, Films, Accessories, Are All in One Attractive and Decidedly Practical Unit.

THE unit comprised of the Library Kodascope and Cabinet makes it about as simple and convenient to show home movies as it is to turn on the radio or play a phonograph.

The Library Kodascope is the last word in home movie projectors. Its walnut case, trimmed with ebony, matches the finish of the cabinet. Its mechanical perfection has earned for it the name, "The projector that's almost human." It is self-threading, reversible, may be stopped to show "stills," has a light that provides illumination for changing reels and making adjustments, and has numerous other ingenious and practical features.

A small translucent screen is an integral part of the Library Kodascope. It extends about two feet in front of the Kodascope when pictures are shown, and fits snugly to it when the Kodascope is encased. With this screen, movies may be shown in the day time or in a fully lighted room. When a larger screen is used, the translucent screen is swung to one side. The revolving base of the Kodascope makes it possible to project movies conveniently in any direction. A one-inch lens is provided for use with the small screen, and a two-inch lens for the larger throw. Kodacolor may be shown very effectively on the translucent screen.

The Cabinet is a piece of furniture that will fit unobtrusively into the finest living room or library. It is made of beautifully grained walnut, inlaid and trimmed with ebony.

Inside there are compartments for twenty-six 400-foot reels, and a deep, roomy drawer to take the Ciné-Kodak and accessories. Hinged on the inside of the Cabinet drawer is a shelf which, when swung into a horizontal position, gives generous room for reel containers when the reels are in use and for editing and splicing. Secured to the door under the shelf is a detachable walnut-mounted screen, suitable for Kodacolor or black and white movies. A collapsible standard for the screen is in the Cabinet drawer.

The price of the Library Kodascope and Cabinet, complete, is $450. The price of the Library Kodascope is $300; of the Cabinet, $150. At your Ciné-Kodak dealer's now.

EASTMAN KODAK COMPANY, Rochester, N.Y.

MOVIE MAKERS

Magazine of the Amateur Cinema League, Inc.

OCTOBER 1929

25¢

The Eye Follows The Picture - - - The Ear Tells The Footage

Now!

Perfectly Timed 16 MM Moving Pictures

HAYDEN

Audible Footage Meter

The footage meter comes in a smart satin-lined case

THE success of your picture depends upon proper Footage! No matter how excellent your movie equipment may be, accurate timing is the difference between mediocre pictures and those of professional finish.

The HAYDEN AUDIBLE FOOTAGE METER will replace guesswork with certainty. You will be able to give each scene just the proper amount of film.

Hitherto, following the picture and accurately timing have been an impossibility. Now, with the HAYDEN AUDIBLE FOOTAGE METER, your eye follows the picture you are shooting; your ear automatically gauges the footage.

Wastage of film or disappointments need no longer be endured. With the HAYDEN AUDIBLE FOOTAGE METER every subject is properly timed. As each foot of film, representing 2½ seconds of projection, passes through the camera, the meter clicks once; 5 seconds, 2 clicks; 10 seconds, 3 clicks, etc.

Your saving in film alone will more than pay its moderate cost. The added satisfaction in securing perfectly timed pictures is priceless.

Scientifically designed, it is made of the best materials obtainable. It can be attached in a very few minutes. No need to remove any part of the camera. Under ordinary care it will last indefinitely and is unconditionally guaranteed for three years.

Model F	For Filmo Movie Camera	$7.50
Model K	For Cine-Kodak Movie Camera	7.50
Model V	For Victor Movie Camera	7.50

You are cordially invited to visit the display of the entire Hayden line in our New York Office, located in the New Salmon Tower Bldg., 11 West 42nd St., New York City.

Distributed by

HAYDEN SALES CO. 11 West 42nd Street New York City

Please send additional information about the *HAYDEN FOOTAGE METER.*

☐ Filmo ☐ Cine-Kodak ☐ Victor

Name ..... Address .....

City & State ..... Dealer.....

Campus Knights—a college comedy in the modern manner. The scene is laid at a fashionable girls' school and the plot is replete with unusual complications. An excellent comedy.

The Sky Rider—with Champion, one of the greatest of dog actors. A remarkable picture both in conception and in the picturization of the feats of this remarkable dog. An exceptional supporting cast.

The Adorable Cheat—with a cast headed by Lila Lee. A clever plot, admirably acted. Miss Lee plays the part of a delightful deceiver to win the man she loves.

This season too! . . . . the same low prices, but more and better pictures from these leading dealers

Your response last season to our policy of fine pictures at the lowest cost was so satisfactory that we are able to announce *exactly the same low prices again this season*. And we offer still better pictures through an expanded group of dealers.

We have purchased new features, new short subjects. There are new travel pictures. There is "Felix," the children's favorite. In short, we have a complete assortment ready for you at these dealers on the same chain system plan.

DEALERS

BETHLEHEM
Arthur F. Breisch

BOSTON
Eastman Kodak Stores — Solatia M. Taylor

EASTERN MASSACHUSETTS
Alves Photo Shop, Braintree

CLEVELAND — Home Movies, Inc.
WORCESTER — J. C. Freeman & Co.

FALL RIVER
Smith Office Equipment Co.

DETROIT
Detroit Camera Shop

PROVIDENCE
Starkweather & Williams

NEW HAVEN, BRIDGEPORT, HARTFORD, SPRINGFIELD
The Harvey & Lewis Company

WATERBURY — Curtis Art Company
ALBANY — E. S. Baldwin

OSSINING
Hudson Radio Laboratories

LONG ISLAND — B. Gertz, Inc., Jamaica
GREAT NECK — Lovett Cine Studio

NEW YORK CITY
Wm. C. Cullen — Gillette Camera Stores — Eastman Kodak Stores, Inc.

A Few of Our Current Releases for Outright Sale

FELIX SERIES

Felix Goes West	100′	$5.00
Felix on the Trail	100′	$5.00
Felix All at Sea	100′	$5.00
Felix at the Fair	100′	$5.00
Felix, the Ghost Breaker	300′	$22.50
Felix Crosses the Crooks	300′	$22.50

Hindu Life and Sacrifices

Delhi, Agra and Benares	100′	$5.00
Fakirs and Snake Charmers	100′	$5.00
Cremation of a Hindu Girl	100′	$5.00
Sacrifices to Goddess Kali	100′	$5.00

The Phantom Express (with Ethel Shannon)	2000′	$125.00
The Checkered Flag (with Elaine Hammerstein)	2400′	$150.00
Brooding Eyes (with Lionel Barrymore)	2400′	$150.00

Next month's issue will contain the complete list of Modern Features which will be released on the rotating chain plan, beginning November 1st.

BROOKLYN — Fred'k Loeser & Co.
NEWARK — Schaeffer Company

PHILADELPHIA
Williams, Brown & Earle

PLAINFIELD — Mortimer's
POUGHKEEPSIE — Willheide Movie Service

PITTSBURGH
United Projector & Film Corp.

UTICA — Cunningham's
SYRACUSE — Lindemer's

Here are some comments regarding last year's program:

*(From a Dealer)**

"Seven rentals in eleven nights; keeping each picture now for three weeks instead of two because of demand."

*(From a Consumer)**

"Your library certainly makes my home movie outfit worthwhile. I think you have our viewpoint more than any concern I've dealt with. Good luck to you!"

*(From a Dealer)**

"Have had five or more rentals from each picture and during the holidays took on an extra feature with eight rentals in eleven days."

* Name on request.

DEALERS

BUFFALO
Buffalo Photo Material Co.

ROCHESTER — A. H. Mogensen
ERIE — Kelly & Green

FLORIDA
Tampa Photo & Art Supply Co.

TOLEDO
Franklin Printing & Engraving Co.

HOUSTON
Star Electric & Engineering Co.

ST. LOUIS
A. S. Aloe Co.

ATLANTA — Visualizit, Inc.
MINNEAPOLIS — Ideal Film Corporation

LOS ANGELES
SAN FRANCISCO — Leavitt Cine Picture Co.

CANADA
Photographic Stores Ltd., Ottawa
Regina Films Ltd., Regina

MEXICO CITY
American Photo Supply Co. S. A.

JAPAN
Home Movies Library, Tokio

NEW ZEALAND
Frank Wiseman Co., Aukland

HOME FILM LIBRARIES

INC.

GRAND CENTRAL TERMINAL BLDG. NEW YORK CITY

WILLOUGHBYS

HEADQUARTERS FOR AMATEUR MOVIE MAKERS' SPECIALTIES

110 WEST 32ND STREET, N.Y.

FOTOLITE

For your indoor pictures, auxiliary lights are a necessity. The Fotolite, with its special reflecting surface, produces a steady, powerful light and will enable you to take perfect movies right in your home even on dark, wintry days or at night.

No. 5 Fotolite Reflector

Complete with stand and 500 watt bulb

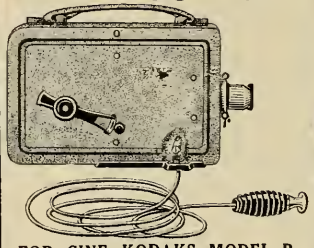
$16.00

No. 10 Fotolite Reflector

Complete with stand and 1000 watt bulb

$28.50

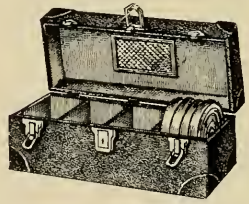
Northeast REMOTE CONTROL



FOR CINE KODAKS MODEL B

It is now possible to take movies with a Cine B Kodak without someone having to stay out of the picture to operate the camera. The Northeast Remote Control attaches very easily to the Kodak, the wire being of sufficient length to place the camera at a distance to take in a large group. Starting and stopping the camera is controlled by a plunger at the handle end.

Price $4.50



KERATOL HUMIDOR CASE

An exceptionally durable, well constructed humidor case for storing of 400 foot reels and cans. The Keratol covering makes the cases very neat in appearance.

For 8 reels—$7.50
16 reels— 9.00
24 reels—12.50

SIGNTAC

The better way title-maker for the amateur movie maker. With the Signtac Title Board and letters, it is now possible to make your titles in any way desired—straight lines, curves or at any angle. The pins fitted to the back of each letter hold it firmly in place—titles can be set up in a few moments. Letters and designs stand out in relief, which is a distinct feature of this outfit.

Outfits can be supplied with black boards and white letters for use with reversible film or with white boards and black letters for direct titles on negative film. Special designs or special types of letters can be supplied on request.

Outfit comes complete, 29 designs and 271 letters and numerals.

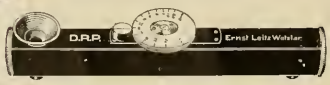
Price $7.50 Complete

Extra objects or designs—10c each, large size

Extra objects or designs—5c each, small size

Letters 5/8" or 3/4"—35c per dozen

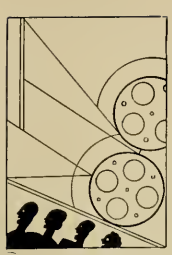
THE LEITZ DISTANCE METER



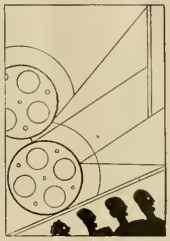
The most accurate distance meter on the market today! It is an absolute necessity when using fast lenses of f:1.5 or f:1.8 speed, saving its cost many times over in films that otherwise might be out of focus. Extremely simple in operation, it gives correct distance reading at a glance. Made to last a lifetime.

Complete in leather case

$11.60



MOVIE MAKERS



MAGAZINE OF THE AMATEUR CINEMA LEAGUE, INC.

VOLUME IV | OCTOBER, 1929 | NUMBER 10

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An International List Of The Dealers Who Carry This Magazine

MOVIE MAKERS is published monthly in New York, N. Y., by the Amateur Cinema League, Inc.

Subscription Rate $3.00 a year, postpaid (Canada $3.25, Foreign $3.50); to members of the Amateur Cinema League, Inc. $2.00 a year, postpaid; single copies, 25c.
On sale at photographic dealers everywhere.

Entered as second-class matter August 3, 1927, at the Post Office at New York, N. Y., under the Act of March 3, 1879.
Copyright, 1929, by the Amateur Cinema League, Inc.
Title registered at United States Patent Office.

Editorial and Publication Office: 105 West 40th Street, New York, N. Y. Telephone, Pennsylvania 3715.

Advertising rates on application. Forms close on 5th of preceding month.

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LOUIS M. BAILEY, *Editorial Assistant*
ARTHUR L. GALE, *Club and Photoplay Editor*
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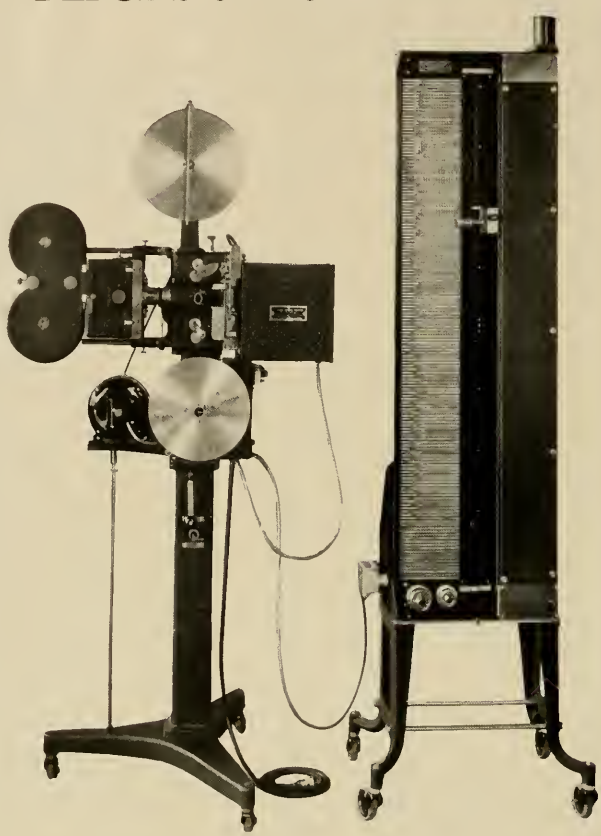
JOHN BEARDSLEE CARRIGAN

ACL

DEPUE'S OPTICAL PRINTERS



Daylight and Dark Room Models will give you a complete laboratory equipment for printing both 35 millimeter and 16 millimeter sizes. The daylight feature of the Reduction Printer is now well-known in Europe, the Orient and throughout the United States. The complete equipment of this printer will enable you to—

Enlarge from 16 millimeter positives to 35 millimeter negatives or vice versa. Make reduction prints from 35 millimeter negatives to 16 millimeter positives. Make contact prints from 16 millimeter negatives to 16 millimeter positives. Make contact prints from 35 millimeter negatives to 35 millimeter positives. Make 35 millimeter master prints and duplicate negatives.

Curved apertures are provided for these last two operations; also, suitable openings at proper locations for Wratten filters. The Giant Automatic Light Control makes all these operations automatic and very rapid. We are prepared to build to order printers of special sizes and designs. Write for price lists and quotations.

OSCAR B. DEPUE

7512 NO. ASHLAND AVE. CHICAGO, U. S. A.

Formerly Depue and Vance

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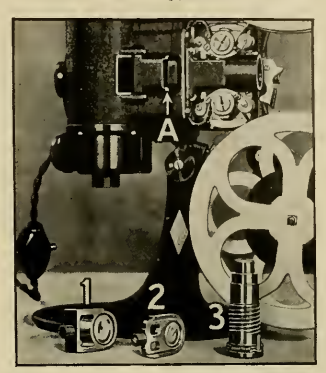


Your Old Film Projector For

a new model 57-G projector

THE FILMO 57-G PROJECTOR is the result of many months of work on the part of BELL & HOWELL engineers. It is a projector ideally suited for the showing of Kodacolor films as well as monochrome pictures, setting a new high standard in projection results.

In addition to the usual FILMO 57 specifications, this projector has a highly refined optical system including a new special projection lens assembly for Kodacolor (including Kodacolor filter), the 45-50 condenser and an auxiliary condenser for Kodacolor. The special lens contains the ultimate degree of color correction for Kodacolor.

DREMOPHOT EXPOSURE METER

WE especially recommend the Dremophot Exposure Meter for determining correct exposure and light values, those ever essential constituents of good photography. The Dremophot is especially designed for use with the Bell & Howell Filmo Cameras and it gives us great pleasure to be able to provide this device with each camera purchase because a Dremophot user means another satisfied moviemaker. Get the best that is possible from your camera—use a Dremophot.

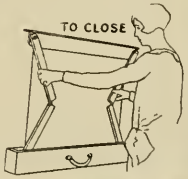
Price, complete with sole leather case $12.50

CULLEN "RADIANT" SCREENS

COMPARABLE with the best for projection efficiency, the Radiant Screen offers beaded screens of the portable and roller wall screen type in many varying sizes.

PORTABLE SCREEN
22" x 30"..... $17.50
In varying sizes to
45" x 60"..... $45.00

WALL SCREEN
22" x 30"..... $7.50
In varying sizes to
54" x 72"..... $40.00



CULLEN

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Model "L" Moviola for Editing
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A Moderately Priced Title Board—"Signtac" Board and Letters—$7.50

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Heyde's new model Distance Meter is a necessity for all cameras having adjustable focusing mounts. This pocket meter, the accuracy of which is guaranteed, is scaled from 4 feet to infinity.

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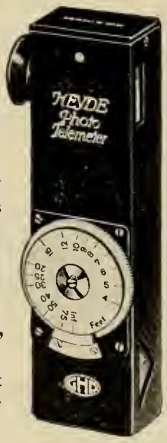

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FEATURED RELEASES

For Home Projectors

Arc Film Co., New York City. Together with *Crstus* in seven 16 mm. reels, a very fine religious film of the life of Christ, *Zeppelin Flight, Romance in Spain,* described as the greatest bullfight picture ever made, and nearly 150 other interesting film subjects are offered by this new home entertainment source.

Bell & Howell Company, Chicago, Ill. Larry Semon in *The Doom Doctor* and Lupino Lane in *Howdy Duke,* each picture in two 400 foot reels, carry on hilariously in these delightful burlesques. *Square Deal Sanderson,* in five 400 ft. reels, is a William S. Hart feature packed with thrills and authentic western atmosphere. A Lyman Howe offering, *The Story Teller,* in one 400 foot reel, presents in a unique and interesting manner the experiences of an old fisherman as related to his boy companion. Felix the Cat in *Felix in the Cold Rush,* one amusing 400 foot reel, imagines himself in Iceland where he has some remarkable experiences with the natives and wild animals. Other comedies: *The Prince of Whales, Felix the Cat Ducks His Duty, Who's Which,* each in one 400 ft. reel, and Neal Burns in *Dodging Trouble,* two 400 ft. reels, complete the special offerings for October.

Burton Holmes Lectures, Inc. Featured this month from this ever interesting travel film library is *Surfing—The Famous Sport of Waikiki* in which the charm of Hawaii is caught by means of telephoto photography at night.

Eastman Kodak Co., Rochester, N. Y. Beginning with glimpses of the strange natives of the Thibetan Plateau, *The Epic of Everest,* in 400 ft., takes one up Mount Everest with the expedition that came nearest the top of this world's highest peak. Awe-inspiring scenery at a sheer wall of ice, 1,000 feet high, and composite diagrams, which make the progress clear, invest this Cinegraph with interest and value for the home and school projectionist. *Madeira,* an interesting tour of this beautiful island, and *The Thrilling Rescue,* a hairbreadth Doodlebug comedy, each in 100 ft., are also offered.

Home Film Libraries, Inc., New York City. Judging by the list of home film possibilities offered by this library, the coming season should prove very interesting. Among the six reel features offered for rental or sale are *Campus Nights,* an excellent college comedy in the modern manner; *The Sky Rider,* with Champion, one of the greatest of dog actors, and *The Adorable Cheat,* with Lila Lee. *The Phantom Express,* with Ethel Shannon, *The Checkered Flag,* with Elaine Hammerstein, and *Brooding Eyes,* with Lionel Barrymore, are features offered for sale outright, together with six *Felix Cartoons,* ranging from 100 to 400 ft. in length, and four 100 ft. films of Hindu life and sacrifice.

Home-Talkie Machine Corp., New York City. In addition to synchronized acts and popular song hits by such stars as Phil Baker, Miss Patricola, Erno Rapee, Eddie Dowling and a host of others equally prominent, the Home-Talkie Machine Corp. announces as now in production a colorful revue of song, dance and comedy, featuring a score of talented children. Popular opera arias are also being recorded.

Kodascope Libraries, New York City. In *The Lost World,* a First National picture, the strange monstrosities of prehistoric animal life are projected into the modern world, thus providing a thrilling story of evolution in its early stages contrasted with the world of today, when one of the monsters is captured and taken to London where it raises havoc, until its escape to sea via the River Thames.

Pathe Exchange, Pathegrams Dept., New York City. West Point is always interesting but Bessie Love and William Boyd make it particularly so in *Dress Parade,* a seven reel feature especially suited for home projection because of its wholesome plot. A comedy, *House of Mystery,* 400 ft., is funny as only Farina and his cohorts can make one. Three Aesop's Fables, *Outspeeding Speed,* 100 ft., *City Slickers,* 200 ft., *Coast to Coast,* 200 ft., and two novelties, *Old Iron Hades,* 200 ft., and *Breath Takers,* 100 ft., are also offered. Further recent releases include *Tarpon Fishing,* 100 ft., *The Magnetic Rat,* 200 ft., *The Flying Age,* 200 ft., *Hair-Raising Moments,* 100 ft., and *Walking Back,* in five reels.

Pathe Exchange, Educational Department, New York City. Pathe Exchange, in addition to the Pathegrams, entertainment films, also offers for school and home projection its extensive library of educationals. Leading educators helped in the preparation of these subjects, including nature study and human and physical geography. Especially interesting and stimulating should be a series entitled *Children of All Lands,* made by Mrs. Madeline Brandeis. These films are all 16mm.

Ernest M. Reynolds, Cleveland, Ohio. Featuring the cross-country air derby for women and including closeups of the winner, the *National Air Races,* 100 ft., 16 mm., is a most interesting addition to the records of aviation progress in America. Many other entertaining Gold Seal Subjects are also available.

new values
new horizons
new perspectives

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Truly, Vitacolor creates an entirely *new* world for the amateur—*new* possibilities, *new* standards, *new* ambitions, *new* triumphs. Yet there is nothing *new* in the procedure for making Vitacolor instead of ordinary black and white!

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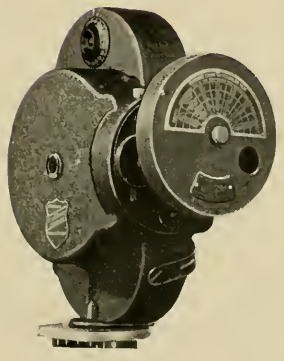

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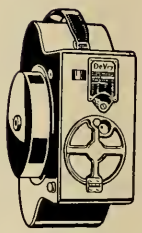
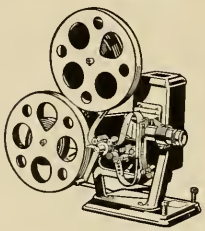


DeVry 16 mm. Home Movie Camera—$39.50. Results will surprise you.



DeVry 16 mm. Home Movie Projector—$37.50 up.

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DeVry Still Projector $15.00—for use with pocket camera film to show picture in home.

—have you ever seen a camera like this?

—here's a pocket size camera which takes forty pictures at a loading—cost a little over four cents.

—ordinary falls and jolts and jars won't hurt it—practically indestructible.

—and whatever size picture you prefer, it's yours with the DeVry Pocket Camera.

—when you want to take a picture—no fuss—no bother—no maneuvering—just point the DeVry and photograph—

—*double exposure is impossible.* And it's impossible to duplicate what the DeVry offers you for $22.50.

—you can also project your pictures on the wall at home with a DeVry Projector.

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In Any Light
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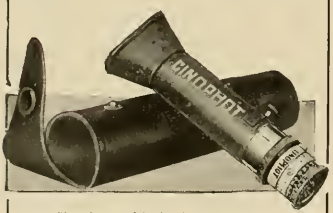

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COMPLETE PRINTING OUTFITS for movie titles; presses, type, ink, paper, supplies. Write for catalog. Kelsey Co., D-50, Meriden, Conn.

35MM. CAMERA, regular and trick crank, reflex focusing, 200-foot magazines, canvas case for camera; heavy tripod with panoram head; Cinophot with case; 100-foot roll of unexposed 35mm. positive; 35mm. Optica projector with carrying case; two reels animated cartoons. All for $135. ALEX WEIR, 32 Colby St., Albany, N. Y.

DUOGRAPH PROJECTORS—Motor-Driven Model—complete with case and one 400 ft. reel—$50.00. Eastman Kodascope "B" K Series, complete with case, extra 200-watt lamp, splicing outfit and one 400 ft. reel—$210.00. This outfit has been used for counter demonstrations only. Exceptionally fine Art-Titled Picture of *Hoover's Inaugural*—100 ft. reel—$5.00. Slightly used Filmo Model 75—in good condition—$85.00. Stumpp & Walter Company, 30-32 Barclay St., New York.

LENSES FOR SALE—Still and cine; private collection; fine condition; all sizes; commercial, portrait, Graflex; list furnished; examine before purchasing; no deposit required. Might consider a trade for either 16mm. or 35mm. camera in perfect condition. Harry Luczak. 2610 West 23rd Place, Chicago, Ill.

FOR SALE—Professional Debrie camera, six magazines, precision ball-bearing tripod, two carrying cases, new condition, $425.00. Holmes Standard Projector, new condition, $225.00. Darling Motor-Driven 35mm. Step Printer. $150.00. DeVry 35mm. Automatic Camera, with Carl Zeiss *f:* 2.7 lens, new, $150.00. Filmo 70—New, $125. Will accept new Eyemo on any of above. D. D. Monaco, 2434 Leavenworth St., San Francisco, Calif.

BASS offers unusual values in rebuilt and trade-in cine cameras. Victor 16mm. cine camera, three speed, including slow motion combination, carrying case, fitted with 1" *f:* 3.5 lens; price, $85.00. Victor 16mm. cine turret front with 1" *f:* 3.5, 3" *f:* 3.5 and 4" *f:* 4.5 telephoto lenses, carrying case; price, $174.50. Bell & Howell Filmo Model 70 with Cooke *f:* 3.5 lens, carrying case; price, $97.50. Bell & Howell Filmo Model 70, equal to new condition, Cooke *f:* 1.8 lens, carrying case; price, $110.50. All the above fully guaranteed subject to ten days' money back trial. Still cameras taken in as partial payment. BASS CAMERA COMPANY, Motion Picture Headquarters of America, 179 West Madison Street, Chicago, Illinois.

DE VRY 16mm. projector; stop feature; fitted with 3" extra light lens and 2" standard lens, $70.00. Cine-Kodak Model A (brand new case and four rolls of unexposed 100 ft. film are included), $98.00. Motor for Cine-Kodak Model A (run by battery), $25.00 gets it. Talkie unit, used a few times (300 ft. of talking films included), worth $74.00—$45.00 gets it. All of the above are brand new. M. De Martino, 533 Paige St., Schenectady, N. Y.

BARGAINS in used and demonstrating equipment—A few Model 70 Filmo Cameras, in perfect condition, complete with lens and cases, $100.00 each; Model B Kodascope Projector with case, demonstrated only a few times, $175.00; several Model A Kodascope Projectors, 200 watt, perfect condition, $90.00 each; Model A Kodascope, small lamphouse, $75.00; several Model C Kodascope Projectors, $35.00 each; DeVry Continuous 16mm. Projector, demonstrated few times, $135.00; Capitol Continuous 16mm. Projector, demonstrator, $175.00; Model B Cine Kodaks, *f:* 3.5 lens, $50.00 each; Model B Cine Kodaks, *f:* 6.5 lens, $35.00 each; Model B Cine Kodak, *f:* 1.9 lens, new condition, $100.00; few Filmo Projectors, 200 watt with cases, $75.00 each and up; Cooke *f:* 1.8 lens for Filmo 70, old style, $30.00 each; Dallmeyer *f:* 1.9 lens for Filmo 70, old style, $25.00. All of the above equipment guaranteed to be in excellent working condition. Williams, Brown & Earle, Inc., 918 Chestnut Street, Philadelphia.

DE VRY Cine-Tone talkie outfit with case; complete in every way; used a few times; worth $250.00; will sell for $190.00. Brand new deluxe model projector. M. De Martino, 533 Paige St., Schenectady, N. Y.

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BRAND new motor-driven Pathex Projector with extras for sale at less than half original price. Photocraft Co., Lebanon, N. H.

DUOGRAPH Motor-Driven Projectors, 400 ft.—$35.00; Duograph Hand-Driven Projectors, 400 ft. — $22.50; DeVry Model G Projector, 200 watt—$60.00; Kodascope Model B Projector, black finish—$150.00; Used Bell & Howell Character Title Writer—$20.00; Victor New Model $200 Projector—$140.00; Cine Kodak Model A *f:* 1.9 lens and Kodak Tripod—$75.00; Filmo Camera Model 70 and case—$90.00; Filmo Projector Model 57A—$110.00; used matched Schneider Lens set for 16mm. camera, complete, regular $175, special—$115.00. We have specials in all types of lenses for 16mm. cameras at greatly reduced prices. All used items sold with Willoughbys usual 10-day trial privilege. Willnughbys, 110 W. 32nd St., N. Y.

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CAMERAMAN will undertake assignments for travel or industrial film on 35mm. stock in Venezuela. Newton Bernard, Apartado 722, Caracas, Venezuela, South America.

SALESMAN (traveling) for motion picture accessories. Must be fully conversant with 16mm. field. Write giving full particulars to Box 101, MOVIE MAKERS MAGAZINE.

WANTED REPRESENTATIVES for each city to sell the RWK ALL-MOVIE-CABINETS. Must be owner of 16mm. equipment. Write for our proposition. NATIONAL ALL-MOVIE-SALES CO., 333 No. Michigan Ave. Room 605, Chicago.

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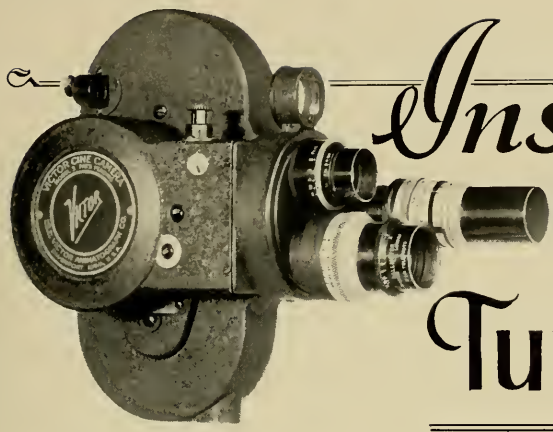
SAVE 10 to 50% on late 100 ft., 200 ft., 400 ft., 16mm. Scenics, Comedies, Cartoons, Novelties. Complete list for stamp. (35 and 9mm. films also.) EASTIN FEATURE FILMS, Dept. D, Galesburg, Illinois.



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With a Speed for every need

THE 16 mm. Turret Camera was created by Victor and presented to the public as the Model 3-T Victor Cine Camera. The original Victor design remains unmatched in its simple efficiency, requiring no complicated calculations nor confusing adjustments to determine the right lens, correct exposure and desired speed of the camera.

There are three desirable speeds of exposure: HALF speed for exposures in poor light and for comedy quick action; NORMAL, for 95 per cent of all average exposures; SUPER speed for true slow motion. This full range of speeds is at the command of the Victor user at a slight turn of the operating button.

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The Victor Turret Camera, with its wide range of speeds and instant accessibility of 3 different lenses, represents the ultimate in 16 mm. cine equipment. No lost shots because of inadequate lens facilities or the necessity of making time-consuming calculations and adjustments! If it is at all possible to get a picture, the 3-T Victor will "Film It for the Future" to *best* advantage. Your dealer will be glad to show you.

VICTOR *Cine Cameras have a speed range of 8 to 64 exposures per second —a speed for every need. Normal Action, Comedy Quick Action and Slow Motion may all be made on the same film. Victor Cameras may also be hand cranked.*

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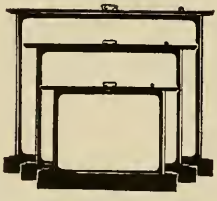

Rugged, all-metal, transportation-proof construction. In a neat, compact, black crystalline metal case. The Truvision swift-set feature and screen surface at an unusually low cost.

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Gives great brilliance in daylight projection. Furnished in permanent hardwood frames, folding standards and canvas cover.

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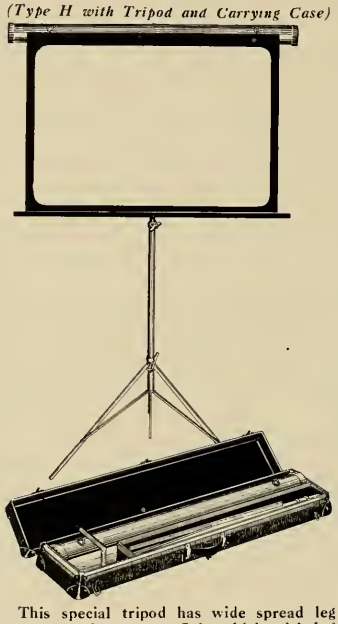
(Type H with Tripod and Carrying Case)



This special tripod has wide spread leg supports, telescopes to 7 feet high, nickeled finish. A unique support holds the Type H screen tube in rigid, dead-centered position. Adjustable fitting on base bar keeps the screen surface always taut, smooth and flat.

Prices of screen including tripod:

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2-T.....	30″x40″.....	15.00
3-T.....	39″x52″.....	23.50
4-T.....	48″x64″.....	33.50
5-T.....	54″x72″.....	43.50

Carrying case with separate compartments for Type H Screen, folded tripod and fittings. Excellent neat appearance, light-weight, sturdy fibre, $6.00.

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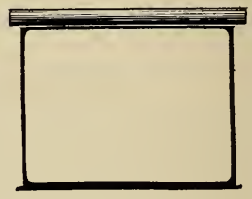

Representing the least bulk of any portable screen. A neat dustproof cylindrical metal case (only five pounds complete), with fittings for both wall and tripod hanging. Action is smooth, no "cupping" at edges, no wrinkles, no bulges, no creases.

1-H.....	22″x30″.....	$ 7.00
2-H.....	30″x40″.....	9.00
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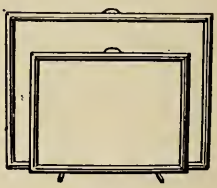
4-H.....	48″x64″.....	27.50
5-H.....	54″x72″.....	37.50

FRAMED SCREENS
(TYPE F)



Representing the standard Truvision Screen in a permanent hardwood frame with folding standards and canvas cover. Built for rugged wear and permanence of top grade selected materials.

1-F.....	22″x30″.....	$12.50
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For Home, School, Church, Club, Theatre or Studio. Any size, hanging, framed, or on rollers. Made to specifications. $1.25 per square foot.

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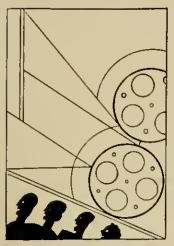
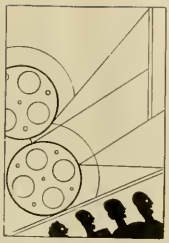
TRUVISION PROJECTION SCREEN CORPORATION



EDITORIAL



IF a manufacturer bought a new machine for his factory to turn out a new product and then, finding that this new product required a further investment of money in another type of machine to finish it for the market, declined to make the additional investment and kept filling his shelves with the manufactured but uncompleted articles, it is pretty likely that his banker would be on his neck before very long.

¶ If a housewife bought a fine, new phonograph, a set of records and a package of needles and refused to change the needle in the machine because she thought the old one was good enough, it is probable that her family and friends would very soon find excellent excuses whenever she proposed that they listen to some of her records.

¶ The average movie maker will unhesitatingly say that this manufacturer and this housewife are unintelligent; yet a large enough number of movie makers to give dangerous validity to the term "average" are doing the precise equivalent of these foolish acts. In golfing language, they are neglecting their "follow through" and, because of that neglect, they are playing as poor a game of amateur movies as they would of golf if they let "follow through" go hang.

¶ This "follow through" of amateur movies is, of course, editing and titling—preparing films for proper projection. There is no denying that it is a chore, compared to the ease of taking movies, and there is also no denying that it is a chore which cannot be turned over, *in toto*, to anyone except the person who made the pictures. There must be a decision as to the order in which scenes will appear and as to the titles, if any, that will be inserted. The actual labor will be gladly done by any number of excellent laboratories.

¶ This chore, by a happy paradox, can become a pleasure and delight if every amateur will realize that movie making is both a recreation and an art. The recreation comes in the excitement of hunting good subjects and scenes and in the competent handling of a mechanism that is not too complex and yet not too simple. It may be compared to driving a motor car into new country. The art comes in planning, in advance, the continuity of a definite amount of footage, in planning each shot for composition, lighting and focus and in arranging the rough material, thus secured, into a finished product for screening.

¶ The camera owner who neglects the factor of art and who is satisfied with the factor of recreation is in the same class with the manufacturer who loads his shelves with half-finished products and the housewife who renders her records worthless and tortures the ears of her family and friends with scratchy reproduction on her phonograph.

¶ Of course, the ideal amateur will plan before filming and edit as well. This requires a generous amount of leisure. Most of us will find that our actual filming is often done hastily, because of the pressure of other circumstances. Frequently we can only achieve the planning before each shot and we must depend on editing to pull our footage into some continuity and order. At the time our scenes are recorded we have the firm intention to edit and title. When we get back to town for the winter, dinners, theatres and bridge have a way of crowding into our editing time and we wind up with our films having jelled into an amorphous shape that satisfies neither ourselves nor our friends.

¶ This October resolution is offered for the consideration of every amateur:

¶ ***I solemnly promise myself to do one night of editing each week from now until Christmas. Amen.***

A Word About the Amateur Cinema League

THE Amateur Cinema League is the international organization of movie amateurs founded, in 1926, to serve the amateurs of the world and to render effective the amateurs' contribution to cinematography as an art and as a human recreation. The League spreads over fifty countries of the world. It offers a technical consulting service; it offers a photoplay consulting service; it offers a club consulting and organizing service; it conducts a film exchange for amateur clubs. MOVIE MAKERS is its official publication and is owned by the League. The directors listed below are a sufficient warrant of the high type of our association. Your membership is invited.

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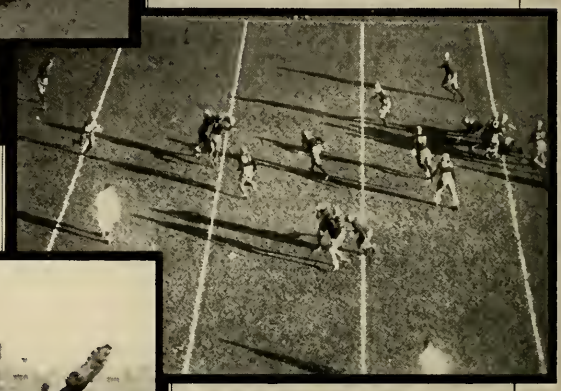
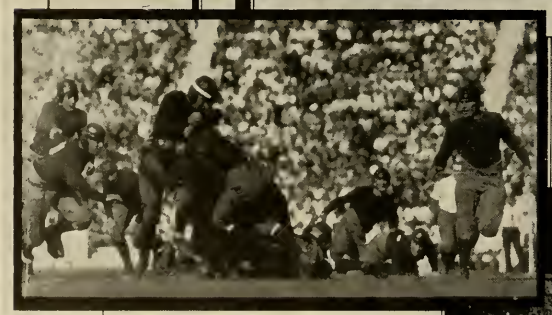


FLASHES
FROM
FOOTBALL
FILMS



MOVIE MAKERS

OCTOBER, 1929

FILMING FOOTBALL

A Sensible Summary Of A Seasonable Subject

By H. Syril Dusenbery

FALL is football season. Nothing makes a more exciting movie than a hard fought game. Football filming is not particularly difficult—it is all in knowing how. Unfortunately, the game does not wait for the movie maker. He must be alert to what is going on and shoot whatever and whenever he can. Once the final gun sounds, the game is history—there can be no retakes. This fact greatly adds to the fascination and sport of filming a game and the movie maker who does not take his camera along is missing a great deal of fun.

While it is seldom that you have much choice in the selection of seats, the most desirable ones from the standpoint of picture taking are those close to the center of the field and about half way up. Seats at the end of the field behind the goal posts are not to be recommended unless they are very high up. End seats are theoretically ideal for shooting a touchdown but in actual practice it may happen that the only scoring is done at the opposite end of the field. Try to get your seats on the side, as near to the center of the field as possible.

During the shooting of the game, the light must be carefully watched. As the game progresses the light at this season of the year slowly wanes. In the excitement this fact is sometimes forgotten and the same lens setting is used all afternoon. The result is that, very often, the pictures taken in the second half of the game are dark and underexposed. If your seats are on the sunny side of the field be sure to shade the lens, otherwise, especially late in the afternoon, you are likely to find the sun shining directly into the camera. This will cause white flare marks and perhaps even fog the film entirely.

Hardly do we begin to discuss the subject of football when someone mentions telephoto lenses. A great deal of misinformation exists about these long range lenses and many a movie maker regrets spending considerable money for a six-inch telephoto when a two or three-inch one would have given better results. Many excellent football films have been made from the bleachers without any special equipment whatsoever! If you own a six-inch lens leave it home. It has many good uses but they are not at a football game. If you use a lens larger than three inches a tripod is absolutely essential for good results. This is seldom possible or practical at the usual football game. The field of a larger lens is quite small and one or two players will fill it completely. These long range lenses are excellent for taking closeups of the players from the bleachers but the most desirable pictures are those that show the entire team in action, or the line formation at least. With a large telephoto lens it is very difficult to follow the players as they move rapidly, making it necessary to keep the camera in constant motion in order to keep them in the field of view. How this would look on the screen we shall leave to your imagination. On the other hand, a small telephoto, like the two-inch lens, will bring you near enough to the players and, yet, enable you to include most of the line formations. With a little care such a lens can be successfully used without a tripod. Naturally, the camera must be held more firmly and moved less than when the customary one-inch lens is used but, with reasonable care, quite passable results can be obtained. If a three-inch lens is used endeavor to rest the camera on some firm support. There is a combination cane and tripod on the market that is just the thing for this sort of work. However, unless you are seated some distance from the players, try to get along without any special lenses and your results will be more satisfactory.

The first thing to do at a game is to get some atmosphere into your film. Shoot the crowds with their flags and banners. Take some pictures of the bands as they enter the field. Film the entrance of the teams with the cheering crowds in the background. Take a few feet of the rival captains meeting, in the middle of the field with the officials, to select the goals. A telephoto lens may be used on this scene if a real closeup is desired. Then comes the kick-off! Of course, you will want that. Then, it would be a good idea to pause for a few minutes until the game gets under way. It is not necessary nor desirable to shoot every play. Watch out for the spectacular ones. In football the teams are constantly moving from one end of the field to the other. Sometime during the course of the game the line of scrimmage will be directly opposite the point at which you are sitting. Watch for this opportunity and then shoot the play. A pass or kick usually shows up better on the screen than a line play. It is not very difficult to follow the ball on a forward pass showing both the passer and the receiver but, when a kick is made, be satisfied to get a good shot of the kicker and forget the ball. Keep your wits about you and don't get excited. Be ready at all times in case some unexpected spectacular play develops. Intersperse your action pictures with a few side-line shots. Shoot the score board as it is changed after a

(Continued on page 671)

PROPS

All That Story Filmers Need Know About Him—And Them

By Epes W. Sargent

OF all unsung and unseen heroes of the movie lot, perhaps the most valuable aid to a director is the Master of Properties, otherwise, Props. With hard work you can make raw material into a passable leading man but a real prop man is a gift of the gods to a sorely tried director. No amateur company should be without one, but pick him carefully and cherish him. Unless he is fat enough to qualify for a sideshow exhibit, he's worth his weight in gold. And he's as necessary to a small troupe as to a big one.

A property, as you probably know, is anything used on the stage that is neither scenery, nor costume. The stage carpenter knows pretty exactly what he is required to supply. The costume department makes clothes. Props gets anything from an ant to an elephant, from a pin to a pineapple, and he has to make it snappy. He must be a jack of all trades and master of each, or else know how to get someone else to do it for him.

The wranglings of five hundred years have resulted in a practical ruling on props, for there are times when props and costumes are more or less debatable. Here's the stage rule. If it is something necessary to the action, other than straight dressing, it is a prop. For example, if your hero is a military man, he may wear a revolver in a holster as part of his costume. If he has to shoot it, then it is a prop. If a coat lies on a chair, it is a prop. If it is donned by one of the characters, it becomes costume but, if two or more wear the coat, it again becomes a prop.

In the same way, the stage carpenter builds a room or an exterior set, but Props dresses it. He supplies and hangs the curtains, he gets the clock and vases for the mantel, he brings on the tables and chairs, rustles the bookcase and then digs up the books. He generally has a staff of helpers, technically known as clearers, who work under his direction.

Properties are divided into set and hand props. The latter are articles brought on the stage or carried off by some player. The revolver and the coat, mentioned above, are both hand props but furniture and general dressings are set props. It is up to Props to see, before each scene, that the hand props are given the proper player, that the hero has his trusty gun and the villain his cigarette. On the stage there is also the classification, perishable props. The cigarette is a perishable prop, as would be food to be eaten, articles to be broken or anything which must be replaced for each performance.

Photograph by Warner Brothers

AN ESSENTIAL PROP
Louise Fazenda Would Look Even More Startled If Props Had Forgotten Her Ouija Board

It is important that the director supply Props with a property plot as far in advance as possible. As soon as possible after that, he should provide a property plot by scenes and sets. It is permissible to generalize the stage dressing, as, "fashionable drawing room" or "cottage interior," but, if that drawing room must have a violin on the piano, it must be written in, as, "fashionable drawing room. Essential, a piano with violin on top." If this is not done, it is no fault of Props that the violin is lacking. Lots of fashionable drawing rooms lack violins. The best way to make out the plot is to describe the room or the set and then follow with the essentials and add the hand props. It should run something like this:

"Fashionable drawing room. Essential: violin on piano, book on table, two cigars in humidor on side table, matches, tray with afternoon tea, six cups. Hand props: sure fire gun for Jack (specify just what sort of gun, whether rifle, shotgun or, if revolver, what type), cigarettes in May's case and bloody handkerchief for George." A "sure fire" is a gun that will shoot. It must be loaded with black, and not smokeless, powder.

If there is more than one scene in the set, it is a good plan to specify in what scene the hand props are to be used. This can be done by putting the scene number in parentheses. Then Props makes certain that the article is supplied just before that scene. If some things are used in one scene and not in another on the same set, specify this.

When he gets the first, or full plot, Props begins to assemble the things required. When amateur companies work in the open or use actual homes, he is not required to procure much furniture or dressing but he may be required to have a rustic bench or an invalid chair for an exterior and it is up to him to make arrangements accordingly. He borrows a bench from someone and rustles the invalid chair from the hospital, the railroad station or wherever he can locate one. For amateur production it is better practise to make assemblage only of the material needed for immediate work, but he should have everything marked down. He must know, in advance, just where to go for it. Then, if the director suddenly changes his mind and wants the rustic bench for next Saturday, instead of making the scenes calling for the invalid chair, Props hustles off to the

owner of the bench instead of going after the chair.

These lists should be itemized to the slightest detail. Do not trust to chance that someone will have cigarettes for use in the play. Probably someone will, but don't take a chance. In the same way, call for a pin if a pin is needed. Don't trust to luck: look to Props. That's what he's for. Before setting out for location he should check over the list and make certain that he has everything.

More than this, it is up to Props to see that things are just right. If he sets the stage for an evening party he wants to look at the clock and check the time. Not one person in a thousand may note that the party starts at two o'clock and that they go in to supper at four but that thousandth person is precisely the sort who will advertise the fact to the world.

Props needs to be careful of little things. If a candle is supposed to have been burning through the night he wants to whittle it down to match the lapse of time. A character should not leave a room with a freshly lighted cigar and appear on the porch in a scene timed a moment later with the stogie half smoked. Props should note, from the script and from observation, the condition of the cigar in each scene and provide one to match. At the end of a scene he should report these details to the script clerk who makes a note against the proper scene. It's a sort of divided responsibility but the burden rests on Props.

It is part of Props's job, when working under the lights, to see that nothing halates. Highly polished surfaces, such as china vases, should be rubbed with putty to kill reflection but not so heavily as to leave a dead surface. Mirrors should be "killed" and other faults corrected, generally with the co-

A HAND PROP
A Diamond Engagement Ring Is Probably The Ingenue's Favorite In This Prop Classification

operation of the cameraman.

As soon as a set is constructed, Props dresses it. As soon as it is ready to be struck, he clears it. In between, he should see that nothing is disturbed.

SET PROPS
The Atmosphere Of This Cottage Scene Is Established By Their Authenticity
Photograph by Warner Brothers

In an amateur company there probably will be little building but even an amateur production requires some work. One picture called for a polo helmet for the hero. That was costume but they came to Props after failing to find a helmet anywhere in town. He made one from the crown of an old derby hat, a pasteboard brim built up with *papier-mache* and a can of white paint. It looked great in the picture. Much can be done with *papier-mache*, which is nothing more than bits of newspaper soaked in a thin flour paste. The object is built up, bit by bit, and permitted to dry before being painted. Much can also be done with modeling clay and the composition of whiting, glue and varnish known as gesso. It would take a volume to give directions for making props and it probably would not be needed much. However, in an emergency, Props will generally manage to come through. He may be required to make rubber and cork imitations of sledge hammers, pistols, crowbars and the like. You can't very well brain the hero with a crowbar; you'll need him for the final fade out. You can make a substitute crowbar out of a piece of rubber hose, stiffened with a dowel or a cut-down broomstick and provided with a wooden point. A sledge hammer may be trimmed from a rubber bath sponge if you do not come so close to the camera that the honeycombing

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WATCH YOUR STOP

The Importance of Correct Exposure For Film Reversal

By C. W. Gibbs

IN presenting a note on the subject of exposure it is necessary that the reader know the theory of the film reversal process. To those who are not acquainted with this, the information in the next paragraph will offer a brief resume of the reversal process.

The photographic emulsion consists of gelatine containing silver bromide crystals. When developed, the silver bromide, which has been acted upon by the incident light, is reduced to metallic silver. In the usual chemical treatment the negative, after development, would be placed in a hypo bath to remove the unreduced silver bromide. In the reversal process, instead of being placed in a hypo bath, the negative is given a bleach bath which removes the metallic silver and leaves unaffected the silver bromide crystals which are still light sensitive. At this stage the film has the milky appearance of an unexposed emulsion, but, viewed by transmitted light, it shows a weak positive image. In those portions of the film which received the intense light from the highlights of the subject photographed, a large percentage of the silver bromide will be reduced. This gives considerable density on the negative at that point. When the silver is bleached out, only a few silver bromide crystals are left at that particular area. In those portions of the film which received the light from the shadows of the subject, only a few grains are acted upon by the developer and, consequently, after bleaching, a great proportion of the sensitive crystals are left in the emulsion. If, then, these two areas of the film are exposed to light and developed again, that portion of the film that had a high density in the negative is now of low density because there were very few grains left in the emulsion for the second light to work on. That part of the negative which was originally represented by a very light density thereon is now an area of high density. The original densities of the film are thus reversed. A series of simple graphic illustrations will show this more clearly.

FIGURE 1

Figure 1 shows a cross-section of an exposed but undeveloped emulsion on which two intensities gave the exposure, a light intensity and a heavy intensity. The silver bromide crystals are represented by dots.

FIGURE 2

Figure 2 illustrates the cross-section after the two intensities have been developed, the black area representing the developed silver grains.

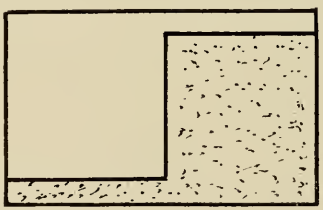

FIGURE 3

In figure 3, the developed grains have been removed by the bleach, leaving the sensitive crystals previously unaffected by the light.

FIGURE 4

Figure 4 shows the appearance of the image after the remaining silver bromide has been reexposed and developed, the densities now being reversed.

Many people using cine cameras do not have much knowledge of exposure and shoot all their film at the same stop or follow some simple rule given them by the camera salesman. These procedures may be followed with a still camera but not with reversal film. The drug store finisher may choose between thirty different chloride papers for the proper emulsion to fit a certain negative, but, in the reversal process, the finisher has only those grains to work with that were left after the bleach bath removed the negative image. There must be an exact balance between the grains exposed on the film in the initial camera exposure and the grains that are unaffected. When your films come back from the finisher too flat or too "contrasty," do not blame anything but the exposures you gave the film. The manufacturers of reversal emulsions have spent many thousands of dollars on research, perfecting delicate instruments for use in finishing to help correct, as much as possible, errors in initial exposure. When exposures are very far off, it is next to impossible to correct them in finishing.

Diagrams, a little more elaborate than the preceding, will show why over and underexposure will not give satisfactory positives. We will use the same type of figures as before but represent the densities by a straight line, with the shadow intensities on the left gradually increasing up to the maximum density of the film on the right, which represents the highlights. The figure, therefore, represents an infinite number of tones in the negative instead of the two tones we had in the preceding figures.

In figure 5, showing the appearance of the negative after it has been given a correct exposure and development, we see that the black area of the film is evenly balanced with the unexposed grains left in the emulsion. After bleaching, if the unreduced grains are given a normal reexposure and a second normal development, the result will be a positive of good quality, with clear highlights and deep shadows.

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FIGURE 5

HOW *To* GOVERN EXPOSURE

An Answer To Every Beginner's Prayer

By Carl L. Oswald

THE PRODUCT OF BRIGHT LIGHT
The Shadows Are Heavy And Black

THE modern amateur movie camera is provided with everything possible to make good picture-taking automatic. However, there is one adjustment that must always be dependent on the operator of the camera, and that is the adjustment governing exposure. This means that the amateur must become accustomed to the proper interpretation of light conditions.

Many cameras are fitted with exposure guides on which an indicator can be set to correspond with the prevailing light conditions. This device controls an opening which increases or decreases the amount of light passing through the lens, so that on bright days the opening can be made smaller and on dark days larger. If set properly, the amount of light reaching the film is, thus, always of the quantity necessary to insure proper exposure.

Exposure guides on cameras usually have three main divisions—"bright," "gray" and "dull"—to correspond with the daylight conditions most commonly met. There are also intermediates such as "very bright," "cloudy bright" and "very dull." If, however, the camera user will understand the three main divisions the rest should be simple because the intermediate designations are then self-explanatory. These main divisions can be rather clearly defined as follows: *bright*—a clear, cloudless sky with the sun shining brightly and casting heavy shadows which appear black when the eyes are squinted: *gray*—sky overcast but no heavy clouds and with the sun shining through strongly enough to produce a faintly visible shadow; *dull*—sky overcast and no shadows being cast but with not enough mist or fog present to seriously obscure distant objects.

The above conditions apply to ordinary daylight between about two hours after sunrise and two hours before sunset. When mist or fog are present it is better to avoid shooting if possible. Obviously there are conditions which are between the ones defined but, with these main points well in mind, the amateur should secure a high average of satisfactory results. Experience helps and, after a short time, he will find himself deciding his exposures as a matter of course.

Most cameras are equipped with lenses having a variable opening or diaphragm, the lens mounting being marked with numbers to indicate the exact diameter of the opening and, therefore, the relative amount of light being passed through the lens to the film. The brighter the light condition, the smaller this opening must be. Also, remember that large numbers are used for bright light and smaller ones for dull light. These numbers are known as *f* numbers and the lens openings are so designated as, for example, *f*:11, which corresponds to the opening for *bright*.

If you have such a lens and have determined your light condition by the above definitions you will find that the diaphragm or *f* numbers correspond roughly as follows: bright, *f*:11; gray, *f*:8; dull, *f*:5.6. Placing the indicator above *f*:11 at about *f*:16 will take care of unusually bright conditions such as are found at the beach or on the sea when the sun is shining brightly. Numbers below *f*:5.6, if your lens provides for a lower *f* number, will take care of unusually dull conditions. There will undoubtedly be a certain amount of trial and error in all this, but the method given, if followed out logically, will supply a dependable means of making the important basic determinations.

Variations in exposure requirements are well covered in charts which may be had on application at any well supplied photographic store. These charts are a dependable guide to the exposure needed for a specific case under the main conditions here outlined. For example, you may have determined that your basic light condition, as above defined, is *gray*. Reference to your exposure chart will then give you all of the variations of subject such as close-ups, long shots, beach scenes, etc., with the corresponding stop or *f* number. If in doubt between two basic light conditions, it is generally better to err on the side of the darker of the two.

HERE THE DAY WAS GRAY
The Shadows Are Only Faint

On those cameras which provide only the three basic indications on the exposure guide it is well to confine one's picture-taking to those conditions and to leave the more unusual shots to those who are equipped for making them.

While the foregoing is written in an effort to set the feet of the amateur in the right path, it is not intended as a cure-all for every exposure problem. Unquestionably the best way to determine exposure is by means of a dependable exposure meter.

However, the amateur who wants bright, snappy pictures should confine his shooting to bright or, at least, gray light. Pictures made in dull light are inclined to appear flat and lifeless and shooting under these conditions should be avoided by the beginner unless he wishes to shoot on chance.

THOSE GOOD OLD DAYS

A Sentimental Film Story Of Two Ages

By Epes W. Sargent

ROSE — *A modern flapper*
JACK — *The boy friend*
GRANDMA AS A GIRL
GRANDMA OF TODAY
GRANDPA AS A SWAIN
GRANDPA TODAY
MOTHER

Scene 1: A porch or a bench in the open. Grandma sits in chair, resting. Rose enters from house. She carries golf clubs or tennis racquet and is in sport clothes. The typical flapper. Kisses Grandma. Waves toward camera and past it. Exits toward camera, down walk. Grandma smiles after her. Mother comes from house and looks.

Scene 2: Curb. Jack, in sporty roadster, waiting. Rose enters. Gay greeting. Climbs in car, waves back to house. Car out of scene.

Scene 3: Return to *Scene 1.* Grandma and Mother smilingly look after car. Grandma looks up. Shakes head. Says—

Spoken title: "It was different in my day, my dear."

Return to scene: Mother nods. Exits to house. Grandma nods, dozes. Iris or fade.

Scene 4: Another house, should suggest 1860. Grandpa comes into scene, dressed in style of the '60's. (Get costume data from library or old prints.) Grandma, now about eighteen, comes from house. White dress in old style. Grandpa greets her very ceremoniously. They exit.

Scene 5: Woodland or park walk. Grandpa and Grandma stroll in. Her slipper ribbon is unfastened. Timidly she asks him to tie it. He kneels and ties ribbon. Grandma terribly fussed that he should see her ankles. Grandpa rises. She thanks him. He carries her hand to his lips. They exit.

Scene 6: Another walk. Grandpa and Grandma enter. She shrieks. He is alarmed. She points excitedly.

Scene 7: Closeup of any innocent bug or worm on Grandma's skirts.

Scene 8: Return to *Scene 6.* Grandpa plucks off offender. Shows her. She shudders. He throws it on ground and stamps on it. She looks at him admiringly. Isn't he the big, brave man! Puts arm confidingly through his and they exit.

"GRANDPA STARTS TO LEAD HER ACROSS"

Scene 9: Brookside. Stepping stones, if possible. If stepping stones, Grandpa starts to lead her across. If stones not available, they merely move along the bank.

Scene 10: Middle of brook. Grandpa helping Grandma across. He claims a kiss. She resists. They both splash into brook. If there are no stepping stones, play scene on bank and they slip into water.

Scene 11: Closeup of them floundering in the water.

Scene 12: Brookside. They come out of water, drenched. To get clinging effect, Grandma should be very lightly underdressed. They exit from scene. Grandma humorously reproving.

Scene 13: Country road. Grandpa and Grandma, still bedraggled, trudge through scene. She has his coat over her shoulders.

Scene 14: Porch as in scene one. Grandpa and Grandma enter scene. She is about to enter house. He begs her to wait a moment. They sit on steps.

Scene 15: Closeup of couple on steps. Grandpa is talking very earnestly. Proposing. Grandma coy. She blushes but says, "Yes." Grandpa takes ring from finger and slips it on hers. Their lips meet. Iris or fade.

Scene 16: Return to *Scene 3.* Grandma, now old again. She should be in much the same attitude as the young girl in previous scene. Grandpa enters. Kisses her. She opens eyes. Smiles. Takes his hand and holds against cheek.

Scene 17: Curb as in *Scene 2.* A car comes in. Stops. Rose gets out. Jack says, "Good-bye." She grabs him by hair, pulls him toward her and kisses him carelessly. He exits in car. She waves. Turns to house.

Scene 18: Return to *Scene 16.* Rose enters quickly. Dances gaily up to Grandma. Kisses her. Mother enters. Rose kisses mother. Shows engagement ring. All delighted. Rose looks down at Grandma. Says—

Spoken title: "Gee, Grandma, I bet you never had the fun we have, when you were young."

Return to scene: Rose enters house with mother. Grandma looks at Grandpa and smiles knowingly.

Note: Beautiful scenery will greatly improve *Scenes 5* to *13,* inclusive. If possible, get idyllic woodland vistas for the background. However, do not let the scenery obscure the action. Be sure that Grandpa and Grandma are close enough to the camera so that expressions on their faces can be recorded.

If a brook or pond is not available for *Scenes 9, 10, 11* and *12,* an accident in a high swing, hung from a large tree, could be substituted. While Grandpa is swinging his future wife, she could slip out and sprain her ankle. The proposal could take place when Grandpa was carrying her home.

FORWARD *With* MEDICAL FILMS

How Improved Film, More Flexible Equipment And The Talkies Are Advancing Medicine And Surgery

By Louis M. Bailey

WITH the recent rapid increases in technical scope of amateur movie equipment the usefulness of this medium of visual instruction has greatly enlarged for the medical profession, with resultant advances in its effectiveness, according to reports received by MOVIE MAKERS from many doctors and surgeons among the thousands now employing the camera in their work. Panchromatic film, for instance, it is stated, has made possible the registration of true chromatic values, a factor of vital import in the study and diagnosis of filmed surgical cases. Here the distinction between tissue, blood clots and diseased matter in incisions must be clearly indicated if the record is to be of value. This was not possible with ordinary orthochromatic film on which an incision registered a uniformly dark area. However, since the introduction of "pan" a true rendition of actual conditions is achieved and the elements revealed by the incision are made clearly distinguishable.

Concerning this use of film, Dr. Paul Appleton, assistant visiting obstetrician of the Providence, R. I., Lying-In Hospital and member of the Amateur Cinema League, says, "One of the greatest difficulties in the photography of surgical operations has been that blood stains show in monochrome as ugly black smudges. This, however, is now overcome by panchromatic film and the use of various degrees of ray filters which give colors relatively true representation. Too, the average motion picture lens is so fast, *f*:3.5 up to *f*:1.5, that the addition of the filter does not require such an increase of exposure as to interfere with indoor hospital and laboratory photography."

Another epochal step in the progress of medical photography, made possible by development of amateur cine processes, is reported by the Post-Graduate Hospital, New York City, where a series of color films on plastic surgery is being made under direction of specialists in this field. Here, again, a true rendition of color values is vital and this new development is to be utilized in reproducing these intricate and delicate operating room activities with life-like reality for surgical students.

A SCENE FROM A MODERN CASE RECORD MADE WITH A CINE CAMERA

Nor is surgery the only branch of medicine to benefit by the camera's growing flexibility. Dr. Smith Ely Jelliffe, eminent neurologist of New York, says of his work, "No phase of medicine has found the cinema of so much value as the field of nervous and mental disease. The student of the nervous system is almost exclusively guided by his studies of sensation and motion. Behavior is primarily founded on sensation and sensation is essentially represented by some form of motion. This simple principle is the basis of all behavior.

"There is no movement that is meaningless. Every movement, even one that outwardly seems as slight and inconsequential as the manner in which a man twiddles his fingers, raises his eyebrows or taps his foot, tells a story that can clearly be read, provided one has the appropriate training. Motions demonstrate what a man really is—his actual status—and, consequently, nothing is so valuable to the neuropsychiatrist as adequate records of such motion. Cinematography is able to provide and establish these records and, therefore, modern motion picture equipment is proving to be of infinite aid in the interpretation of, and hence in the treatment of, mental and nervous disorders."

And, of course, in this field the variable speed cameras are invaluable, having been developed to such a high degree that, in one, seven different speeds are available to the student.

Further indication of the interest of the medical profession, fundamentally a conservative and intensely practical body, in the newest phases of motion pictures is contained in a letter from Dr. Joseph B. De Lee, Chicago Lying-In Hospital, who writes, "One of the great developments in educational motion picture films is the talking picture. We are going to wire our new hospital for the eventual talkie." This progressive viewpoint is invaluable to modern medicine and undoubtedly instruction of the future will widely utilize films of actual surgery, later synchronized with the desired comment by eminent authorities, to replace the old and necessarily ineffectual operating-room surgery lesson.

The value of the closeup here can truly be appreciated in contradistinction to the occasional glimpse of the subject now permitted the distant student, required to keep away from the operating table in deference to necessary antiseptic measures.

Nor should the highly developed equipment now available for micro-cinematography be overlooked in a consideration of the intensive uses being made of the motion picture in medicine. The recording on film of the activity of micro-organisms provides study material of the greatest value and the

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POINTERS *On* PLANNING

Recipes For Making Interesting Film Fare

By Arthur L. Gale

WHILE the amateur is mastering the rudiments of camera technique — exposure and focus—he takes pot shots of any subject near at hand which strikes his fancy. Subject interest and the story-telling possibilities of the camera are, rightly, not considered because his first step is to learn to handle his camera. However, the amateur will certainly lose a great deal if he accepts this method as a precedent. He will miss as much as if he had bought an expensive accessory and did not learn how to use it.

The second step in making films more interesting is to avoid splicing together shots on dissimilar subjects. A first reel might include, in succession, a long shot of the Washington Monument, a closeup of the baby and a dramatic scene of a fire engine racing past your house, but your later reels should not. Putting it briefly, your second step is to get all of your scenes of the same, or of a similar, subject together in one reel. This can be done by editing. However, it will soon be found that scenes which would greatly add to the interest of the reel are missing and hence you will come to the third step as you make progress in adding interest to your films—you will make a mental plan of your film before you begin to shoot. Just as you figure out your exposure, focus and lighting, you should figure how each scene will fit in the reel in relation to other scenes, that is, you should plan the film as a whole.

When you are planning a film, look at the subject as a unit, remembering that, in order to avoid a scramble of pot shots in all of your reels, you are going to splice all of the shots on this subject together. The first thing that will strike you is that you will have an opportunity to tell a connected story. Whether the subject in question be a day's outing, the baby, a football game or an extended tour, a connected story will make it more interesting than an unplanned scramble of scenes.

Search for some connecting thread to hold the story together. If you jot down a few notes of shots that you would like to get or shots that you have already taken, perhaps some connecting thread will suggest itself which will guide you in selecting additional shots. This connecting thread is called continuity. In some cases a possible continuity is quite obvious. For example, if you are about to make a film of a trip, you could use the itinerary for continuity. Thus, the film would begin with a shot of your friends entering the railroad station or piling luggage in the car, then follow with the high lights of the trip in the order that they were presented and end with a scene of the return. This, you might complain, is quite obvious but how can one arrange a connecting thread or continuity for a reel of scenes of the baby? The answer is that there are devices for such subjects that are just as obvious and even more interesting. For example, you could use the time of day as your connecting thread. You might begin with a shot of sunrise and then you could show scenes of the baby waking on the sun porch, follow with the major events of its day in their proper order and close the reel with the baby being put to bed. There are innumerable continuity themes. The seasons might furnish the connecting thread for a long film of a ranch, or the rules of a game might serve in making a sport film.

Photograph by H. Armstrong Roberts

CHOW!

An Intriguing Moment In A Film Story Of The Baby's Day

The use of a simple plot opens wide possibilities and adds enormously even to a reel of exceptionally fine photographic quality. For example, a League member who wished to present a reel of exceptional, but otherwise unrelated, fishing shots made use of this simple plot. A veteran sportsman, out with his rod, finds a youngster fishing a little stream and, after making his acquaintance, tells the boy of his fishing experiences over the world. On the screen come scenes of fishing in Maine, in the Gulf of Mexico and in the West. At the end, the scene returns to the veteran of many waters and the little boy side by side on the bank. Additional dramatic emphasis would have been given if, just at the close of the reel, the boy had caught a brook trout. The amateur who filmed this had studied his theme and had found a continuity that fitted his purpose and brought human interest to his shots which they did not have before. It was no more difficult than planning his exposures. He simply figured out a connecting thread that would fit the general nature of his shots and used this central idea to assemble his random fishing pictures more interestingly. This could have been planned in the same manner before any of the shots were made.

Besides planning a film as a whole, individual scenes and groups of scenes or sequences should be planned to make the best use of them. There are many bits of simple technique that gradually will be learned as you strive to make your films more interesting. First of these is the closeup. It is so

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FILM FLAM

By Louis M. Bailey

Foiled

WE have noted with interest that picture companies frequently send out statements of the birthplaces of their stars in the expectation, we suppose, that local pride will induce publication of the items. With this thought in mind we took a census of our amateur company in East Teabone, N. J., the other night, in the hope that we might be able to secure enough data for publicity notes in the neighborhood columns of our local newspapers.

Much to our horror, we found that Lily La Rooke, our lovely star, had been born in a district which had been enveloped by the stockyards, years after her family had moved. She insisted on secrecy. Following this, Timothy Tantrum, our juvenile, firmly requested that no mention be made of where he first saw the light of day but gave no reason. The villain drew personal sympathy when he then admitted that his birthplace, still the family home, was scheduled to go on the auction block the following week, due to financial reverses. And so it went.

Our final conclusion was that the pasts of our particular luminaries would bear no inspection and, certainly, their futures no prophecy.

Loyalties

THE triumphal entry of professional movie art into the American home is recorded by *Variety* in the following note:

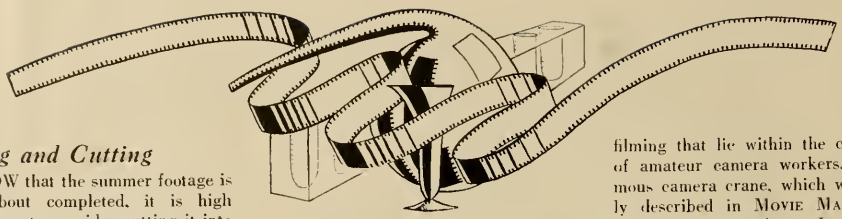
"A promoter has approached a number of studios for permission to photograph film stars and use the pictures for wall paper prints. Plan is to create a vogue for homes. Special combinations are being arranged for many moods and fancies. The Shebas may have a John Gilbert room or a group of panels carrying portraits of many screen idols. Movie-struck shiek can have his selection of screen flaps. Hoot Gibson is being sought to fill the demands of the kid lovers of Westerns, and the prominent child players are being sought for decorating the nurseries. Chaney will look after the bad little boys and girls."

The idea back of this may be part of the national conservation program —to make the paint and calsomine on Hollywood faces do double duty.

Personally, however, we still prefer the conventional wall coverings and to confine movie art in the home to amateur films.

Home Movies Through the Ages

THE inaccuracy of historians is notorious and it is with the feeling that *Film Flam* is contributing to the eternal verities that we present the above reproduction of an ancient woodcut. This unique relic of the heyday of the Roman Empire has lain for nearly a score of centuries immersed in the depths of Lake Nemi, that smart watering resort for the elite of ancient Rome. It had evidently been a decoration of one of the imperial pleasure-galleys, which, it is believed, was sunk one night when the gang was making whoopee, and only revealed again upon the recent draining of the lake by the Italian government.



THE CLINIC

By Russell C. Holslag

Splicing and Cutting

NOW that the summer footage is about completed, it is high time to consider cutting it into a reel or two which will be worth seeing from the point of view of your friends. And this means that you should not only consider continuity but should also provide yourself with the facilities which will enable you to turn out a workman-like film that does not jump or break during projection.

¶ In cutting and editing, a rewind is desirable in which both rewinding elements are provided with geared spindles.

¶ Tin typewriter-ribbon boxes are very useful for the storage of short lengths of film. Most of them are just the right height and, for a protracted storage period, they may be converted into miniature humidors by inserting a one-inch square of slightly moistened blotting paper, separated from the film by a sheet of waxed paper.

¶ For temporary classification of film while being spliced, some amateurs have suggested egg boxes of which the small squares are labeled or numbered. Others employ pegs on a board or pill boxes. The main thing is to keep the little film rolls from uncoiling and becoming unidentified. Nothing is more annoying than carefully to complete a fully-spliced reel only to find that you have left out one or two sequences that have slipped away into a dark corner. Lacking anything else, the rolls may be coiled and clipped firmly with a paper clip to which has been attached an appropriate label.

¶ The convenience of an illuminated magnifying device in editing film is so great that it is almost a necessity when splicing up more than a few short lengths.

¶ Take care to scrape the emulsion off cleanly when making a patch. Cement will not adhere properly on a moistened surface. Therefore, if you use water to soften the emulsion, be very sparing with it and make sure that the film is dry before applying the cement. Experts in splicing seldom use moisture but scrape the dry emulsion.

¶ Do not apply too much cement to the patch. A single dexterous wipe of the half-filled brush is enough if pressure is applied immediately.

¶ Do not leave the bottle of film cement uncorked as the cement evaporates rapidly.

¶ Do not be afraid to test the splice thoroughly, a moment after it is made. This is done by applying a good steady pull to both sides of the splice, then bending it slightly to see if the edges are secure. If the splice is properly made it should not be affected at all by this treatment. If one edge comes loose, it is an indication that the cement has not been uniformly applied. Take a bit of cement on the end of the brush, touch it to the uncemented edges of the film and press tightly together with the fingers for a moment. This applies only to the edge of the film; if the uncemented portion extends into the picture, place the film again in the splicing device, supply cement where needed and apply pressure.

¶ A piece of soft cloth that is not linty, doubled into a pad, should be kept handy to remove surplus cement from both sides of the film immediately after the splice has been made. This will prevent the embossed finger prints that sometimes occur on carelessly spliced film.

¶ Thin white cotton gloves, worn while rewinding and splicing, keep hands and film clean.

¶ A piece of soft, lintless cloth, moistened with any of the liquid film cleaners now on the market and held with a loose pressure in the hand, is useful in cleaning film. The film is passed slowly through the folds of the moistened cloth so that it may have time to dry before being rewound. It is a good idea to do this with a newly spliced reel, since the separate pieces have probably accumulated dust and dirt through handling and splicing. Besides, this is a good final test for detecting open or poorly-made patches.

Amateur Enterprise

AN alert amateur, not infrequently heard from in these columns, has again demonstrated his enterprise by making a 16mm. film record of the huge Universal camera crane. Hyman M. Fink, of Los Angeles, has, thus, demonstrated the possibilities of topical filming that lie within the capabilities of amateur camera workers. The famous camera crane, which was recently described in MOVIE MAKERS, was taken to a prominent Los Angeles theatre for a demonstration in conjunction with the showing of *Broadway*, the feature in which the crane was first used. Mr. Fink appeared as the apparatus was being set up, made friends with the operators and secured his film. His subject is appropriately announced by a closeup of the huge banner, describing the crane, which was flaunted over the theatre marquee. Next comes a shot of the completed apparatus, mounted on two trucks, one of which supports the crane while the other carries its power plant. As the action progresses, the crane is shown in motion, carrying the camera and operator with smoothness and rapidity in any direction. The surprising flexibility of the huge device is well shown and the final shot from its "crow's nest" is most effective. Mr. Fink states that the operator of the crane is really as much in control of the camera angle as the cameraman himself and that the two work in unison; the operator panorams and tilts in conjunction with the prearranged motion of the crane. Mr. Fink is fortunate in having achieved this outstanding amateur subject, a copy of which has been given to the League Club Film Library.

Asked and Answered

Question: In taking pictures of crowds from a distance, I sometimes desire to select individual closeups. For this purpose I use a six-inch telephoto lens but often find that the magnification is not enough. Could I use a nine or twelve-inch lens for this work with any better results?

Answer: I would advise against the use of lenses of nine or twelve-inch focal lengths for this type of work. It is possible to secure, on special order, lenses up to twenty-four inch focal length, but they are so large and clumsy that they may only be used with camera and lens clamped rigidly to a special support. The work of photographing crowds calls for mobility and a quick set-up, which would be out of the question with this type of lens equipment. Furthermore, it is difficult to follow and "spot" a small moving subject with lenses of such high magnification. You will gain much more satisfactory results by approaching the subject more closely, and employing a lens of moderately long focus only.

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Illustrating The Sad Plight In Which Professional News Reel Cameramen
Find Themselves Nowadays At Any Public Event Worth Filming

MR. PEEBLE'S "PERDUCTION"

A Short Story For Cinemakers

By Ernest W. Page

CLARENCE was stumped. His older brother leaned again on the megaphone, which came nearly up to his waist, and eyed his partner.

"Who's directin' this perduction, me or you?"

"I know, Bill, but you gotta think of the s'nario! Burt and me and Jim all crawl into the secret hut together and then you sneak up behind us."

"Then who's going to run the camera?"

The Ellis and Ellis Superart Studios were temporarily in a deadlock.

"Don't you see?" continued Bill, "you have to be killed off in the next scene or we won't have a cameraman."

"How about me?" piped up Burt.

"You don't count," the director decreed. "Dad says only me and Clarence can run the camera."

The chief scenarioman sat swinging his foot from the top of the piano box. Strictly speaking, it was no longer a piano box, for it had been changed, after much hammering, into a secret hut. Standing alone in the center of Mr. Peeble's lot, it made quite an imposing edifice — too much so, according to the lot's owner. In the estimation of the Superart Studios, Mr. Peeble could easily have won the medal for the neighborhood's all-champion grouch. Why should he have kicked about using one board from his fence for a door to the hut?

Clarence stopped swinging his foot and sat engaged in deep thought. "Bill," he said, "what we need is more men!"

"Where'll we get 'em?"

"Well, there's always a mob of kids over in the schoolyard, but I don't know just how we'd get them over here."

"I know," said Jim. Jim was always full of ideas, but no one paid any attention to them. He was too young. "Why not take the camera over there and pretend to make movies and get them interested and everything?"

There was a moment's silence, then Bill spoke up. "I got an idea. Let's all change location to the school-yard and fake some action. You see, Clarence, we'll shoot a fake scene and then, when they want to know what it's all about, we'll tell 'em to come over to Mr. Peeble's lot and we'll feeture all of 'em in the movies!"

"— A BILLIONAIRE'S SON WHO IS TIED AND S'PENDED FROM THE CEILING—"

"Good idea, Bill. I'll run the camera and you direct and Jim and Burt will fight each other."

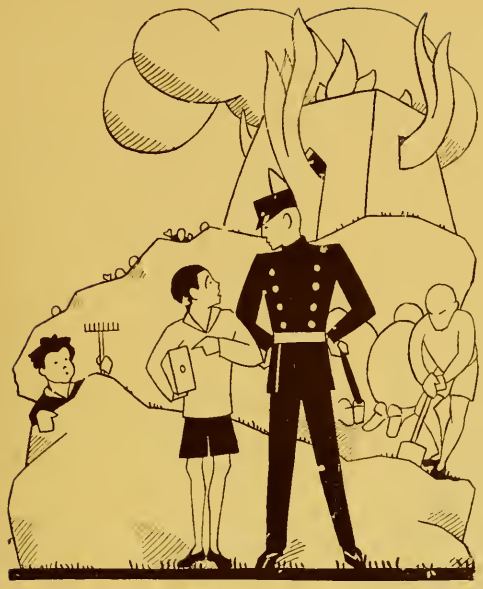
If Mr. Ellis could have been informed of this new expansion program of the Ellis and Ellis Superart Studios, he might have been tempted to call back the loan of his new home movie camera. And certainly if Mr. Peeble could have known about the proposed increase in the size of the cast, he would have shut down on the use of his lot next door. In fact, he had already told the rising young movie makers that they were not wanted and that he would burn down their piano box if it wasn't taken away at once, all to no avail. What was a vacant lot good for, anyway, if you couldn't use it for a movie studio?

Bill reached the school yard first, and sat down in his folding canvas chair in the center of the baseball diamond, thus interrupting a game which was in its third inning. He turned his cap around backwards and, with one elbow resting on the top of his megaphone, waited while Clarence set up the tripod and fastened the camera to it. Burt and Jim trailed behind, lugging with them a slate on which to number the scenes, a box containing two false moustaches and some borrowed make-up, a thick notebook, a large sign bearing the name of the corporation with a notice to the effect that there was to be positively no handling of properties, and four reels of standard size scrap film. What these last were for, Bill and Clarence had not yet decided.

All protests against the interruption of the baseball game ceased and the scattered youngsters began to form a circle of interested but puzzled spectators as Burt and Jim donned the mustaches and began to wrestle on the ground. Clarence busily panorammed with the camera, while the director called upon the bystanders to wave their arms and register excitement. After a few moments of fighting, Bill stood upon his canvas chair and held up his hand for silence.

"Men, this is just one of the scenes from a moving pitcher which we are now perducing called *The Trail of Blood*. The fighters which you have just witnessed—" Burt, covered with dust, blew his nose. "The fighters which you have just witnessed," repeated the director, "were battling to save the life of a billionaire's son who is tied and s'pended from the ceiling of the secret hut which is in Mr. Peeble's lot."

At the mention of the lot, all eyes



"OH, IT'S A MOVIE COMPANY"

turned toward the corner a block away. Not only did they see the rude structure in the center, but they also noticed a wisp of black smoke arising from it. With shouts of "Fire!" the crowd broke into a run and headed down the street, leaving Bill standing on his canvas chair. Clarence took one look and sat plump down on the ground.

"It's the hut, Bill. Mr. Peeble has set fire to it. It'll only last a minute on account of all that packing straw I left in it."

The crowd of boys had now reached the lot and were running around the hut.

"Why not take pitchers of it?" suggested Jim.

Bill turned his cap around to shade his eyes as he looked down the street. Suddenly he jumped down off the chair. "Grab the camera, Clarence. I've got an idea. Burt, you and Jim pack the stuff and follow us back to the lot." So saying, he whirled his cap around again, seized his megaphone and his chair and was off.

Within two minutes, Bill had a small mob besieging the rendezvous of the dastardly gang. He had succeeded in dividing the crowd into two factions, the kidnappers and the rescuers, and each began to attack the other with clods of dirt, empty cans and whatever else was loose. The smoke from the hut rolled in billows and the flames fed by the packing straw leaped skyward. Clarence was kept busy winding the camera and running around to obtain different angles on the big "fire scene." The noise made could be heard for blocks around and occasionally the parent of an unfortunate participant appeared and withdrew her offspring from the fracas.

During the peak of the battle, a stray clump of dirt found its way into Mr. Peeble's garage by way of a closed window. Really only a small matter, but the sound of shattering glass must have disturbed Mr. Peeble, for his head appeared over the board fence and narrowly missed making connections with a somewhat battered orange. Operations were suspended for the time-being.

"Young man," he called to Bill, "I want you to know that I am going to stop these monkey-shines immediately!"

"Yes, sir. We'll be through in about five minutes."

"You'll be through in less time than that, young man! Your noisy crowd is a menace to the well-being of the community, and, unless my lot is vacated instantly, I'll phone the Chief of Police! Your father, if no one else, should curb this nonsense!"

"Yes, sir. I'll order a change in location right away."

Upon Mr. Peeble's departure, a conference was called for the board of directors. The entire cast attended. The worries and cares of a director's responsibilities seemed to show upon Bill's face.

"Men," he said. "there has been a request put in for a change of location on account of noise. Before we go any farther, will the Chief Photographer give a report on the footage shot?"

Clarence looked at the dial on the camera. "Twenty feet left," he announced. "I took six flashes of the fire and everything, which took twelve feet, and we shot sixty-eight feet this morning."

"Then we've only got a few more scenes to shoot?"

"Yes."

"H'mm." Bill crossed his legs and rested his chin on his hand.

By this time, the hut was only a smoldering mass of ashes, and the smoke began to clear away. One of the boys looked thoughtfully into the remains and then turned to the director.

"Say, Bill, didn't you say we was rescuing a billionaire's son from the hut? Well, what happened to him? Did he burn up?"

Bill turned to Clarence. "You're s'nario editor. How about it? What's happened to the hero?"

Clarence hesitated. "Well, I kind of forgot about him temporarily, but I guess he must have escaped. Don't you think so, Bill?"

"He must have got out some way, but how?"

Everyone began to rack his brain for an idea. That is, everyone except Jim. Jim never did have ideas.

"Let him crawl out alive from under the ashes," suggested someone. This solution was soon ruled out and further deliberation followed.

"Secret passage," suggested Jim.

There was a moment's silence. "Clarence," said Bill, "we gotta have

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"A KIND OLD LADY MET MR. PEEBLE COMING OUT OF THE GROCERY STORE"

MASKING *Your* MOVIES

A Diverting Answer To "What To Film Next?"

By C. W. Gibbs

Masks Designed and Executed By The Author

THE SPIRIT OF FRIGIDAIRE?
Now It's Your Guess

MASKS have been used all over the world for hundreds of years by various groups from medicine men to dancers and actors. Of late, due primarily to the wonderful masks made by the famous illustrator, W. T. Benda, they have had quite a vogue in this country. They are now used in dances, the theatre, pageants and motion pictures. Nearly every artist has one or more of these masks hanging on the wall to add a decorative note to his studio. The cinematographer could make an odd picture by having the entire cast wear masks. The picture could have a fantastic or impressionistic theme or could be a grown up, glorified, Doodlebug comedy. The actors wearing the masks could be simply dressed in long cloaks reaching to the ground, thus centering the interest of the audience on the masks, which should be symbolic of the types with which the story might deal. If the picture were made indoors the background could be draped or made modernistic. In any case, the results would be sure to be unusual.

It is a good idea to show the scenario to the people you wish to include in the cast and to let each one make his mask according to his fancy. When all the masks are completed, assemble the cast. As an amusing variant of the carefully planned scenario, an impromptu story could be made up as the picture progressed and the theme built around the character of the masks. In any event, use of masks is likely to awaken more interest than the usual photoplay because, as the actors are all masked, they are placed on the same footing. The homely actors are now as photographically good as the more favored ones.

Masks may be made of various materials. They can be carved from a block of wood, molded in paper or built up by utilizing tiny pieces of gummed tape. The simplest method is to buy a cheap false-face and cover it with gesso or plastic wood, afterwards painting it with oil colors. The making of masks does not require any art training and a lot of fun can be had doing them.

CAMEMBERT AT DAWNING?
Or Perhaps Just A Whimsy

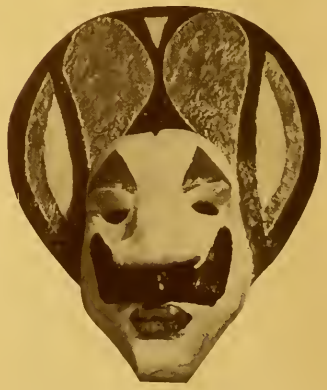
The most common method of making a mask is by the use of gummed paper. This may be purchased in rolls about two inches wide. The first step is to take a piece of tape about two feet long and cut it through the middle so there are two strips one inch by two feet. One piece is then shaped in the form of an oval large enough to fit the face. The other long piece is stuck around the first so as to strengthen it and form the oval shape. Another long, narrow piece is fastened at the crown and bent, following the oval lines of the sides, down to the chin. Shorter strips are cut and fastened to either side of the frame and to the center strip. These pieces should be shaped carefully, as it is this part of the process that can cause failure in the mask. If the sides are not shaped evenly, the mask will look lopsided.

Smaller pieces are fastened in a crisscross manner over the framework. These pieces are cut one quarter of an inch by two inches and are termed finishing strips. When the mask is covered with these, the interesting part of the work arrives. Holes are cut for the eyes, the nose is built on and any other embellishments, thought necessary, are added. After these things have been put on, it is best to go over the mask again with a layer of finishing strips. The mask is then ready for a coat of gesso. Gesso is a substance that can be obtained in art stores. It is put on with a brush and allowed to dry and may then be painted with oil colors.

In the process outlined, the cost of materials will be about two dollars.

Some may prefer modeling in clay and then making a cast of the model in plaster of Paris, after which a mask is formed from plastic wood in the cast, but this requires a greater outlay of money and the results are not as fantastic as when paper is used in fashioning these interesting accessories.

The making of masks will consume very little time and their use will result in unusual movies. Then the masks will make pleasing ornaments for the den.



AND THIS IS PROBABLY A HIGHLY STYLIZED ADOLPHE MENJOU

CONTROL *of* LIGHT *And* SHADE

A Beginner's Sailing Chart To Photographic Quality

By Carl L. Oswald

Photographs by H. Armstrong Roberts

HAVING mastered his camera to the point where he is reasonably sure that each shot will give a well-exposed picture, the amateur movie maker may properly consider the question of how best to manage light and shade so as to give the pictures a more pleasing quality or "balance."

The first consideration is the direction from which the light is coming and its relation to the direction in which the camera is pointing. This relation has five main divisions—front lighting, forty-five-degree front lighting, cross lighting, forty-five-degree back lighting and back lighting.

Front lighting is that condition in which the light is falling full on the subject from a point directly in line with the camera and from the same side of the subject as the camera.

Forty-five-degree front lighting is produced when the light is coming from a point on the same side of the subject as the camera so as to produce a shadow slanting about forty-five degrees from a straight line between the camera and the subject. This shadow is thrown in a direction *away* from the camera.

Cross lighting is produced, as its name implies, by light striking the subject from such a direction as to cast shadows directly across the picture from right to left or *vice versa*.

Forty-five-degree back lighting is the reverse of forty-five-degree front lighting and, therefore, the shadow is cast at forty-five degrees from a straight line between the camera and the subject, but, this time, it is cast on the side *toward* the camera as the source of light is back of the subject.

FRONT LIGHTING

Back lighting is the reverse of front lighting and the shadow of the subject is cast in a straight line directly toward the camera.

Front lighting is generally unsatisfactory because everything is evenly lighted and there is a minimum of that combination of light and shadow best suited to a pleasing pictorial effect. There is also danger that the photographer will get his shadow in the picture unless the light is high enough.

Forty-five-degree front lighting is perhaps the most generally satisfactory average lighting and it is recommended that the amateur use it whenever possible, although cross lightings may also

SIDE LIGHTING

be made with safety, thus giving a more pleasing variety to the finished film. It is obvious that any angle of front lighting, from direct to almost cross lighting, may be used to produce varying effects from minimum shadows with direct light to maximum shadows with cross light.

However, all back lightings should be used with extreme care and with special precaution that a lens shade of some sort be used. Never allow direct light to strike the glass of the lens. It is also advisable that a white sheet or other good reflecting surface be placed facing the subject on the side farthest from the light so as to reflect some of this light to the shadow side and, thus, prevent black shadows in which no detail is present. In a direct back lighting it is advisable to open the lens at least one stop larger than

BACK LIGHTING

the one which would normally be used, under similar conditions of illumination, for a front lighting shot.

The lightings previously mentioned have had little reference to the altitude of the sun and have rather supposed a light source at about camera level, but the same relations can be seen to hold in connection with the sun for all times of the average photographic day, that is, from two hours after sunrise until about two hours before sunset.

When closeups are being made, especially out of doors, and special lighting effects are desired, a few small mirrors will be found to be very useful. With these the light can be reflected to the subject from several angles and many pleasing effects can be secured. The means are merely suggested here. It is up to the user to make the most of them that his own ingenuity may suggest. However, a warning should be noted. Avoid heavy shadows. Such shadows as you may have in the picture should be rather light to the eye because they will appear darker on the finished film.

If no reflectors are used in photographing a person or group, it is well to have the individuals remove their hats because the shadow of a brim, especially when the sun is high, will produce hard, heavy shadows devoid of detail and generally unpleasant.

Frequently in photographing action, especially on the spur of the moment, one is forced to confine himself to securing proper exposure. In many other cases, however, the balance of light and shade may be considered and used in securing excellent pictorial

(Continued on page 670)

AMATEUR CLUBS

News Of Group Filming

By Arthur L. Gale

Mrs. Hoover Belongs

THE letter from Mrs. Herbert Hoover to Waterloo Movie Makers, reproduced elsewhere in this department, indicates that the President's wife has entered the amateur cinema club movement. Mrs. Hoover's interest in personal cinematography has long been known and MOVIE MAKERS felicitates the Waterloo, Iowa, organization on the honor which it has been given and also upon the fact that it may look forward to the participation of a high-grade amateur technician in its future activities.

Nippon Reports

THIS department is very happy to present the first definite information of the activities of the Nippon Amateur Cinema League whose headquarters is at 509 Marunouchi Building, Marunouchi, Tokio, Japan. We are indebted to Masao H. Kawamoto, consultant, and to Masami Nishimura, editor of *Amateur Movies*, the publication of the Nippon League, for the news reports here presented. Regular news is promised to MOVIE MAKERS by these gentlemen.

¶ A recent contest of the Nippon Amateur Cinema League awarded prizes as follows: Masuji Tejima, first prize, 125 meters, 16mm., a cinematic review of Tokio covering an entire day's time of visiting, which is said to compare favorably with Ruttman's *Berlin*; Koji Tsukamoto, second prize, 94 meters, 9½mm., a study of snow scenes and winter sports, including scenes of athletic performances of visiting Norwegian skimen; third prize, Class A, awarded to The Little Film Producing Association (cameramen, K. Yomada and H. Kameda, titles by H. Morita), 63 meters, 16mm., a motion picture study of Osaka, Japan's great industrial center; third prize, Class B, awarded to Sakunosuke Kiyosaka, 35 meters, 16mm., a sketch of a zoological garden.

THE WHITE HOUSE
WASHINGTON

July 25, 1929.

The Board of Directors,
Waterloo Movie Makers,
225 West Fifth St., Box 26,
Waterloo Ia.

Gentlemen:

Mrs. Hoover wishes me to thank you for your letter of July 19th and for the honor which you have done her in making her a life member of Iowa's First Amateur Movie Club. I am sure when in Waterloo again, she will enjoy meeting with the movie makers and even in the direction of a scenario.

Yours sincerely,

Roberta D Braddee

Secretary to Mrs. Hoover.

¶ Under the sponsorship of the *Jiji Shimpo*, a great Japanese daily newspaper, a public showing of amateur films was held at the newspaper's auditorium by the Nippon Amateur Cinema League before an audience of 1,000 persons. Kodascope and Bell & Howell projectors were used and the prize films referred to previously were shown, together with films by S. Kawai, a film review of Tokio, S. Nakamura, an excursion to Hakone, and Y. Mochida, a study of camera magic. The evening was completed with showings of commercial pictnres in 16mm. editions.

TYPES OF AMATEUR STILLS DESIRED FOR THIS DEPARTMENT

Left, Scenes From Productions (Example From *Trustworthy*, Filmed By The Birmingham Amateur Movie Association); *Right*, Production Groups At Work (Example From The Same Photoplay); *Center*, These Two Types Combined (Example From *Opportunity Knocks*, Filmed By J. V. D. Bucher, Peekskill, N. Y.

Civic Film Ready

WITH *Inherited Money*, 400 ft., 16 mm., the Flower City Amateur Movie Club of Rochester, N. Y., has made a very definite contribution to the well-being of its community. This film, produced with the cooperation of the Chamber of Commerce and the Rochester Better Business Bureau, is designed to warn audiences against the wily ways of sellers of worthless securities. The cast includes Bernard Heatherly, Helen Kimpal, Clete Lochner, Marion Cushing, Howard French, L. W. Murat, Rowland Potter, Mrs. Davis, Captain Steinmiller and William Cushing. Frank J. Buehlman, member of the Amateur Cinema League, directed and photographed *Inherited Money* with the assistance of William Cushing. Mrs. Rowland Potter also aided in the direction and Blanche Rexicker was script clerk. The club's last meeting featured the screening of educational films.

Followed Paul

A FLORIST of Dorchester, Mass., F. W. Holbrow, submitted *A Modern Ride of Paul Revere*, 400 ft., 16 mm., to *Photoplay's* last contest. Getting the help of his friends, Mr. Holbrow took his audience over the route of the historic ride and showed the modern appearance of the old New England trail of freedom.

Tried New Medium

HAVING won prizes in the still photographic field, Ralph Oggiano's offering to the last *Photoplay* contest, *The Dreams of an Artist*, 400 ft., 16 mm., was his first venture into the field of pictured motion. This film, completed in eighteen days, was made by Mr. Oggiano at small cost with the assistance of S. Finocchiaro as cameraman and Miss Gerry Gaines as leading lady. The entire production was filmed in Mr. Oggiano's studio in New York.

(Continued on page 673)

THE MOST BEAUTIFUL AMATEUR STILL OF THE MONTH

As An Example Of The Quality Of Stills From Amateur Film Stories Desired For Publication In This Department, MOVIE MAKERS Presents This Study From *Bayou d'Amour*, Production Of The New Orleans Cinema Club

This picture was taken with ordinary film. Note the absence of well defined clouds, and the lack of contrast in the color tone of the trees.

This picture was made with Panchromatic Film and a filter. The clouds are now brought out sharply, and there is much more color contrast in the foliage.

CINÉ-KODAK PANCHROMATIC FILM

brings new beauty to amateur movies

EVEN movies that would be good if taken with ordinary film, would be surprisingly better if taken with Ciné-Kodak Panchromatic Film. This holds true in practically every type of amateur motion picture photography—for "Pan" has picture possibilities not present in ordinary film.

Ordinary film is chiefly sensitive to blue and violet. Green and red, colors that to the eye are brighter than blue and violet, are not recorded correctly on ordinary film. Consequently, there is a great difference between the brightness of colors as seen by the eye, and as reproduced on the screen. This difference is largely corrected by Ciné-Kodak Panchromatic Film, because it, like the eye, is sensitive to all colors.

Except for portraiture, the use of a filter is recommended for general use with "Pan." A filter should not be used for portraiture.

Ciné-Kodak Panchromatic Film is $7.50 per 100-foot roll, $4.00 per 50-foot roll, including processing and returning to the sender at any point in the country in which it was processed.

The Color Filter for Ciné-Kodak, Model B, *f*.1.9, is $2.50; for Model B, *f*.3.5 or *f*.6.5, $1.50. A Special Front to accommodate the Color Filter on such *f*.3.5 models as do not have a projecting ring in front of the lens is $1.00.

You can get Ciné-Kodak Panchromatic Safety Film at Ciné-Kodak dealers everywhere.

EASTMAN KODAK COMPANY

ROCHESTER, NEW YORK

CRITICAL FOCUSING

Technical Reviews To Aid The Amateur

By Arthur L. Gale

Bulldog Drummond

UNITED ARTISTS

INTRODUCTION: An unusually good introductory sequence opens the story which uses the idea of carrying the scene from the general to the particular, which we have frequently recommended to the amateur. A long shot of London streets is first given, followed by a closer shot of a city square, then a building is picked out by the camera which moves to a closeup of the door of the building. The next scene is the interior of the club and, from a closeup of a "Silence" placard, the camera moves through the club's reading room, passes by groups of drowsy club members, reading or dozing in their chairs, and finally we come to a semicloseup of Bulldog Drummond. This sequence locates the story in time and place, it establishes the atmosphere that motivates the first plot development and it brings to the audience the feeling that the story is being selected out of actual current events.

SHADOWS: In many instances shadows are used to heighten the effect of mystery and danger and to provide, at the same time, a decorative and semi-symbolical background for the action, but the atmosphere thus created does not overwhelm the action. This picture contains the best examples of the cinematic use of shadows that this reviewer has ever seen and many of these examples could be duplicated on a smaller scale by the amateur.

LIGHTING: The film is well lighted throughout and, since the story takes place largely at night, many different lighting effects are presented. Although it would be difficult, through seeing the film, to discover the arrangements of the lights which were used, this picture supplies the amateur with excellent and varied criteria of good lighting.

CONTINUITY: Smooth flowing action distinguishes *Bulldog Drummond* throughout. One sequence fits into the next in even progression. In general, amateurs will find this picture a splendid example of good continuity, direction and editing.

Betrayal

PARAMOUNT

CAMERA STUNT: In filming a slide down a toboggan, the camera substitutes for the eyes of the merrymakers, giving the spectators the sensation of being on the toboggan as it darts down the mountainside. When the sled is suddenly swerved from the tracks to avoid hitting a child, who has fallen in the course, and hurtles through the forest, finally crashing against a tree, the camera records the approaching doom of the riders as seen through their eyes, even to the moment of the impact. While the latter part of this sequence was undoubtedly made with an automatic camera strapped to an empty sled, its dramatic reality on the screen is startling. Similar episodes are possible to the amateur cameraman, although to film accidents of this type might mean the expenditure of a camera. However, modification, without this requirement, can be planned and the idea suggests many dramatic and thrilling scenes.

Four Feathers

PARAMOUNT

PHOTOGRAPHY: The remarkably dramatic shots of wild animals and the excellent compositions in movement contained in *Four Feathers* will be of value to all amateur cameramen interested in photographing wild life. Although the animals in this picture were controlled and stimulated by artificial means, many of the cinematic compositions could be duplicated by ambitious amateurs.

CONTINUITY: The major portion of the dramatic action of this picture takes place in four episodes in the latter part of the film. Here, too much action and too many major incidents are compressed in the footage allowed. The story in book-form was too long to be told in the length allotted the picture. This results in lack of dramatic pauses and explanatory scenes, which, although not confusing, detract from the interest and realism of the story. Amateurs will be interested in studying, in a professional picture, this defect which is too common in amateur work.

THE MENACE OF SHADOWS
This Is Powerfully Exemplified
In *Bulldog Drummond*
Photograph By United Artists

PATHEGRAMS PRESENTS FOR OCTOBER

ANOTHER 7 REEL FEATURE

WILLIAM BOYD AND BESSIE LOVE IN

DRESS PARADE

On a visit to West Point, "Vic" Donavan, famous all-around athlete is attracted by the charming daughter of the commandant. In order to be near her, he forsakes his championship hopes and enters the Academy. Keen rivalry for the hand of Janet soon develops between Vic and Stuart Haldane, an upper classman, with bitter feeling on both sides. Arguing during a sham battle, Vic and Haldane forget their duties and Vic's life is endangered by shrapnel fire. Haldane saves him, and then, in order to clear Haldane before a court of inquiry, Vic exposes himself to expulsion by assuming the blame for the mishap. Janet intercedes with her father. Vic is punished but not expelled, and in the fade-out seems well on the way to winning the heart of his lady. A splendid picture for home projection because of its wholesome plot and the emphasis laid upon West Point traditions and its high code of honor. Rent it from your dealer for projection on any 16 mm. projector.

OUR GANG COMEDY

"HOUSE OF MYSTERY"

400 FT. $30.00

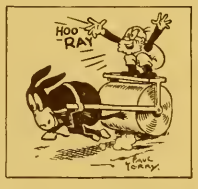
The Gang is out on an Indian hunt. Taking refuge from a severe storm, they prepare to pass the night in what appears to be a vacant house. But what a surprise they get! The house is really owned by an inventor, and is simply crowded with all sorts of electrically operated trick devices. Every step the Gang takes seems to let loose some new hair-raiser! What with trap doors, queer looking figures and weird noises, it's a night of terror for the young terrors! The entire 400 feet of film are packed with uproarious fun that will keep you laughing every minute. A worthy addition to your film library!

AESOP'S FABLES

Outspeeding Speed . . 100 ft. $7.50
A cat and a mouse in a flivver, a speed cop, and farmer Al provide the fun in this fast moving fable. The climax finds Al spilled head first into a puddle of mud when his rattletrap car goes wild.

City Slickers . . . . . 200 ft. $15.00
Old Al goes to town to see the sights, followed by faithful Danny Dog. Adventures come thick and fast. Al gets into trouble with a taxi driver, loses his wad to a pickpocket, gets mixed up in a gambling den, and finally loses his clothes in Chinatown.

Coast to Coast • 200 ft. • $15.00
Old Al, Slick Slim and Henry Cat are well up front in a coast to coast race until Al has tire trouble, Slim's car blows up, and Henry is sideswiped. Making up lost time, Al and Henry are neck and neck on the final stretch. Then the great surprise finish takes place! You must see it to appreciate it!



THRILLS AND NOVELTIES

Old Iron Hides . 200 ft. . $15.00
A comedy of domestic life in the jungle, played entirely by animal actors—Old Man Elephant, the barber, Mrs. Elephant and the Baby, Mr. and Mrs. Monk and Baby Monk, and a couple of mischievous dogs. An exceptionally entertaining picture to show children, because the antics of the animals are hilarious and the parts most cleverly played.

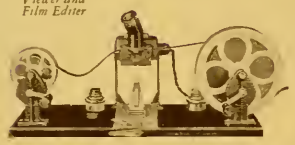
Breath Takers • 100 ft. • $7.50
Action shots! A man getting out of a straightjacket in mid-air, hanging head down from a plane—"broncho-busters" at work—upside down flying—refuelling as it looks to the men who do it—the new Dornier passenger plane in flight—and a shot of Ray Keech's fatal smash at Altoona, Pa.

PATHEGRAMS

ASK YOUR DEALER OR WRITE FOR CATALOGS ✣ PATHE EXCHANGE ✣ 35 WEST 45th STREET, NEW YORK CITY

THESE FILMO ... *will help you make*

B & H Picture Viewer and Film Editer



Put Punch in Your Films
with B & H Film Editer

Out in Hollywood they pay men fabulous salaries to cut films up in little pieces and put them together again. You see the result on the theater screen. There's no secret to putting punch and interest into your films. Half a dozen random shots, uninteresting, perhaps, by themselves, can be made into a regular movie hit with Bell & Howell film editing equipment.

With the B & H Film Editer you can run your film from one re-wind arm to another and through the picture viewer where the frames are illuminated and enlarged nine times actual size. When you've selected and separated the sections you want, the splicer, right below, cements them together in sequence (and with titles, if you have them). There you are. It's easy. It's fun. And it makes real movies where you might have had just "shots" before. Mark coupon.

B & H Film Editer Complete. Price $40.00. Code MISPB.

Picture Viewer Attachment alone, $21.50. Code MISPD.

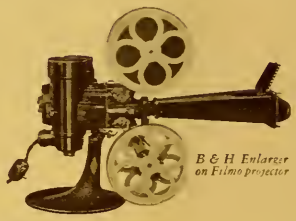
Combination Rewinder and Splicer outfit, $14.00. Code MISPA.

Convertible Film Splicer alone, $7.50. Code MISBU.

The B & H Character Title Writer
has a dozen other uses

The Bell & Howell Character Title Writer for Filmo 70 Cameras is composed of camera mount, title card holder, and two special-light-bulbs with reflectors, mounted on a sturdy base. In addition, there is furnished an automatic prism compensating focuser to mount on the camera. Filmo 70 is quickly adjusted to exact focus and fastened firmly in correct position. Lamp cord, switch, white ink, penholder, ball pen-point, and 12 title cards are also furnished. The whole device folds up neatly into its attractive leather carrying case. Beside filming titles, the Title Writer forms a setting for scenes in miniature, for cartoon movie sketches, and for scores of scientific and trick exposure subjects, such as walking dolls, moving toys and plants that grow before your eyes. Illustrations and clippings from papers and magazines — in fact *anything* that illustrates your story can be filmed with the help of this Title Writer. Mark Coupon. Code MISIO. Price complete, $36.00.

B & H Character Title Writer



B & H Enlarger on Filmo projector

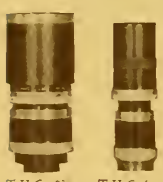
Make a Library of Stills
with Filmo Enlarger

Sit down at a table and take snapshots? It's easy . . . snapshots of anything you've ever taken with your Filmo . . . snapshots you couldn't get with a still camera! The new Filmo enlarger enlarges any scene from a 16 mm. film up to $2\frac{1}{4}$" x $3\frac{1}{4}$" in size.

The operation of the Enlarger is simple in the extreme. The Enlarger, containing a special enlarging lens, is attached to the Filmo Projector as illustrated. It is automatically focused for sharp reproduction of any frame in your movie film on the film pack which you insert in the holder at the large end. The hinged cover is raised and you see your movie film projected on the white surface of the film pack adapter slide. When the desired scene is selected, the projector clutch is disengaged, the Enlarger shutter closed, and the slide removed. Then, the mere pressing of the shutter gives a 1/25th of a second exposure, producing a properly exposed negative from any correctly exposed frame of your movie film.

The Filmo dealer or your local photo finisher will develop the film and make prints for you. With sharp pictures on your film, your $2\frac{1}{4}$" x $3\frac{1}{2}$" prints will rival the best you ever made with a still camera. Mark the coupon. Prices: Filmo Enlarger, complete $28.50. Code CARDA. Extra film pack 50c. Code CARDC.

Catch Those Football Plays With These
Telephoto Lenses



T-H.C. 3¾-inch F 3.3 telephoto lens

T-H.C. 4-inch F 4.5 telephoto lens

When the Graf Zeppelin sailed over Chicago, the roof of one building looked like a "forest" of telephoto lenses. What an opportunity! And thousands of Filmo owners took advantage of it! A close-up of one of the motor gondolas showed a news-reel man grinning and waving at the throngs below. Few of them saw him . . . but the telephoto-equipped Filmos did! A whole new realm of photography is yours with telephoto lenses. And you can start in this fall on football, a great subject for telephotography. You'll learn a lot about football you never knew before if your Filmo is equipped with a Taylor-Hobson Cooke telephoto lens.

Mark coupon. Prices:

T-H. C. 3¾-inch F 3.3 telephoto lens for Filmo 70, $85. Code IDBUA.

T-H. C. 4-inch F 4.5 telephoto lens for Filmo 70, $60. Code IDEYD; for Filmo 75, $55. Code GLIMD.

Paint Your Own Autumn Pictures — *in Kodacolor*

T-H.C. "Special" 1 inch F 1.8 lens for Kodacolor

Autumn, that superb artist in color, will not be lost to the Filmo equipped for Kodacolor process. It takes a special speed lens and filters to catch the glowing hues of this colorful season — and the Taylor-Hobson Cooke Special 1-inch F 1.8 lens does the job to perfection.

With a formula especially corrected for Kodacolor photography, this new lens permits the Filmo owner to take full advantage of the newest and most interesting of photographic arts. Results are achieved that cannot be obtained with lenses designed primarily for black and white work. Yet, with the filters for Kodacolor removed, this lens cannot be surpassed for black and white photography. Prices — Special 1" F 1.8 T-H. C. Lens for Kodacolor, for Filmo 70. Code IDPKA. Price, $60.00. Same for Filmo 75. Code GLIKB. Price, $62.50. Same, special 1" F. 1.8 Lens, for Filmo 70, including Kodacolor Filters, complete. Code IDPKB. Price, $82.50. Same, for Filmo 75. Code GLIKA. Price, $85.00.

ACCESSORIES *better fall movies*

Your movie isn't really finished until it's on the screen, each scene titled and in sequence. Get busy this fall and work those long distance shots and your Kodacolor films into the kind of movies you see at your theater. Only half the fun is over when you've made the shot; the other half comes in your home editing studio.

And have you really tasted the sport of telephotography or of movies in color? The Filmo movie maker who owns T-H. C. telephotos and the special lens for Kodacolor is set for turning out autumn movies that can rival the best on the professional screen.

Read about these Filmo fall accessories on this page. You can make better movies with any of them.

The New B & H Humidor Can *Tells You When It's Dry*

Wet Blotter *Dry Blotter*

No need to tell you to keep your films in a humidor, but how were you to know when your humidor was dry—that was the problem! And it has been solved very simply, without extra cost to you. In the center of the colored blotter has been inserted a smaller disc of hard, non-porous material. When you moisten your blotter, this center disc stands out sharply in a lighter color than the wet blotter. But when the blotter is dry, it assumes the same color as the center disc. Thus, a glance at the disc tells you immediately whether your humidor needs water or not. This arrangement (patent pending) is now standard on all Bell & Howell humidor cans, already famous for their strong, ribbed construction and for ease in removing the lid. Price, 400′ humidor can, 75c. Code PROAC. With one Bell & Howell 400′ reel, $1.50. Code PROAB.

For Kodacolor Projection—the "Bub" North Screen

"Bub" North Screen

"What you see you get" is never so true as when you see it on the "Bub" North Screen, for its high reflective power gives every advantage to the film you're showing. This screen is ideal for Kodacolor, and of course, equally fine for black and white. Special metallic aluminum powder, applied to a 14-gauge sheet aluminum base, gives an unmatched brilliancy and clearness to your pictures.

Projection surface can be faced in for protection while not in use. Pivoting feet fold flush for storing screen. Mark Coupon.

No.	*Size*	*Code*	*Price*
1	12″ x 16″	SKODL	$15.00
2	18″ x 24″	SKODM	21.00
3	24″ x 32″	SKODO	27.50
4	30″ x 40″	SKODP	39.00

"Bill" Hart in *"Square Deal Sanderson"* is Filmo Library feature for October

Any of these nine October Filmo Library releases may be rented or purchased from your dealer. Mark coupon.

"Square Deal Sanderson." "Bill" Hart in a superb western thriller with horse thieves, gunmen, a pretty girl, valuable water rights, and an incomparable villain. 5-400 ft. reels, $200. Code SFABD.

"The Dome Doctor." Larry Semon turns beauty specialist. The results are screamingly funny. 2-400 ft. reels, $70. Code MUFHK.

"Howdy Duke." Lupino Lane in a burlesque on some of our visiting nobility. 2-400 ft. reels, $70. Code MUFHS.

"The Story Teller." A Lyman H. Howe pictorial travelogue linked together by the story an old fisherman tells his boy companion. 1-400 ft. reel, $35. Code MUFJC.

"Felix the Cat Ducks His Duty." Felix tries war and then marriage. He chooses war. 1-400 ft. reel, $35. Code MUFFZ

"Felix in The Cold Rush." Felix has some high adventures in Iceland. 1-400 ft. reel, $35. Code MUFGD.

"The Prince of Whales." Nibbins and "Pal," his dog on a whaling expedition. 1-400 ft. reel, $35. Code MUFJH.

"Who's Which." Phil Dunham in an elaborately staged comedy of mistaken identity. 1-400 ft. reel, $35. Code MUFJP.

"Dodging Trouble." Neal Burns in a big laugh, dodging a subpoena server on the eve of his trip to Europe. 2-400 ft. reels, $70. Code MUFKB.

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Photograph by Metro
SIMPLE BUT EFFECTIVE
This Set And Lighting Effect From *A Man's Man* Could Be Duplicated By Any Clever Amateur

PHOTOPLAYFARE

Reviews For The Cintelligenzia

By Roy W. Winton

A Man's Man

THE combination of James Cruze, William Haines, a locale that both know intimately and an absence of "big scenes"—possibly due to production economy and possibly due to what the producers have learned from the talkies — succeeds in making *A Man's Man* a photoplay of sincerity, not lacking in subtleties, that the intelligent movie hunter will find pleasing.

Haines is either rescuing himself or is being rescued from the "smart aleck" roles that have made him unpopular with all photoplaygoers except cheap youths and silly girls. He is not an eagle as an actor but he has an undoubted capacity for portraying those characters of which the American woods are full—the heedless, vain and dumb but well-intentioned boys who take a whale of a lot of beating from life either to come out average Babbitt successes or inconspicuous failures.

Since there are so many of these youths in the country, a study of them in any art medium is desirable. Vidor accomplished a fine one in *The Crowd* but Vidor's concept of the American performance is full of irony. Cruze, in *A Man's Man*, if at all ironic, is ironic in so subtle a fashion as to leave the audience guessing about what may have been in his mind. It is quite certain that the author, adapter and scenarist had no hint of the irony that resides in the tale. That Cruze was able to stir up doubt of the prevailing Hollywood saccharinity is much to his credit.

A Hollywood youth has a screen-struck wife. Both carry their stupidity to the verge of farce. The youth hopes to acquire "personality" and the wife is pretty sure that she has "it." Both get tricked by a villain of manifold parts and the trickery is about to break up the marriage when the youth discards "personality" and depends upon a "punch" which lays out the villain in fine style. This is a simple tale and, without the intelligence of Cruze, would have produced a syrupy and inconsequential film. Cruze gave it something of the generality of application that is found, in overdoses, in Sinclair Lewis's stories.

One will find no cinematics in *A Man's Man* and only photography of the ordinary type. It is not a technical acomplishment at all. This film proves that any director, who is as intelligent as the average American business executive of the third or fourth rank, can take an unimportant story and can tell it so that the telling gives meaning to the whole thing. This type of business executive would extract the ironic quality in the events of his associates' lives and he would convey that ironic quality in any discussion of them. His life experience would provide him with the quality of ironic appreciation. Mr. Cruze—a director of first rank—happened to do this film, but a hundred others could also have done it if they had been told to do it sincerely.

Metro-Goldwyn-Mayer — the producers—Mr. Cruze and Mr. Haines will remember, let us hope, that America is full of incidents that can be treated in the fashion of *A Man's Man*. George Horace Lorimer has built the *Saturday Evening Post* into a great magazine by remembering this. It is at least a fifty-fifty bet that *Soul Romances* will prove, in the long run, a poorer model for Hollywood than Mr. Lorimer's weekly commentary.

Bulldog Drummond

THIS reviewer's stubborn insistence that the talking movies are of the stage, that silent pictures are of the cinema and that never these twain shall merge has been badly shaken by United Artists' *Bulldog Drummond*. In this all-talking photoplay the oil of speech and the water of sight—reverse the figure if you want to—have been whipped into some kind of emulsion which, if not an authentic art form, is at least a pleasurable experience as entertainment.

In *Bulldog Drummond* one finds the values of the cinema, varied angles of vision, closeups—for emphasis and not for sex-appeal—dissolves, moving cameras, play of light and shade, ubiquity of locale. Here are also the values of the stage, selected situations of climactic possibilities presented with moving speech and gesture. Here also is a technical achievement in good photography and good voice presentation. There is lacking a great story or an austerely dramatic treatment of the story and the critical film-viewer regrets that the fine cinematics, stage

(Continued on page 670)

HELPFUL ACCESSORIES

for Amateur Movie Makers

Although an integral part of the Library Kodascope, earlier models of Kodascope B do not have the Threadlite. It gives ample illumination for changing reels. Price, $6.50.

The metal, imitation leather covered Kodascope Film Humidor will keep eight 400-foot reels of 16 mm. film in proper condition. Price, $10.00.

Overhead View Finder for Ciné-Kodak, Model B, only. Fine for use when crowds obstruct the eye-level view. Price, $7.50.

THE proper accessories not only add tremendously to the pleasure of making and showing amateur movies; some of them also make possible better movies and more varied and interesting projection results.

The accessories shown here are as practical for the novice as they are for the advanced amateur. They are all designed to help the amateur movie maker get the greatest satisfaction and enjoyment from his equipment. They are neither complicated nor expensive. Each is designed to fill a definite place in any amateur's movie-making outfit.

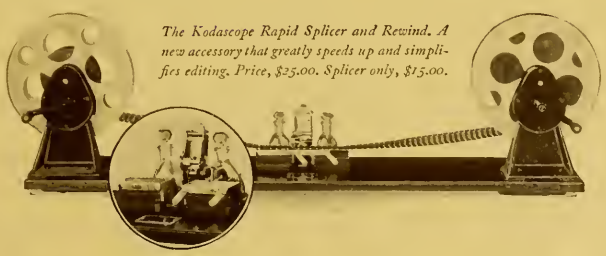
These and other accessories, together with Ciné-Kodaks and Kodascopes, are described in detail in the booklet "Equipment for Taking and Showing Home Movies," a copy of which may be obtained from any Ciné-Kodak dealer, or from Rochester, upon request.

EASTMAN KODAK COMPANY
Rochester, New York

The f.4.5 long-focus lens is instantly interchangeable with the f.1.9 lens on Ciné-Kodaks A, B and BB. Ideal for movies of football games. Price (specify camera), $45.00.

Excellent indoor movies can be ma... at night with the Kodalite. Pric... $25.00.

A Kodacolor Screen is essential for good Kodacolor projection. Brilliantly surfaced, beautifully mounted. Price, $25.00.



The Kodascope Rapid Splicer and Rewind. A new accessory that greatly speeds up and simplifies editing. Price, $25.00. Splicer only, $15.00.

EDUCATIONAL FILMS

News Of Visual Education In Schools And Homes

By Louis M. Bailey

New Civic Servant

USING a Cine-Kodak for educational propaganda, the Providence, R. I., Safety Council has filmed violators of motor traffic regulations in that city and has presented the evidence, thus secured, to the Board of Police Commissioners as the chief exhibit to prove that additions to the police force are essential to prevent disregard of the city's ordinances. In addition to using this effective testimony in behalf of police increase, it is said that the silent witness will also be employed in trying the cases of those violators who were filmed *in flagrante delictu*.

Museum on Wheels

TWO large delivery trucks equipped for the transportation of motion pictures and other visual aids from a central "Educational Museum" to the various schools constitute an important feature of the visual education project of the St. Louis Public Schools.

"Our slogan," said Amelia Meissner, speaking at the De Vry Summer School, "is to make possible in the school room just the illustration which is wanted at the time it is wanted."

To fill this demand, it is said, there have been issued, since the inauguration of the service, approximately 2,210 reels, mostly 16mm., and ten 16mm. projectors are in use. Fifty per cent of the schools are equipped with 35mm. projectors but, while there is a distinct appeal in this type of machine, the museum is said to prefer the sub-standard size because of the difference in expenditure from the first cost all down the line. Miss Meissner considers 16mm. projection the solution of supplementary visual aid instruction.

Another interesting feature of the St. Louis school-film service is the employment of a school photographer who takes pictures of such work as the supervisors select. Great possibilities are foreseen along this line of visual education.

Color Films

SURGICAL films, employing the Vitacolor process, recently reviewed by this department indicate the alertness of the medical profession in employing color to record, for future study, the technique of the unusual surgical case. The films were each two hundred feet in length, compressing the operation time into, approximately, only eight minutes screen time and, yet, telling the complete story of the operation. The methods of the surgeon could be followed closely and in detail and the color reproduction was nothing short of startling.

On viewing the films the operating surgeon remarked that the diseased tissue was clearly recognizable on the screen by its difference in color from the surrounding tissue.

That color films are of infinite value in supplementing previous methods of study is a fact which both medical and teaching professions are rapidly recognizing.

Summer School

A STIMULATING and very helpful session is indicated in letters from various educators who attended the De Vry Summer School, convened at the Medical and Dental Building, Northwestern University, Chicago.

The session included lectures on various phases of educational film work delivered by authorities in their particular branches of activity. Demonstrations of and instruction in the operation of projection mechanism were given and tours to motion picture production laboratories and the Department of Visual Instruction of Chicago Public Schools with a trip on Lake Michigan, as guests of Herman De Vry on his yacht, gave variety to the course.

Religious Film

A NEW religious film, *Cristus*, in seven 16mm. reels, is a valuable addition to available religious library-film subjects. This authentically-costumed and well-acted feature was filmed in the Holy Land and, as nearly as possible, in the locations where the events portrayed actually occurred. The film is offered by The Arc Film Company, 729 7th Avenue, New York City.

AT THE DE VRY SUMMER SCHOOL
Miss Amelia Meissner Of The St. Louis Public Schools, *Left*, Discusses Visual Education

Foresight, Not Luck!

"It was certainly a lucky thing that I took out this 'all risks' policy on my movie camera. As it was, I didn't lose a cent."

Thus one amateur movie enthusiast explained to another how insurance reimbursed him when his movie camera came to grief during a week-end trip.

It wasn't luck . . . it was foresight. For a small sum, you, too, can insure your complete outfit against "all risks" except wear, tear, depreciation, and war under an

"All Risks" Camera Floater Policy

DEALERS! You can do your customers a favor by assisting them to insure the equipment you have sold. Ask your insurance agent or broker to tell you how he can provide this service.

AUTOMOBILE INSURANCE COMPANY

or

STANDARD FIRE INSURANCE COMPANY
of Hartford, Conn.

Affiliated with

ÆTNA LIFE INSURANCE COMPANY

A FALL TITLING AID

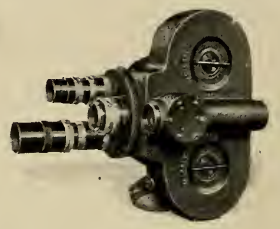
The Art Title Background On The Preceding Page May Be Useful In Titling Your Summer Films. Photograph By Arthur Hebert; Titled By Ralph R. Eno.

FORWARD WITH MEDICAL FILMS

(Continued from page 643)

possibilities of this field may truly be said to have so far merely been glimpsed.

Concerning camera work in the operating room, Dr. Appleton also presents data which will be helpful to other medical cinematographers. He says, "Operating room pictures require the extra fast lens equipment. Most operating rooms are well lighted and the walls are usually white. Dressings and drapery of patients', surgeons' and nurses' gowns are also usually white which provides additional helpful light reflection. During many operations an artificial spot light is also used by the surgeons on the field of operation. This light, while constructed especially for surgery and not for photography, is, however, of considerable actinic value and enhances the brilliance of the operative field to be pictured. The so-called 'Scyalitic Light,' which is almost universally used today in operating rooms, will be found to have very good actinic value. Other light supplied by the photographer is not only unnecessary but undesirable and, in most cases, if the daylight is brilliant, regardless of the season, the lens should be stopped down to *f*:2 or *f*:2.5. If the day is extremely bright, especially in summer, *f*:3 is usually enough lens opening. A dull day in winter or late afternoon of any season, with waning daylight, will require *f*:1.8 or *f*:1.5—the full opening. If possible, the cameraman should stand on a fairly high stool quite close to the table and point his camera down upon the field or subject. In surgical work, medium closeups are much more effective than medium or long shots, the latter being of no value in this class of photography. An accurate focus is very necessary because one is using a high speed lens at, or nearly at, full aperture and the depth of focus is therefore very limited. It is here that a focusing microscope is a very helpful ad-



FILMO 70D

To you . . . advanced movie workers . . . Bass offers this astonishing new Filmo 70 D. A super 16 mm. Camera made by Bell & Howell, *master camera builders*. A camera which incorporates these astonishing features . . . seven speeds from eight per second to s-l-o-w motion . . . a finder variable for six different focal lengths of lenses . . . a compact new style of turret front for three lenses . . . an attached winding key . . . a carrying case to carry the complete outfit. A remarkable value including 1" Cooke F: 3. 5 lens and carrying case at $245.00.

Telegraph your order for immediate delivery or write for full information to Filmo Headquarters.

BASS CAMERA CO.
179 W. MADISON STREET
CHICAGO, ILL
"Movie Headquarters for Tourists"

HOME MOVIES
Now Easier Than Ever

New Ciné-Kodak equipment and our service features increase home movie pleasures

HERE are some items that make home movies more enjoyable than ever:

***Library Kodascope Cabinet:* a splendid piece of living room furniture of modern design, providing storage space for all you need for both taking and showing pictures, thus concentrating it at a single spot.**

***Telephoto lens:* an f.4.5 lens that gives you clear, sharp close-up pictures of scenes in the distance—interchangeable with the f.1.9 lens. Excellent for use at football games.**

***Enlargements* of interesting "shots" from your movie films at very little cost.**

Keep posted on these advances in home movie convenience. Pay frequent visits to either of our stores.

All Ciné-Kodak equipment on convenient terms, if desired

Eastman Kodak Stores, Inc.
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235 West 23rd, near 7th Ave.
New York City

junct in getting accurate results and in saving much film.

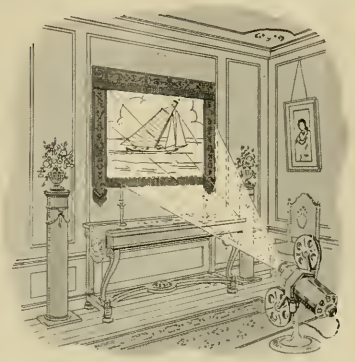
"Surgical motion pictures cannot be staged to any degree. The photographer must be ready at a moment's notice and extreme care is essential as to exposure and focus, not only because one does not wish to waste film but because it is equally easy to waste an opportunity. A really good picture of an interesting or rare operation under good surgical teamwork is not the easiest picture to get. It will pay the photographer to practice a little in the operating room in which he is expecting to work, if it is possible. A few test exposures under various conditions will give the observant worker information enough to assure him of very creditable results thereafter, whenever the opportunity presents itself. It is most reassuring when the important time comes to have the satisfaction of knowing what one may expect in results."

In conclusion Dr. Appleton states, "Amateur motion picture making for the doctor is simpler than it sounds. Extremely helpful in teaching, it is a fascinating activity. No elaborate scenarios, makeup or costuming and no expensive sets are required. The bulk of the expense is in the first cost of the apparatus, which is not great, and needs no further outlay save for the occasional addition of needed accessories and for film supply.

"And picture making is no mean hobby. It leads to all sorts of interesting by-ways and experiments which relieve one's mind from the trials of his usual vocation. The work may be taken up at any time to be left again until another chance presents itself. One needs no partner in this game but any number may play. The knowledge acquired in the making of a film is helpful and interesting and the maker is amply repaid by the pleasure derived and the general advancement which he gains.

"The accurate medical teaching to colleagues as well as to lay audiences through this medium is excellent educational propaganda and reacts favorably to the reputation of the maker of the pictures. Boards of trustees that are alive to modern trends are encouraging motion picture production in the hospitals over which they benignly reign, realizing, as they do, that good clinical movies reflect credit upon the institution and properly advertise its character and influence."

Thus, the medical profession, ever alert to new scientific developments, is finding in the amateur motion picture an ally which is constantly growing more effective. It is a tribute to the amateur motion picture industry that a profession with such high ideals of perfection has found its products so helpful and so worthy.



The screen is simply *lowered* like a window shade.

It's a *Projection Screen* for Your Films

Patent Applied For

When the picture is over, the screen is raised *out of sight.*

—*and* a *Beautiful Panel* for Your Wall!

NOW you can *simplify* and *beautify* the showing of your films. You can have a *permanent* projection screen—completely *concealed* in a beautiful Coutard Wall Panel. Before the showing of a film, you simply *lower* the screen like a window shade. And when the picture is over, you simply raise the screen *out of sight*—revealing in its place a wall panel of tapestry beauty! Think of the *convenience* of a Coutard Projection Screen Panel! Think of the atmosphere of dignity and charm it will lend to every performance in your home! From a wide range of motifs, colors and fabrics you can choose a panel that is in perfect harmony with *your* decorative scheme. Write today for full information.

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Humidifying Storage Cases

For storing and keeping films pliable

Strong—Durable—Good-looking
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Karatol covered.

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Come in yourself...Come in and chat with Joe Maggio and Morry Luxenberg about your problems. See our complete still and ciné equipment. Easy to get here—a block from Penn Station; across the street from the New Yorker Hotel.

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Luma Camera Service, Inc.
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POINTERS ON PLANNING

(Continued from page 644)

obvious it can hardly be called technique, yet so important that it is dramatically, perhaps, the most important device of the motion picture. "Take plenty of closeups" like "eat plenty of sugar" is good but indiscriminate advice. Closeups should be used much more freely than they usually are but they have specific uses. They should be used for emphasis, to bring out details, to identify characters and particularly to give an opportunity to the spectator to fix his attention on an interesting subject in the same way he would do it if he were himself looking at the scene in real life. The closeup should fit with the other scenes preceding and following it. Thus, it would be jarring to come from a very long shot of a building to a closeup of one of the pillars supporting it and then return to a medium distance shot of the same building.

In each group of scenes on a given subject, plan to lead up to your dramatic or superlative scene with explanatory scenes which give the background of the situation and answer the questions "why" and "where." Then the dramatic scene will have even more interest because it will be better understood. Titles can add a great deal to a film but they can greatly detract if they but serve as labels. For example, *The Eiffel Tower*, preceding a shot of the tower in a travel film, answers no purpose and detracts from whatever feeling of pleasant recognition the audience may have in seeing the structure. It is doubtful if anyone in your audience would fail to recognize the tower without such a title. Use titles only where some explanation is really needed either for record or for the information of your audience. Foreign travel films are almost always over-titled if they are edited at all and films of other types are generally not sufficiently titled.

You can do much to make your films more interesting by editing them but you can do even more by planning them before you shoot, by thinking of some continuity or connecting thread to give interest to the reel as a whole and by arranging each shot in a sequence with consideration for the other shots in that sequence. This will add more to your films than you imagine. The chief point to remember is that, after all, whether in a film of the baby, a trip, a game or a fire, you are telling a story with your camera and if you do not tell that story connectedly and dramatically your films will have little interest.

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TRADE in your old LIBRARY FILMS. Send them to us and we'll send back to you equally good or better ones approximately the same length for exchange. Indicate your preference—Comedy, Drama or Educational. Enclose check.
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Amateur Motion Picture Equipment
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2 Min. Flare, showing Detachable Handle

Light a Meteor Flare (Powerful Fire-work Torch) and take a movie of the party—no equipment necessary. The same flare the professionals use. Five sizes, ½, 1, 2, 3 and 4 minutes of light. Especially for outdoors. Also electrical flares fired by a flash-light battery, for special work. Several flares may be fired simultaneously.

John G. Marshall
METEOR PHOTO CHEMICALS
1752 Atlantic Ave., Brooklyn, N. Y.

MR. PEEBLE'S "PERDUCTION"

(Continued from page 649)

him escape through a hidden tunnel. From how I see it, that's the only way out."

"Where's the tunnel?"

"We'll dig one. Listen, fellows. All of you go home and rake up some picks and shovels, but when you come back, don't make any noise so we won't bother Mr. Peeble."

The order was quickly carried out and, although some could not find a pick or a shovel, everyone returned with at least two tools. Included among the implements were several saws, two or three hammers, a wedge and an axe. Work began and, since there was not enough room for all to work on the tunnel itself, some began to make braces for the walls of the trench.

Within five minutes everyone was so busily engaged that no one noticed a red automobile stop on the other side of the street. In fact, it was not until a man in a blue uniform tapped Bill on the shoulder that work stopped.

"Are you the boss of this construction gang?"

Bill turned and stammered. "Well, me and Clarence are together. It's a movie company."

"Oh, it's a movie company. Where is your camera?"

Clarence pointed to the case under his arm. "It's here, sir."

"I see. And you're just digging trenches for a war." The Chief of Police smiled.

"Something like that. You see, it's this way." The director reached for the notebook containing the scenario. "A billionaire's son is kidnapped by this gang and they tie him up in the secret hut. He leaves a trail of blood which a detective discovers——"

Jim interrupted. "Too bad we can't use a p'leeceman in the movie."

Bill hesitated. "Say! I got an idea. . . ."

Two weeks later, a kind old lady, who resided in the neighborhood, met Mr. Peeble coming out of the grocery store with a pile of bundles.

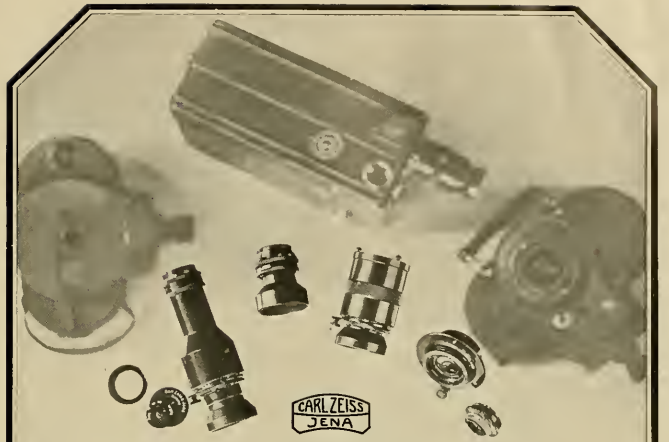
"Good afternoon, Mr. Peeble. Nice day."

"Oh, it might rain," he answered.

"I thought I would drop in at the school-hall tonight and see your movie. I think it's so nice for you to encourage the children that way."

"My movie!" exclaimed Mr. Peeble from behind his bundles.

"Why, yes. I was just reading a large sign on the telephone pole in front of your house. It announced a local photoplay — something about blood—and it said that the picture was filmed on your property and featured the Chief of Police."



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The Service Departments of the Amateur Cinema League are busy, up to the neck, answering queries from thousands of members who want personal service for their personal problems in movie making.

Here is a challenge to cautious non-members who will not buy a pig in a poke.

Don't send us your application and your check for $5.00 until you discover what League membership can do for your specific needs. Ask us a sample question and get a sample answer with no obligation of any kind.

AMATEUR CINEMA LEAGUE, INC.
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To Show Home Movies

The Gundlach Projection Stand sets up quickly, takes little room, stands solidly, enables you to get close to projector for focusing and changing film, looks professional. Height adjusts from 32 inches (3 inches higher than average table) to 46 inches. Has revolving top which sets instantly. Removable top measures 9 x 12 inches. Stand folded takes up less room than small golf bag and can be put in corner of closet. Strongly constructed of selected cherry, finished in hand rubbed mahogany. If your supply house does not have it, send your order direct giving us their name. Price, $20.00 f. o. b. Rochester.

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Brite-Lite gives stereoscopic effect; it is automatic, self-contained, collapsible; weighs only 8 to 11 pounds according to size.

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Brite-Lite can be obtained from your dealer or direct from the manufacturer. Freight or express charges prepaid.

Send for details.

BEADED SCREEN CORP.

438 West 37th Street, New York

WATCH YOUR STOP

(Continued from page 640)

FIGURE 6

In figure 6, showing overexposure with a normal development, too many grains are reduced. The negative image shows the highlights without detail and the shadows covered by a veiling density. The second exposure has such a few grains left to work with, even in those portions of the film that received the least intensities, that, no matter what intensity of reexposure is given, it is not sufficient to build up any great density on the positive. The resultant image will be flat and lacking in detail.

FIGURE 7

Figure 7 illustrates the effect of underexposure. This does not affect enough grains to give sufficient density in the negative: thus too many grains are present to receive the reexposure. In the finishing of films which were underexposed it is customary to give them a very short reexposure. The positive resulting from this procedure is one of very high contrast.

The drawings mentioned previously do not take the effect of the compensating reexposure into consideration. The silver bromide crystals in a photographic emulsion are not all of the same speed or size. The larger grains in an emulsion are usually faster and are hence the first to respond to the camera exposure. In cases of extreme overexposure, where the densities are very heavy, there are always some small crystals that are not affected by the camera exposure and yet are sensitive enough to respond to the reexposure. The density of the image on the positive is represented by the black area on figure 8. The arrangement of the tones is different from what we would naturally expect from seeing the extent of the developed silver in the negative image as shown in figure 6. The contrast is flattened out by the heavy reexposure intensity and the result is a positive that has no deep shadows nor highlight gradation. A short reexposure, though giving slightly higher contrast, would give a positive of too weak character for projection.

Figure 9 illustrates the effect of a short reexposure on underexposed films. On underexposures, considerable silver bromide has been left in the emulsion after bleaching. If the bleached image were given a normal reexposure the positive would be correct in contrast but too heavy to use for projection. As the shadows have had very little or no exposure there are many of the larger and more sensitive crystals left and the normal exposure would affect these areas very strongly. The short reexposure is insufficient to overcome the inertia of the smaller grains left in the highlight regions, so there is a falling off in the density of the positive corresponding to these areas. This results, as seen in figure 9 as compared with figure 7, in a positive of high contrast.

FIGURE 8

The effect of exposure may be tried experimentally if desired. On a scene where the exposure meter reads *f*:8 or *f*:11, shoot some film at the indicated stop. Then shoot a few feet with the lens wide open and a few more with the lens stopped down as far as it will go. This experiment will give a practical illustration of the effects I have spoken of in this article.

If the cine user is interested in obtaining prints of the best quality he should not think of an exposure meter as a useful accessory but an essential part of his outfit. Personally, I would not shoot a foot of film without recourse to a meter.

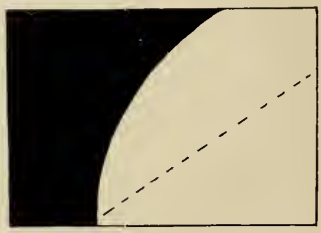

FIGURE 9

PROPS

(Continued from page 639)

is noticed. If it is painted black this will help to conceal the counterfeit.

Breakaway bottles are not difficult to make. Get the properly shaped bottle and a box very little larger. Make a bed of wet plaster of Paris and let the bottle sink into the mass exactly halfway. Let this set, then remove the bottle and grease the mould. Now replace the bottle and pour in plaster to cover. This will harden without adhering to the greased half. You now have a bottle mould. But before the first cast hardened you should have stuck four four-inch pieces of wooden dowel exactly upright into the plaster. These, too, should have been oiled. When the second half of the mould hardens, these pins fit in to hold the cast steady.

Cut an inch-square vent in the bottom. Tie the two halves of the cast together, after oiling the second cast, and pour in rosin mixed with lampblack. Use just enough to give a coating about an eighth of an inch. This is done by turning the mould. When it cools you will have a cast of the bottle, plus the vent plug. Cut this plug off with a hot knife blade and you have a bottle that can be bounced on the most sensitive cranium without even causing a headache.

Special furniture that cannot be borrowed from some family may be hired from a furniture store for from five to ten per cent of its value, plus any unusual wear.

If there is room at the club headquarters a property room should be established and a nice line of properties can be accumulated in the course of time by inculcating in the minds of the members the thought of using the prop room instead of the rubbish pile. Old clocks, furniture, hangings not too badly worn and the like will all come in handy some time and the wise Props will always ask, "Do you want it back, or can we keep it?" when borrowing anything, from a cup to a cookstove.

There is not much glory in being a property man, at best just a line on the credit title, but if you get the right sort of a man he'll love the work and his property room will be as dear to him as a flock of old masters are to the wealthy collector. We recall in the good old days "putting the Indian sign" on a packing box that had posed as a gas stove in a dozen comedies in six months. The box went out in the alley, after an argument, but Props went on a three-day drunk. His heart was in his work. That's the sort of man you want to get for your cinema club, or as close to him as you can come, minus the thirst.

SNAP your favorite players in action with a Wollensak Telephoto lens and see them on the screen whenever you wish — of course Wollensak Telephoto lenses have many other possibilities. Try one and convince yourself.

"WOLLENSAK TELEPHOTO LENSES"

3 in. to 6 in. foci
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CONTROL OF LIGHT AND SHADE

(Continued from page 651)

effects. While it is beyond the scope of this article to discuss this matter in detail, a few leading points may serve as a suggestive guide. Avoid extreme contrast of light and shade. Balance your contrasts, that is, have your picture, at most, one-third shadow and the rest light, or vice versa. So arrange light and shade in the picture space that the principal part or area of the smaller ingredient (light or shadow as the case may be) will be above or below and to the right or left of the center of the picture. This spot or area is called the center of interest. It should be placed at the mathematical center very rarely, as, for example, when an effect of utter quiet is desired in a pastoral scene.

It is dangerous to discuss art rules like the above in a short article of this general nature because it is difficult to generalize without promptly meeting an exception. However, it is hoped that a suggestion of the factors involved in securing pictorial effect by means of light and shadow will lead the amateur to the production of pictures which will be increasingly pleasing to him as time goes on.

PHOTOPLAYFARE

(Continued from page 660)

and picture technique could not have adorned something with more meat in it. Yet *Bulldog Drummond* is not pretentious and honestly advertises itself as a "comedy-melodrama," making good the advertisement in an honest and intelligent way. Incidentally, Ronald Colman is admirable in a new and much improved manner. This film stands out for two reasons. First, it is the only satisfying mixture this reviewer has seen combining silent pictures and speech by machinery, as it does not jar one's critical appreciation by abrupt jumps from one medium to another. It achieves a synthesis of two art forms that is convincing and pleasing. Second, the story is a mild burlesque and it presents its incredibilities not as things the audience must take seriously but as things that are essentially fantastic without being broadly farcical.

Art must be something more than painless and pleasing. The previous "talkies" have been neither whenever they attempted any cinematics whatsoever. *Bulldog Drummond* shows us that cinematics and dialogue can be mixed in such a fashion as not to give offense to the critical and to provide pleasing entertainment. To this reviewer the only artistic uplift or esthetic thrill in

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the whole play was the opening sequence which was entirely silent. Here he had that indefinable but definitely recognizable feeling that he was assisting at the presentation of something of superior excellence in an understood medium. This sensation did not return throughout the rest of the evening. When United Artists and the director—whose name, because of the absence of printed programs at the expensive Broadway showing, is not now to be determined—or when other companies and other directors manage to arouse that esthetic thrill in this reviewer with sequences both cinematic and dialogistic it will be time for him to talk about art and the talkies as possible marriage-mates. He can only report, now, that the *Bulldog Drummond table d'hote* has not called for any sodium bicarb.

FILMING FOOTBALL

(Continued from page 637)

touchdown. These are the things that will add interest to your football films.

Between the halves you will want to take some pictures of the stunts. Many colleges put on very elaborate bleacher stunts that photograph excellently. Perhaps the band will take the field and drill. Perhaps there will be other entertainment. Shoot it at all events. This will add the spirit of the day to your films.

Unfortunately the autumn light is seldom favorable for shooting the excitement that follows the final gun. The mad rush of the victorious rooters to greet the winning team and escort it back to the dressing room is a sight that should be recorded whenever the weather conditions permit. Here is where the reserve speed of an *f*:1.9 lens saves the day. It is seldom possible to get a successful picture late on an autumn afternoon with an *f*:3.5 lens. If your camera has a speed adjustment it should be slowed down a bit, thus giving your film more exposure and at the same time making the movement of the crowds appear more rapid, which is often very effective.

After the film has been returned from the finishing laboratory it should be carefully edited. Undoubtedly some scenes will have to be discarded entirely while others will have to be rearranged for the proper dramatic effect. A flash of the cheering crowd should be inserted after an exciting play. The plays should be arranged to work up to a climax even if it is necessary to change the order in which they actually happened. Remember that long after the game is forgotten you will still be showing your film to the supporters of the victorious team. Let them see their favorites at their best!

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THE CLINIC

(Continued from page 646)

Question: I have had reasonable success in indoor filming with two 1000-watt incandescent lamps and with my *f*:3.5 lens wide open. Recently I have purchased an *f*:1.8 lens. How shall I set this for indoor pictures?

Answer: In general, the usual advice given to the amateur for indoor filming by artificial light is to use whatever lens he has wide open. This is because, with the limited power supply usually at his command, it is considered impossible to get too much light. It is a fact that most amateur interiors tend to underexposure. However, the *f*:1.8 lens will enable you to include a larger area in the picture with a given amount of light. If your combined incandescent units draw approximately eighteen amperes (2000 watts at 110 volts) and your light sources are backed by efficient reflectors, you should already have been able to illuminate a space six or seven feet square with your *f*:3.5 lens wide open, and should have secured well exposed pictures. However, if you desire to photograph a larger area than this, or if you wish to illuminate an interior with dark walls and hangings, your *f*:1.8 lens will prove invaluable. Other things being equal, you should be able to illuminate an area twenty-five to fifty per cent larger with your present lighting equipment through the aid of this fast lens. With it, you will also gain a greater flexibility of lighting arrangement and will be able to place one of your light sources farther away from the subject so as to avoid that flat illumination that comes from a light source at an equal distance from each side of the subject. Use panchromatic film for best results with incandescent lamps.

Question: On receiving a recent film from the processing station and running it in the projector, I noted that a number of white flashes occurred at one side of the picture. On examining the film closely, I found these to be spots of perfectly blank film extending from the edge halfway into the picture. Could this be a processing defect?

Answer: No. Apparently you have not been very careful in loading this film in the camera, for the symptoms you give are those of "edge fog." I'll wager that if you can remember the occasion, you will find that you loaded the film in sunlight without shading the camera, or were careless in allowing the tightly rolled film to become loose. You will find that if you send a film to the processing station in good condition, it will be returned to you the same way.

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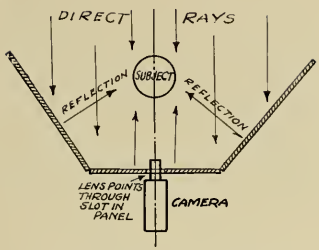

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AMATEUR CLUBS

(Continued from page 652)

COAT OF ARMS OF THE CLEVELAND MOVIE CLUB

Heraldry

THE coat of arms shown in this department this month is the proud possession of the Cleveland Movie Club. Worked out by R. L. McNelly, the club's executive secre-

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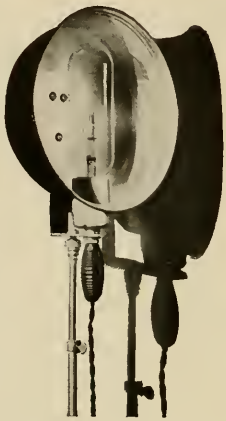

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tary, and modeled in clay by Joe Ramsey, club member, this armorial bearing is a club project completely. Omitting the very interesting significance attached to the different parts of the coat of arms, for lack of space, the heraldic description composed of ancient and modern language must certainly be quoted—"The Cleveland Movie Club beareth, upon a shield per fesse or and azure, on a chevron gules, between a camera sable in dexter chief, a projector of the same in sinister chief and a sun of the first in splendor eclipsed in base, three reels argent; an infinity vert per pale from middle chief to fesse point!" For the badge and crest—"A crooked fore-arm proper, clutching a bludgeon proper; the whole supported by a crest-wreath or and azure." Mr. McNelly comments thusly: "This fantastic and seemingly meaningless jargon was read by educated classes five to six hundred years ago, and even much later, with the ease with which we read the daily paper and, strange to say, it was understood."

Driving determinedly at its ambitious project of making a national film record of the National Air Races, the Cleveland Movie Club secured the cooperation of clubs in every city of this country in which the air races were started. A fuller report of this amateur filming adventure will be given in later numbers of MOVIE MAKERS.

Contest Later

WHEN its membership is increased the Foto-Cine Production Club of Stockton, Calif., expects to announce a local contest for movie amateurs and, having done this, to send challenges to other western clubs. New officers for this active producing unit are Edwin J. Fairall, president; Wallace W. Ward, vice-president; Alice Buckle, secretary, and Robert Burhans, treasurer.

Home-Made

HOME-MADE inventiveness came to the fore in *Alias Jimmy Valentine*, 400 ft., 16 mm., filmed for the last *Photoplay* contest by F. Jared Bennett, vice-president of the Volney G. Bennett Lumber Company of Camden, N. J. Lights made of old iron lamp-stands and five-and-ten-cent store aluminum bowls and reflectors of painted wallboard were a part of the equipment used; actors were personal friends of the producer and a friendly bank offered its vault and interior as sets. Sundays were devoted by the director and cast to production work and the locations were filmed one after another, all scenes in one location being photographed at the same time. Only one retake was required. Featured in the cast were Elmer H. Sweeney, Peggy Sharpley and Stanley Matheson.

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Shown in West

WATSON AND WEBBER'S *Fall of the House of Usher* was screened by the Portland, Ore., Cine Club whose members are greatly interested in its technique and artistic quality. The Club Film Library expects shortly to have *Reel Golf*, the Portland unit's latest production, available on the club film circuit.

From Modesto

LEAGUE member Richard L. Bare of Modesto, Calif., reports the latest production of the Golden Bear Tec-Art studios of that city, *The Lady Higher Up*, filmed on 35 mm. This group, whose business is the production of advertising films, has interested itself in the amateur field and contemplates another story to be filmed later in the autumn. Mr. Bare was responsible for the photography of this film. The dramatic direction came from Leo Matesky; the interior lighting was supervised by N. L. Duckart and the laboratory work was done by Albert Shoemaker and Mr. Bare. Leads were taken by Miss Bonnie Bare and George Moore of Lodi, Calif., where the film has its setting.

Auckland Cine Branch

FROM E. I. Maclaren, of Auckland, New Zealand, member of the Amateur Cinema League and of the Society of Motion Picture Engineers, comes news of the establishment of a cine branch by the Camera Club of Auckland. A recent meeting featured a *Flight Over Auckland*, filmed by R. G. H. Manley.

Island Entry

ANOTHER contest entry, a comedy running 1000 ft., 35mm., and entitled *Oscar Comes Galloping In*, was produced in the interior of Catalina Island by Malcolm Renton. In the cast of the cowboy comedy are Arthur Renton, Ruth Billheimer, Tony Enriques, Harry Brentford and Bill Provance.

Outdoor Meeting

TAKING advantage of the outdoor season, the Movie Makers Club of Springfield, Ill., held a recent meeting in the flower and rock garden of its president, E. E. Bradley. This club now has sixteen members and plans an early first production. It recently saw a film produced by one of its members, Dr. A. C. Baxter, consisting of telephoto lens studies of the Grand Canyon. This organization offers technical discussions to its members at its meetings. The President of the Amateur Cinema League and the League's photoplay consultant acknowledge, with gratitude, the honorary membership bestowed upon them by this club.

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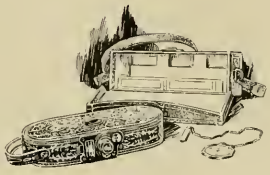

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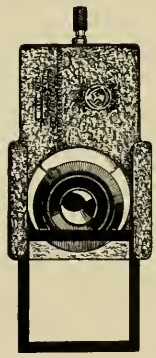

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Special Theatre

THE last regular meeting of the St. Louis, Mo., Amateur Cinema Club was held in the private theatre of Robert Laughlin, a club member. This theatre in Mr. Laughlin's home is completely equipped for the screening of both 16mm. and 35mm. silent and talking films. The club's program featured the projection of amateur and professional talking pictures and a short business meeting at which plans were made for general club activities for this fall.

Far South

FROM New Orleans, La., comes the report of the organization of the Orleans Cinema Club, the first amateur movie club to be formed in the state. The premiere of the club's first two productions, *Bayou d'Amour* and *Air Buddies*, each running 400 ft., 16mm., was recently held in the club's studio. In the cast of *Bayou d'Amour*, a love story of an artist and a country girl, are Janice Pixley, Michael Luizza, Ernestine Watkins, Dumont Paul, Mrs. Charles Richards, Mrs. J. A. Guillot and Elise Levy. The leads in *Air Buddies*, a story of the world war, were played by Maurice Paillet, Polly Leitch and John Luchessi. Plans have been made for the club's third picture.

Toledo Contest

IN Toledo, Ohio, the Toledo Cinema Club has its contest under way and many films have already been submitted. Other departments of the club are active and a short film story is now being produced preparatory to filming a newspaper feature story planned by the club in cooperation with a Toledo daily. *The Fall of The House of Usher* was screened at a recent meeting.

Illawarra Starts

FROM George K. Aldersley, its director, comes word of the formation of the Illawarra Film Society in Hurstville, Sydney, New South Wales. "We are commencing shooting," writes Mr. Aldersley, "in a week or so on 35 mm. film and, so far, our story is entitled *The Love Test*. We find the climate here excellent for exterior work which the story, in the main, demands. Apart from the general fun of making a movie, a very fine sense of sportsmanship seems to prevail among the members. We hope to make Australia known to the movie makers of the world through our activities." Here is an excellent statement of purpose which shows very clearly some of the many-sided values of amateur movie club organizations.

Young Laurels

FOUR productions are already to the credit of an ambitious, youthful, amateur group in Grosse Point Park, Mich., working under the leadership of Jack Navin. Their last picture, *Sophistication*, 400 ft., 16mm., has been submitted to *Photoplay's* contest. The story is a modernized Cinderella tale wherein Prince Charming is a tabloid newspaper. The lead is delightfully handled by Elizabeth Sutherland with perhaps an unconscious satire of professional roles of this type.

The group is now producing *Alimony Mary*, in which Catherine Anne Currie is playing the lead. The plot concerns the back stage life of a dancing team.

Previous pictures are *The Tragedy*, *The Devereau Diamond*, *There's No Place Like Home* and *The Maelstrom*, the latter running 1200 ft., 16mm., and based upon the effect of the world war on a group of young people. In the cast of this feature were Theodore Newman, Elizabeth Sutherland, Margaret Newman, Virginia Simmons, William Laurie and Jack Navin. Photography and direction of all productions of the Grosse Point Park unit are to the credit of Jack Navin.

Accessions

RECENT accessions of the Club Film Library: *Headlines*, 700 ft., 16mm., a tale of two boisterous youths who become reporters on a city daily and their subsequent adventures; has a well-planned continuity and interesting story, produced by the Palisades Picture Players, Grantwood, N. J.: *Freshman Days*, 1200 ft., 16mm., a story of the competition between two boys, with an abundance of local color, some excellent photography and good direction, produced by the Flower City Amateur Movie Club, Rochester, N. Y.: *Universal's Camera Crane*, 50 ft., 16 mm., scenes taken from Universal's camera crane, used in the professional production, *Broadway*, and *The Grebe Radio*, 400 ft., 16 mm., a film record of radio construction, an excellent example of an entirely amateur made industrial, both filmed by Hyman Fink of Los Angeles.

Rushes

¶ Progress is reported on *Muddy Waters*, the production of the Hawthorne Club of the Western Electric Company of Chicago.

¶ *Freshman Days* was screened recently before the Neighborhood Movie Club of Amarillo, Texas, formerly known as the Amarillo Movie Club.

¶ D. A. MacNair, of Johannesburg, South Africa, has taken steps to bring about the formation of an amateur movie club in his city.

¶ Hugh V. Jamieson in Dallas, Texas, recently screened *The Lugger* and the *Fall of The House of Usher* for mem-

bers of the Dallas Little Theater who are planning with Mr. Jamieson to organize a movie club and to begin photoplay production. The Dallas Little Theater has a most enviable reputation among amateur dramatic groups and their entry into the amateur movie field holds rich promise.

¶ The Heart of Texas Cinema Club in Waco, Texas, recently screened *Nuggett Nell*, 800 ft., 35mm. production of the Cumberland Cinema Club, at a program conducted on Baylor University campus.

BRITISH AMATEURS

A. C. A. Programs

LATE programs of the Amateur Cinematographers Association in London include the projection of *Safety First*, produced by S. J. Meadows, *Standing the Raquet*, made by the production sub-committee of the A. C. A., *Sibford*, a film of school life made by a group at Sibford, a Quaker school, and various professional industrial films designed as models for amateur industrial producers. Technical discussions on various subjects have been presented and program projections have been interspersed with the clinical screening of members' films.

Railway Location

TWO stories, *One Week*, to run 1600 ft., 16mm., and *In The Neck*, a farce to run 400 ft., 16mm., have been placed in production by the Bristol Amateur Film Production Society. Both are being directed by H. Leadbeater and photographed by J. Leo Rippin. *One Week* involves a railway station location and the club has been at work at the Bristol station.

The first production of this very active unit, *Queer Island*, was written and directed by Horace W. Gwilliam and photographed by J. Leo Rippin. The plot is based upon the ingenious and mysterious tale of an old fisherman concerning a sudden death at a picnic party on "Queer Island."

Use Trams

SHEFFIELD tram cars have been used as settings in the recent production, *Adventures*, by the Sheffield branch of the A. C. A. Conductors and motormen obligingly played their roles as the action went on, under the direction of R. E. Marshall. The sequence involved a scrap between two would-be Romeos for the attention of a chic young lady who complicates matters by meeting her husband in the tram. J. W. Berry, the cameraman, had to avoid registering the large audience that appeared when the Sheffield producers took possession of the car.

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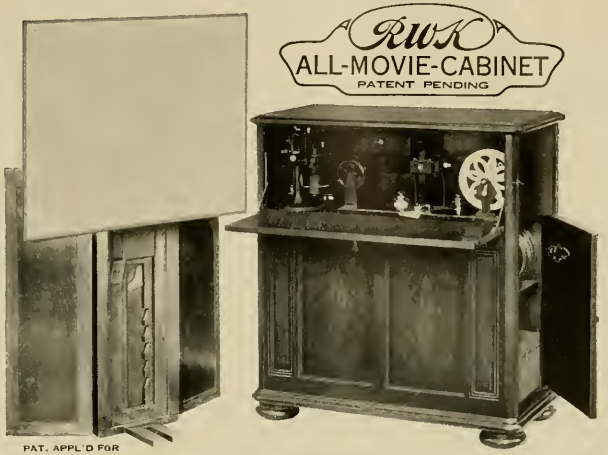

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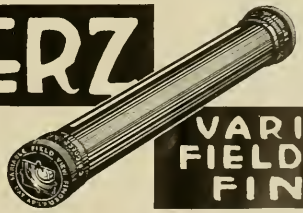

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NEWS *Of The* INDUSTRY

For Amateurs And Dealers

New Camera

THERE is shortly to appear on the market a radical development in the 16 mm. field. The Kodel Electric and Manufacturing Company of Cincinnati, Ohio, already well-known in the radio field, is the protagonist of the new apparatus, which consists of both camera and projector. In operation, the camera divides each present 16 mm. frame into four pictures, which are exposed consecutively, the process being repeated for each frame. Each picture is, therefore, one-quarter the area of the present frame, but it is claimed the apparatus has such lens and mechanism refinement that the definition is entirely satisfactory. The projector, in addition to the projection of the small-size picture film, will also project 16 mm. film of normal framing at the turn of a lever. The apparatus will be known as the Kodel Homovie, and, while this department has not yet had an opportunity to examine its actual construction and working, the plan offers prospects of opening the field of home movies to those who desire less expensive operation.

The Cine-Nizo

A NEW importation makes its appearance in the form of an extremely well-built and carefully designed 16 mm. camera. This is the latest model of the Cine-Nizo, which is made in Germany and seems to possess the customary German thoroughness and precision. Among the important points of this camera are listed the following: special features to insure rapid and accurate loading of daylight 100 foot spools; spring motor with minimum of vibration, which exposes thirty feet of film at one winding; hand-drive at standard speed, or one-turn-one-picture, used at any time without letting the spring run down; three speeds, from eight to sixty-four; dustproof openings for the various drives; safety locking device; two sight finders, one of which may be corrected for lens displacement; starting lever may be locked in operating position; direct focus-on-film device available and a number of other features which cannot fail to commend themselves to the serious worker and to all those who wish to realize the utmost from a motion picture camera. Burleigh Brooks, 136 Liberty Street, New York City, is importer of the new Cine-Nizo and expects an enthusiastic response to the product in this country.

Johnny Downs, Young Professional Movie Star, Who Is Known As "The All-American Boy," With His Birthday Cine Kodak.

Eastman Accessories

THE Eastman Kodak Company this month emphasizes the value of accessories with specific examples of some of its well-known and valuable products. These include the Threadlite, now available separately, which is invaluable for rapid threading and inspection of the projector; the metal Kodascope Film Humidor which contains and preserves eight reels; the *f*:4.5 telephoto lens and finder for sport work; the overhead viewfinder for the model B Cine-Kodak, which locates the image when crowds obstruct the eye-level view; the efficient Kodalite for indoor movies and the Kodascope Rapid Splicer and Rewind for film editing.

New DeVry Filters

NEW Orthoplan filters in special Rhaco holders have been added to the DeVry line of still and motion picture equipment. These filters are made of optically flat glass, the color being a part of the glass itself. This means an absence of distortion and assured permanency of performance. The graduated filters are made by fusing two pieces of optically flat glass, one white and one yellow, which are ground in such a manner that a wedge is formed, beginning with clear glass and gradually merging into yellow. The Rhaco spring holders, made especially for these filters, can be used on lenses of varying diameter, and the holders for the graduated filters may be rotated about the lens.

Telltale Humidor

BELL and Howell this month offer a new feature in humidor cans which will be found to be of great advantage in the proper preserving of your valuable films. This is a clever "telltale" humidor blotter, that, when moistened, shows a white disc in its center which is invisible when dry. Other seasonable accessories recommended are the well-known Bell and Howell Film Editer, the Taylor-Hobson-Cooke Special *f*:1.8 lens for Kodacolor, and the $3\frac{3}{4}$ inch *f*:3.3 and 4 inch *f*:4.5 telephoto lenses for sport work.

Hayden Sales in New York

EXPANSION of the Hayden Sales Company, announced in these columns last month, has now been furthered by the opening of New York City offices in the Salmon Tower, 11 West 42nd Street, that city.

Pathex Improved

NINE and a half millimeter has taken a new lease on life with the recent Pathex reorganization and the redesigning and improvement of the well known Pathex camera and projector. The Pathex Motocamera is now extremely compact and includes, among its other features, an accurate built-in viewfinder, safety lock for the starting lever, lens cap with fastening which may be seen in the viewfinder field, improved gate, double claw intermittent and special "Motomagazines" which make loading extremely

(Continued on page 681)

Karl Von Wiegand, Famous Correspondent, Whose Filmo Accompanied Him On The Graf Zeppelin World Flight.

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It is in projection that the real value of Agfa 16 Mm. Cine Film is recognized. All details from the darkest shadows to the highest lights are reproduced with outstanding faithfulness. This insures the most pleasing effect of life, tone and naturalness.

No matter what movie camera is used, Agfa signifies the difference between good and better brilliancy in the screen projection of amateur movies. It is the basis of all-around better movie-making.

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Hollywood Movie Supply Co., 6058 Sunset Blvd.
Pacific Film Service, 6306 Sunset Blvd.
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(Continued on page 682)

simple and sure. Standard equipment is an *f*:3.5 lens in universal focus mount. The projector has been improved along similar lines, with special attention to improved electrical equipment for the domestic current supply. All Pathex users henceforward are to receive a copy of the new Pathex organ, to be called *Pathextracts*, which will appear regularly and will be devoted to information specifically for nine and a half millimeter film workers. A new library of current releases is being built up and Pathex projector owners will now be able to enjoy, by rental or purchase, special film features similar to those found in the best 16 mm. libraries. The New York office of Pathex is located at 35 West 45th Street, with M. H. Schoenbaum as eastern sales manager and R. H. Horn as manager.

Canadian Q. R. S.

APPOINTMENT of F. Holmboe, Chicago, as sales manager of the Q. R. S. Canadian Corporation of Toronto, the Canadian distributors of all Q. R. S.-DeVry products, has been announced. Mr. Holmboe was formerly sales manager for the DeVry Corporation and is widely known for his practical and thorough knowledge of dealer and consumer requirements, gained by twenty-five years of intimate contact with the motion picture field. His new address is, Q. R. S. Canadian Corporation, Ltd., 310 Spadina Avenue, Toronto.

Kodascope—First National

THE Kodascope Libraries, Inc., 33 West 42nd Street, New York City, announce a series of special features for home projection during the coming season that rank among the top-notchers in entertainment. It is announced that Kodascope Libraries have arranged with First National Pictures to reduce to 16 mm. some of their famous feature films. The first of these releases is the remarkable film, *The Lost World*.

New Fotolite

A NEW design of interior lighting unit is claimed for the Fotolite No. 15, recently announced by the Testrite Instrument Co., 108 East 16th Street, New York City. It is said that this unit is so efficient that its light value compares favorably with that furnished by the usual 1000-watt devices. It is finely finished and comes complete with stand and carrying case. Prices for this unit, and also for Fotolite No. 10, a 1000-watt unit, have now been revised so that it is possible for the amateur to possess one of these complete interior lighting outfits at a very reasonable figure. No. 10 now sells at $19.00 and No. 15 at $16.00.

(Continued on page 683)

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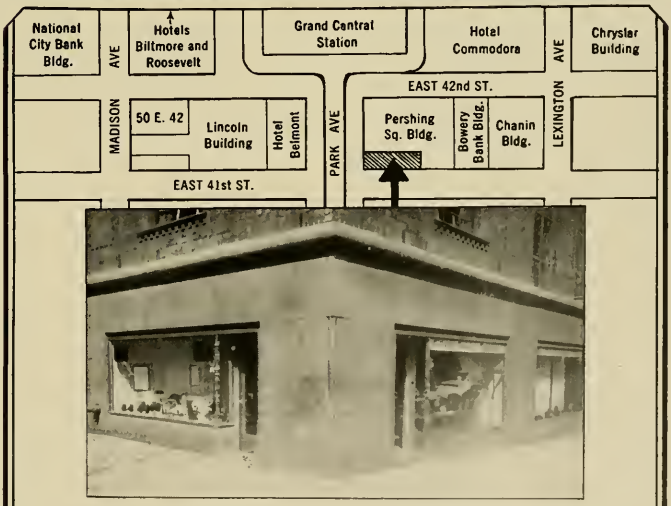

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NEW YORK CITY

(Continued from page 680)

Vans Cine Service, 600 Prudden Bldg.
MARQUETTE: Ray's Photo Service, 335 Harrison St.
MUSKEGON: Beckquist Photo Supply House, 885 First St.
SAGINAW: Heavenrich Bros. & Co., 301 Genesee
Hesse's, Genesee at Jefferson.

MINNESOTA

DULUTH: Eastman Kodak Stores Co., 330 W. Superior St.
Louis Frerker Co., 12 E. Superior St.
MINNEAPOLIS: Eastman Kodak Stores, Inc., 112 S. Fifth St.
E. B. Meyrowitz, Inc., 825 Nicollet Ave.
Sly Fox Films, 49 S. 9th St.
OWATONNA: B. W. Johnson Gift Shop, 115 W. Bridge St.
ST. PAUL: Co-operative Photo Supply Co., 381-3 Minnesota St.
Eastman Kodak Stores Co., 380 Minnesota St.
E. B. Meyrowitz, Inc., 358 St. Peter St.
Ray-Bell Films, Inc., 817 University Ave.
St. Marie Cigar & News Co., 96 E. 5th St.
WINONA: Van Vranken Studio, 57 W. Fourth St.

MISSOURI

KANSAS CITY: Eastman Kodak Stores, Inc., 916 Grand Ave.
Eastman Kodak Stores, Inc., 1006 Main St.
Eastman Kodak Stores, Inc., 21 E. 11th St.
Harold Edwards Radio & Cinema Co., 6239 Brookside Blvd.
Hanley Photo & Radio Shop, 116 E. 10th St.
ST. LOUIS: A. S. Aloe Co., 707 Olive St.
Eastman Kodak Stores, Inc., 1009 Olive St.
Erker Bros., 608 Olive St.
Geo. D. Fisher & Co., 915 Locust St.
Hyatt's Supply Co., 417 N. Broadway.

NEBRASKA

HASTINGS: Carl R. Matthiesen & Co., 713 W. 2nd St.
OMAHA: Eastman Kodak Stores, Inc., 419 S. 16 St.

NEW HAMPSHIRE

NEWPORT: K. E. Waldron, 1 A Main St.

NEW JERSEY

ATLANTIC CITY: Eastman Kodak Stores, Inc., 1735-37 Boardwalk.
CAMDEN: Parrish & Read, Inc., 308 Market St.
EAST ORANGE: Main Radio Company, 142½ Main St.
ELIZABETH: William C. Golding, 219 Broad St.
JERSEY CITY: Hugo Bermann, 13 Exchange Pl.
MONTCLAIR: Edward Madison Co., 427 Bloomfield Ave.
NEWARK: Anspach Bros., 838 Broad St.
L. Bamberger & Co.
Fireman's Drug Store, Market and Broad.
J. C. Reiss, 10 Hill St.
Schaeffer Co., 103 Halsey St.
PLAINFIELD: Mortimer's 317 Park Ave.
TRENTON: Barlow's—Music, 130-132 E. State St.
H. E. Thompson, 15 Newkirk Ave.
UNION CITY: Heraco Exchange, Inc., 611 Bergenline Ave.

NEW YORK

ALBANY: E. S. Baldwin, 32 Maiden Lane.
F. E. Colwell Co., 465 Broadway.
BINGHAMTON: A. S. Bump Co., 180 Washington St.
BROOKLYN: Geo. J. McFadden, Inc., 202 Flatbush Ave.
* J. Navilio, 1757 Broadway.
BUFFALO: J. F. Adams, Inc., 459 Washington St.
Hauser Bob Studio, 11 W. Tupper St.
Buffalo Photo Material Co., 37 Niagara St.
United Projector & Film Corp., 228 Franklin St.
CORNING: Ecker Drug Store, 47 E. Market St.
GLEN FALLS: M. Lapham's Sons, 2 Rogers Bldg.
GREAT NECK: Lovett Cinema Studio, 66 Middle Neck Rd.
HAVERSTRAW: E. H. Vandenburgh, 3 Broadway.
ITHACA: Henry R. Head, 109 N. Aurora St.
Treman, King & Co., care of Geo. E. Houghton.
NEW ROCHELLE: Ye Little Photo Shoppe, Inc., 457 Main St.
NEW YORK CITY: Abercrombie & Fitch, 45th & Madison Ave.
American News and its Subsidiaries, 131 Varick St.
J. H. Boozer, 173 E. 60th St.
Brentano's, 1 W. 47th St.
City Camera Co., 110 W. 42nd St.
City Radio, 42 Cortlandt St.
Abe Cohen's Exchange, 113 Park Row.
Columbus Photo Supply, 146 Columbus Ave.
* Cullen, 12 Maiden Lane.
Davega, Inc., 111 E. 42nd St.
Davega, Inc., 152 W. 42nd St.
* Eastman Kodak Stores, Inc., Madison Ave. at 45th St.
Eastman Kodak Stores, Inc., 235 W. 23rd St.
H. & D. Folsom Arms Co., 314 Broadway.
Gall & Lembke, Inc., 7 E. 48th St.
* Gillette Camera Stores, Inc., 117 Park Ave.
Gloeckner & Newby Co., 9 Church St.
* Herbert & Huesgen Co., 18 E. 42nd St.
Lowe & Farley, News Stand, Times Bldg.
* Lugene, Inc., Opticians, Main Store, 600 Madison Ave., bet. 57th and 58th Sts. Uptown Store, 976 Madison Ave., bet. 76th and 77th Sts.
* Luma Camera Service, Inc., 302 W. 34th St.
Medo Photo Supply Corp., 323-325 W. 37th St.
Meta Photo Supply Co., 122 Cedar St.
E. B. Meyrowitz, Inc., 520 Fifth Ave.
New York Camera Exchange, 109 Fulton St.
Parker and Battersby, 146 W. 42nd St.
Pickup & Brown, 41 E. 41st St.
Rab Sons, 1373 Sixth Ave.
Schoenig & Co., Inc., 8 E. 42nd St.
* Stumpp & Walter Co., 30 Barclay St.
G. Tankus, 837 Seventh Ave.
* Willoughby Camera Stores, Inc., 110 W. 32nd St.
POUGHKEEPSIE: Marshall's Gift Shop. 27 Market St.
Willheide Movie Service, 281 Main St.
ROCHESTER: Marks & Fuller Co., 36 East Ave.
A. H. Mogensen, Dept. of Mechanical Engineering, University of Rochester.
Sibley, Lindsay & Curr Co., Camera Dept.
SCHENECTADY: J. T. and D. B. Lyon, 236 State St.
SYRACUSE: Francis Hendricks Co., Inc., 339 S. Warren St.
Geo. F. Lindemer, 443 S. Salina St.
UTICA: Edwin A. Hahn, 111 Columbia St.
WATERTOWN: Edson E. Robinson, Inc., 111-113 Washington St.

OHIO

AKRON: Dutt Drug Co., 7 E. Exchange St.
Pockrandt Photo Supply Co., 16 N. Howard St.
ALLIANCE: England Drug Co., cor. Park and Main
CANTON: Ralph W. Young, 139 S. Cleveland Ave.
CINCINNATI: Burck-Bauer, Inc., 11 W. Seventh St.
Fountain News Co., 426 Walnut St.
Huber Art Co., 124-7th St., W.
John L. Huber Camera Shop, 144 E. 4th St.
Movie Makers, Inc., 110 W. 8th St.
L. M. Prince Co., 108 W. Fourth St.
CLEVELAND: Conger-Latta Co., 735 Euclid Ave.
Dodd Co., 652 Huron Rd.
Eastman Kodak Stores, Inc., 1126 Euclid Ave.
Escar Motion Picture Service, Inc., 10008 Carnegie Ave.
Fowler & Slater Co., 806 Huron Rd.
Fowler & Slater Co., 347 Euclid Ave.
Fowler & Slater Co., 1915 E. 9th St.
Halle Bros. Co., 1228 Euclid Ave.
Home Movies Co., 1501-7 Superior Ave.
Lyon & Healy, Inc., 1226 Huron Rd. at Euclid Ave.
COLUMBUS: Capitol Camera Co., 7 E. Gay St.
Columbus Photo Supply Co., 62 E. Gay St.
DAYTON: Dayton Camera Shop, 1 Third St. Arcade.
NORWOOD: Home Movie Service Co., 2128 Cathedral Ave.
SALEM: Butcher's Studio, 176 Jennings Ave.
TOLEDO: Franklin Print. & Eng. Co., 226-36 Huron St.
Gross Photo Supply Co., 325 Superior St.
Lawrence's, 1604 Sylvania Ave.
YOUNGSTOWN: Fowler & Slater Co., 7 Wick Ave.
ZANESVILLE: Zulandt's Drug Store, Widney, cor. Seventh and Main.

OKLAHOMA

DURANT: B and B News Co., 142½ W. Main St.
OKLAHOMA CITY: H. O. Davis, 106 S. Hudson St.
Veazey Drug Co.
TULSA: Camera Shoppe, 225 Atco Bldg., 519½ Main St. S.
Alvin C. Krupnick, 9 E. 6th St.

OREGON

CORVALLIS: Lynn's Photo-Art Shop, 1555 Monroe St.
EUGENE: Steven's, Inc., 764 Willamette St.
PENDLETON: Floyd A. Dennis.
PORTLAND: Eastman Kodak Stores, Inc., 345 Washington St.
Lipman Wolfe & Co., Kodak Dept.

PENNSYLVANIA

ALLENTOWN: Geo. F. Phillips, 36 N. 6th St.
BETHLEHEM: Arthur F. Breisch, 527 Main St.
ERIE: Kelly & Green, 116 W. 11th St.
James Lett Co., 225 N. 2nd St.
JOHNSTOWN: F. W. Buchanan, 320 Walnut St.
LANCASTER: Darmstaetter's, 59 N. Queen St.
MT. CARMEL: Stecker's Book Store, 20 N. Oak St.
PHILADELPHIA: Amateur Movies Corp., 132 S. 15th St.
Eastman Kodak Stores, Inc., 1020 Chestnut St.
Jos. C. Ferguson, Jr., 1804 Chestnut St.
Strawbridge & Clothier, Market, Eighth & Filbert Sts.
John Wanamaker, Dept. 56.
* Williams, Brown & Earle, Inc., 918 Chestnut St.
PITTSBURGH: Eastman Kodak Stores, Inc., 606 Wood St.
B. K. Elliott & Co., 126-6th St.
Joseph Horne Co., Magazine Dept.
Kaufmann's Dept. Store, Dept. 62, Fifth Ave.
Root's Kamera Exchange, 11 Fifth Ave., Arcade.
READING: Alexander Kagen, 641 Penn St.
SCRANTON: Jermyn Bros., 205 N. Washington Ave.
WILKES-BARRE: Ralph E. DeWitt, 60 W. Market St.

RHODE ISLAND

NEWPORT: Rugen Typewriter & Kodak Shop, 295-7 Thames St.
PROVIDENCE: E. P. Anthony, Inc., 178 Angell St.
B. & H. Supply Co., 116 Mathewson St.
Chas. S. Bush Co., 244-246 Weybosset St.
Starkweather & Williams, Inc., 47 Exchange Pl.

TENNESSEE

CHATTANOOGA: Englerth Photo Supply Co., 722 Cherry St.
KNOXVILLE: Jim Thompson Co., 5 Journal Arcade
MEMPHIS: Memphis Photo Supply Co., Hotel Peabody, 86 S. 2nd St.
NASHVILLE: G. C. Dury & Co., 420 Union St.

TEXAS

ABILENE: W. C. Cosby, Box 338.
AMARILLO: C. Don Hughes, 1019 Oliver-Eakle Bldg.
BEAUMONT: Thames Magnolia Store, 2599 Magnolia St.
DALLAS: Jamieson Film Laboratories, 2212 Live Oak St.
E. G. Marlow Co., 1519 Main St.
EL PASO: Fred J. Feldman Co., 308 E. San Antonio.
Schuhmann Photo Shop, P. O. Box 861.
FORT WORTH: Hodges & Co., 806 Main St.
Chas. G. Lord Optical Co., 704 Main.
HOUSTON: Camera Shop, 1310 Walker Ave.
Star Elc. & Eng. Co., Inc., 613 Fannin St.
PARIS: R. J. Murphy, So. Side Square.
SAN ANTONIO: W. C. Allen, Rialto Theatre Lobby.
Fox Co., 209 Alamo Plaza.
E. Hertzberg Jewelry Co., Houston at St. Mary's Sts.
Hughes-Combes, Inc., 407 E. Houston St.

UTAH

SALT LAKE CITY: Salt Lake Photo Supply Co., 271 Main St.
Shiplers, 144 S. Main St.

VERMONT

BURLINGTON: Robert T. Platka, 231 S. Prospect St.
RUTLAND: Geo. E. Chalmers Co., Inc.

VIRGINIA

NORFOLK: S. Galeski Optical Co., 209 Granby St.
G. L. Hall Optical Co., 257 Granby St.
RICHMOND: S. Galeski Optical Co., 737 E. Main St.
G. L. Hall Optical Co., 418 E. Grace St.

WASHINGTON

SEATTLE: Anderson Supply Co., 111 Cherry St.
Eastman Kodak Stores, Inc., 1415-4th Ave.
Lowman & Hanford Co., 1514-3rd Ave.
Motion Picture Service, 903 Lloyd Bldg., Sixth Ave. and Stewart St.
Frank B. Wilson, Inc., 319 Pike St.
SPOKANE: Joyner Drug Co., Howard & Riverside Ave.
TACOMA: Shaw Supply Co., Inc.
E. W. Stewart and Co., 939 Commerce St.
YAKIMA: Bradbury Co., 19 S. Second St.

WEST VIRGINIA

WHEELING: Twelfth St. Garage, 81-12th St.

WISCONSIN

EAU CLAIRE: Davis Photo Art Co.
FOND DU LAC: Huber Bros., 36 S. Main St.
GREEN BAY: Bethe Photo Service, 125 Main St.
MADISON: Photoart House, 212 State St.
MILWAUKEE: Boston Store, Wisconsin Ave. & 4th St.
Eastman Kodak Stores, Inc., 427 Milwaukee St.
Gimbel Bros., Kodak Dept., Wisconsin Ave. & W. Water St.
Photoart House of Milwaukee, 220 Wells St.
OSHKOSH: Coe Drug Co., 128 Main St.
SUPERIOR: Greenfield Photo Supply Co., 1328 Tower Ave.
WAUKESHA: Warren S. O'Brien Commercial Studio, 353 Broadway.

AFRICA

Cape Province

CAPE TOWN: Kodak (South Africa) Ltd., "Kodak House," Shortmarket and Loop Sts.
Lennon, Ltd., Adderley St.

AUSTRALIA

New South Wales

SYDNEY: Filmo Stores, 142 B King St.
Harringtons, Ltd., 386 George St.
Kodak (Australasia) Pty., Ltd., 379 George St.

New Zealand

AUCKLAND: Frank Wiseman, Ltd., 170-172 Queen St.
INVERCARGILL: New Zealand Book Depot, 49-51 Esk St.
WELLINGTON: Kodak (Australasia) Pty., Ltd., Box 1474, G. P. O.
Waterworths, Ltd., 216 Lambton Quay.

(Continued on page 684)

Heinz Details

AN announcement from the Movie Specialty Manufacturing Co., Ltd., 1361 Flower St., Los Angeles, California, concerning the new Heinz mask box and effect specialties, states that widespread interest in the actual working of the device has been aroused. The Heinz Micro-Focus-Meter attaches to any 16mm. camera having a focusing lens mount. It picks up the image thrown by the camera lens on a ground glass, erects the image, corrects it as to right and left and so provides the operator with a view of the photographing, fifteen times enlarged, permitting very accurate focus. It also has a magnifying device enabling the operator to secure a magnification of twenty-two times for exceptionally exacting subjects. By turning a button an exposure meter is thrown into place. This new device for exact focus and correct exposure can also be used advantageously with the Heinz Matte Box which is equipped with every device necessary for securing special effects. This box is adjustable vertically or horizontally, close to the lens or extended for centering and governing the size of a "spot" filter. It is made to use with any lens of 1 to 9 inch focal length and has three filter holders and an eccentric iris opening on any spot in the picture field. It is also equipped with horizontal and vertical frame dividers, making double or multiple exposures a simple matter.

The third of the Heinz devices is the Title Hood, a pre-aligned, instantly attachable device for making titles as the picture is photographed. Titles are written, printed or drawn on transparent paper of special pattern or upon special optical glass transparencies permitting straight titles, titles that fade in and out and titles with moving atmospheric backgrounds. A feature of this title hood which should appeal is that titles written in the spirit of the moment can be photographed in place directly on each reel so that subsequent separate titles are not necessary.

These three Heinz attachments are rapidly being distributed to dealers throughout the United States and Canada, it is said.

Lios in the Air

BURLEIGH BROOKS, 136 Liberty Street, New York City, has again demonstrated his enterprise by placing an order for a shipment of Lios exposure meters, which were sent to him via the Graf Zeppelin. Mr. Brooks has found that these meters are greatly in demand. They are packed in a special box and stamped "Via Graf Zeppelin," thus combining an interesting souvenir with a useful exposure meter.

Signtac

A NEW, simple and effective titling device has made its appearance. It provides a title board with a felt background to which may be affixed a great variety of characters and designs, supplied with the outfit. These characters are made of composition material, with sharp-pointed backs, which enable them to be fastened easily to the felt. A black ground with white letters is normally furnished, but black letters on a white ground are available for direct positive work. The Signtac is featured in this month's MOVIE MAKERS by Willoughbys and by Herbert & Huesgen of New York City.

Bing Abroad

IN a recent letter to the League's technical consultant, Joseph M. Bing, General Manager of the Drem Products Corporation, with offices at 152 W. 42nd Street, New York City, sent from Vienna his best regards and compliments to all his American friends. Mr. Bing has made a study of amateur movies in most important European countries and states that the time is now ripe for a spontaneous, rapid development in the foreign field. As an illustration of the rapid adoption of accessories designed to improve the amateur cinema, Mr. Bing states that Houghton-Butcher, Ltd., of London, makers of the "Autokinecam" camera, the Pathescope Co., of Great Britain, and J. H. Dallmeyer, Ltd., the famous lens makers, have all officially endorsed the Cinophot. Their endorsements, moreover, have been quite as emphatic as were those of American firms on behalf of this well-known meter.

New Sekaer Service

P. INGEMANN SEKAER, well known title-maker for amateurs, with studios at 1472 Broadway, New York City, announces that he has now adopted facilities for producing moderately priced printed titles in addition to his complete line of hand-lettered and distinctive art titles. Mr. Sekaer will be glad to answer inquiries and give advice on the most suitable titles for vacation or other films.

Eno Complimented

"RUTLAND BOY is a Pioneer Title Builder." So runs a two column headline in a recent issue of the *Springfield Sunday Union and Republican* of Springfield, Mass. To say that a prophet is without honor in his own land is, therefore, without foundation in the case of Ralph R. Eno, well-known figure in the 16mm. title building field. A complete account of Mr. Eno's entry into the industry is given, together with just praise for his foresight and ability.

(Continued on page 685)

MAKE
PERFECT, BRIGHT
INDOOR MOVIES
At *f*:3.5

Easy to Do With
LITTLE SUNNY TWIN

Your *f*:3.5 lens and one Little Sunny Twin carbon arc lamp will make bright, clear, evenly lighted, professional quality movies *indoors at night!* Picture above shows results obtained at *f*:3.5 normal camera speed with Little Sunny Twin 10 feet from subject. This amazing lamp delivers 20,000 candle power and draws only 15 amps. at 110 volts, AC or DC. Double the illumination given by other lamps drawing more current and costing twice as much. No special housewiring or fuses required. Operates semiautomatically. Starts by pull-down knob. Read what users say, then act on FREE Trial 10 Day Guarantee Offer at once.

Thousands Would
Use No Other

$25.00
COMPLETE

Outfit includes lamp, nickeled extension stand, long cord, and six "Pan" or "White Flame" carbons. (Specify kind wanted). Extra carbons $2.00 a dozen. Complete, weighs only 11 pounds. Collapsible reflector makes Little Sunny Twin easy to take wherever you go.

"I think Little Sunny Twin will be the favorite of the amateur movie cameraman as it is sturdy, efficient and gives more light than others using more current."—A. F. S., Berkley, Ill.

"Little Sunny Twin is essential to the production of superior industrial motion pictures."—J. S., Director, Graphic Art Film Co., Hollywood, Calif.

"Little Sunny Twin eminently fills the need of amateur cinema photography."—J. L., Salt Lake City, Utah.

"Little Sunny Twin is plenty fast for home movies."—H. B., Muskegon, Mich.

"Little Sunny Twin is a perfect wonder. All its possible tests have proven A1."—R. B., President, Kino Club, Claremont, Calif.

FREE 10 DAY TRIAL

Order Little Sunny Twin at once. Try it 10 full days. Make large group shots, closeups, double exposures, titles. Put Little Sunny Twin to every test. If you are not more than pleased, money refunded instantly. Send check or money order. We pay expressage. Indoor movietime is here. Clip coupon. Mail today.

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☐ $25.00 enclosed. Send Little Sunny Twin with ☐ "Pan" ☐ "White Flame" carbons on 10 day money back guarantee offer.
☐ Send me ... dozen ☐ "Pan" carbons
☐ "White Flame" carbons at $2.00 dozen.
☐ Send me literature on Little Sunny Twin.

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City ..... State .....

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You can entertain the youngsters and further their education at the same time by showing Pathe Educational Pictures right in your own home. These films are unusually interesting and stimulating to the young mind. Many of the world's leading educators helped in their preparation. Subjects on 16mm. films include nature study, human and physical geography and the famous Children of All Lands Series. If you have children of school age, be sure to write for complete details. Use handy coupon below.

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No. SF-1 *The Busher*—a baseball story with Colleen Moore, Chas. Ray and John Gilbert

No. SF-2 *Soul of the Beast*—Madge Bellamy, Cullen Landis and Noah Beery starred in a distinctive Canadian north woods drama.

No. SF-3 *The Cup of Life*—Hobart Bosworth, Madge Bellamy and Tully Marshall in a story of the sea and the Orient.

No. SF-4 *Square Deal Sanderson*—William S. Hart in one of his best western "thrillers."

A completely equipped Motion Picture Department and Library facilities to serve you. Send today for rental and sale prices.

Hattstrom & Sanders, Inc.
702 Church Street
Evanston, Illinois

(Continued from page 682)

Queensland

BRISBANE: Kodak (Australasia) Pty., Ltd., 250 Queen St.

South Australia

ADELAIDE: Harringtons, Ltd., 10 Rundle St.
Kodak (Australasia) Pty., Ltd., 37 Rundle St.

Tasmania

HOBART: Kodak (Australasia) Pty., Ltd., 45 Elizabeth St.

Victoria

MELBOURNE: Charles W. Donne, 349-51 Post Office Pl.
Harringtons, Ltd., 266 Collins St.
Kodak (Australasia) Pty., Ltd., 284 Collins St.
Kodak (Australasia) Pty., Ltd., 161 Swanston St.

West Australia

PERTH: Kodak (Australasia) Pty., Ltd., Hay St.

CANADA

Alberta

CALGARY: Boston Hat Works and News Co., 109 Eighth Ave.

British Columbia

VANCOUVER: Eastman Kodak Stores, Ltd., 610 Granville St.
Film & Slide Co. of Can., Ltd., 319 Credit Foncier Bldg.

Manitoba

WINNIPEG: Eastman Kodak Stores, Ltd., 472 Main St.
Film & Slide Co. of Can., Ltd., Paris Bldg.
Strain's, Ltd., 345 Portage Ave.

Ontario

HAMILTON: W. Hill & Bro., 90 W. King St.
TORONTO: Associated Screen News, Ltd., Tivoli Theatre Bldg., 21 Richmond St., E.
Eastman Kodak Stores, Ltd., 66 King St.
T. Eaton Co., Dept. V-5, 190 Yonge St.
Film & Slide Co. of Can., 156 King St., W.
Lockhart's Camera Exchange, 384 Bay St.

Quebec

MONTREAL: Associated Screen News, Ltd., 5155 Western Ave., at Decarie Blvd.
T. Eaton Co., St. Catherine St., W.
Film & Slide Co. of Can., Ltd., 104 Drummond Bldg.
Gladwish & Mitchell, 147 Peel St.

CENTRAL AMERICA

Canal Zone

ANCON: Lewis Photo Service, Drawer B.

CHINA

SHANGHAI: Chiyo Yoko Photo Supplies, 470 Nanking Rd.
Eastman Kodak Co., 64 Kiangse Rd.

CUBA

HAVANA: Havana News Co., Neptuno 2-B.

DENMARK

COPENHAGEN V: Kodak Aktieselskab, Ostergade 1.
COPENHAGEN K: Kodgsbak and Cohn, Nygade 2.

EGYPT

ALEXANDRIA: Kodak (Egypt) Societe Anonyme, 23, Cheriff and Pasha St. and Ramleh Sta.

ENGLAND

BRISTOL: H. Salanson & Co., Ltd., 20 High St.
HARROGATE: A. R. Baines, 39 James St.
LIVERPOOL: J. Lizars, 71 Bold St.
LONDON, S. W. 1.: Westminster Photographic Exchange, Ltd., 119, Victoria St.
LONDON, W. C. 2.: Sands, Hunter & Co., Ltd., 37 Bedford St., Strand.
LONDON: W. 1.: Bell Howell Co., Ltd., 320 Regent St.
J. H. Dallmeyer, Ltd., 31 Mortimer St., Oxford St.
Wallace Heaton, Ltd., 119 New Bond St.
Wallace Heaton, Ltd., 47 Berkeley St., Piccadilly.
Westminster Photographic Exchange, Ltd., 62, Piccadilly.
Westminster Photographic Exchange, Ltd., 111 Oxford St.
SHEFFIELD: Wm. McIntosh (Sheffield) Ltd., Change Alley.
Sheffield Photo Co., 6 Norfolk Row (Fargate).

FRANCE

PARIS: Grande Librairie Universelle, 84 Boulevard Saint Michel, IVe.

HAWAII

HONOLULU: Honolulu Photo Supply Co., P. O. Box 2999.

HOLLAND

AMSTERDAM: Capi, 115 Kalverstraat.
Foto Schaap & Co., Spoi 8.
DEN HAAG: Capi, 124 Noordeinde.
Fotohandel Ter Meer Derval, Fred. Hendriklaan, 196.
GRONINGEN: Capi, 3 Kleine Pelsterstraat.
NIJMEGEN: Capi, 13-17 van Berchenstraat.
Capi, Broerstraat 48.
ROTTERDAM: Bollemeijer & Brans, Korte Hoogstraat 25.

HUNGARY

BUDAPEST, IV: Pejtsik Karoly, Varoshaz U-4.

INDIA

AHMEDABAD: R. Tolat & Co., Bawa's St., Raipur
BOMBAY: Continental Photo Stores, 253 Hornby Rd.
Hamilton Studios, Ltd., Hamilton House, Graham Rd., Ballard Estate.
M. L. Mistry & Co., 46 Church Gate St., Fort
BOMBAY 4: Movie Camera Co., Walker House, Lamington Rd.
BURMA: Y. Ebata & Co., 200 Phayre St., Rangoon.
CALCUTTA: Army & Navy Coop. Soc., Ltd., 41 Chowringhee St.
Photographic Stores & Agency Co., 154 Dhuramtolla St.
LAHORE: Watch Materials & Tools Supply Co., Gondiwali St., Delhi Gate, Chauk Wazir Khan.

ITALY

MILAN: Kodak Societa Anonima, Via Vittor Pisaoi N. 6.
Lamperti & Garbagnati, Piazza S. Allessandro N. 4 (105).

JAPAN

KOBE: Honjo & Co., 204 Motomachi 6-Chome.
KYOTO: J. Osawa & Co., Ltd., Sanjo Kobashi.
OSAKA: Fukada & Co., 218 Dojima Bldg.
T. Uyeda, No. 4 Junkeimachi Shinsaibash-suji, Minami-ku.
TOKYO: Home Movies Library, 515 Marunouchi Bldg.
OSAKA: Fukada & Co., 2 Chome Kitakyutaro Machi, Higashiku.

MEXICO

MEXICO CITY: American Photo Supply Co., S. A., Agencia Postal 25.
Kodak Mexicana, Ltd., Independencia 37.
"La Rochester," Av. 16 de Septiembre 5.
Pathe Baby-Agency for Mexican Republic; Latapi Y Bert, Av. 16 de Septiembre 70, El Globo.
PUEBLA: Casa "Hertes," Av. Reforma 109.

NORWAY

OSLO: J. L. Nerlien A-S, Nedre Slotsgate 13. University Book Shop.

PHILIPPINE ISLANDS

MANILA: Dennistoo, Inc., 123 Escolta.

SCOTLAND

EDINBURGH: J. Lizars, 6 Shandwick Pl.
GLASGOW: Robert Ballantiae, 103½ St. Vincent St.
J. Lizars, 101 Buchanan St.

SIAM

BANGKOK: Bangkok Central Book Depot, Sikak Phya Srì, New Rd.
Prom Photo Studio, New Rd., Cor. Chartered Bank Lane.

SOUTH AMERICA

Argentine

BUENOS AIRES: Conmio, Gattamorta & Cia, Maipu 456.
ROSARIO de SANTA FE: Enrique Schellhas Y Hijos, San Martin 764.

Chile

SANTIAGO: Casa Heffer, Estado 150.
VALPARAISO: Eckhardt & Pieper, Casilla No. 1630.
Laverick & Co., Casilla 244.

Venezuela

MARACAIBO: MacGregor & Co., Apartado Postal No. 197.

SPAIN

BARCELONA: James Casals, 82 Viladomat St.
MADRID: Kodak Sociedad Anonima, Puerta del Sol.4.
Kodak Sociedad Anonima, Avenida Conde Penalver 21.

STRAITS SETTLEMENTS

PENANG: Kwong Hing Cheong, Ic Penang St.
Y. Ebata & Co., 77 Bishop St.
SINGAPORE: Amateur Photo Store, 109 N. Bridge Rd.
Y. Ebata & Co., 33 Coleman St.
Kodak, Ltd., 130 Robinson Rd.
Singapore Studio and Photo Co., 55-3 High St.

SUMATRA

MEDAN: Y. Ebata & Co., 69 Kesawan.

SWEDEN

STOCKHOLM: A. B. Nordiska Kompaniet, Photographic Dept.

SWITZERLAND

BASEL: H. Strubin & Co., Cine Service, Gerbergasse 25.
GENEVA: Lewis Stalder (Photo-Hall), 5 Rue de la Confederation.
LAUSANNE: Kodak Societe Anonyme, 13 Av. Jean-Jacques Mercier.
WINTERTHUR: Alb. Hoster, Marktgasse, 57.
ZURICH: Ganz and Co., Bahnhofstrabe 40.
M. M. Gimmi & Co., Merkurstrasse 25.

** Indicates dealers who are advertising in*

MOVIE MAKERS, 105 West 40th Street, New York City

$3 a Year (Canada $3.25, Foreign $3.50) 25 Cents a Copy (Foreign 30 Cents)

Important Merger

A COMBINATION which is of great importance to the home movie trade has recently been formed. Its component firms are the Atlas Radio Stores of Cleveland, Detroit and Akron, the City Radio Stores of Greater New York, the well-known sporting-goods firm of Davega, and Abe Cohen's Camera Exchange, of 120 Fulton Street, New York City. It is interesting to note that this latter firm will be the headquarters for buying and servicing all the photographic goods sold in the fifty-nine stores of the chain.

Goerz Effect Device

THE C. P. Goerz American Optical Company, of 317 East 34th Street, New York City, announces certain improvements in the well known Goerz Effect Device, the pioneer before-the-lens device for 16 mm. film. This apparatus clamps rigidly to the tripod and forms an integral part of the camera, providing for extremely critical focusing, for all kinds of masking effects, for dissolves and iris-in and out, for title making, for special filters and, in short, for all kinds of work which can be accomplished by a rigid device which will provide before-the-lens effects.

Dallmeyer Superspeed Lens

THIS department has just received information direct from Messrs. J. H. Dallmeyer of London that this well known firm of lens makers has brought out a new 16 mm. lens working at the unheard-of speed of *f*:0.99. Several samples of the new lens are to be shipped to the United States in the near future and will be distributed by Herbert and Huesgen, 18 East 42nd Street, New York City.

All-Movie-Cabinet

A NEW and beautifully made container for one's entire home motion picture outfit is found in the R. W. K. All-Movie-Cabinet which is marketed by the National All-Movie Sales Company, of 333 North Michigan Avenue, Chicago. The cabinet is nicely finished in walnut and is large enough to hold projector, film, splicing outfit and all accessories. A novel feature is an incorporated screen, twenty-four by thirty inches in dimension, which may be set up independently.

Depue Advances

THE last word in optical and contact printers is claimed for the new Depue daylight and darkroom models. The daylight feature of the reduction printer is now well-known throughout the world. The special features of this machine include enlargements from 16mm. positives to 35mm. negatives, or the reverse; reduction prints from 35mm. negatives to 16mm. positives; contact prints from both negatives and positives, and a number of other points which are convenient and exclusive.

Correction

THROUGH a regrettable error, the address of the Buffalo Cinema Laboratories, makers of the new B. C. L. Film Cement, was listed incorrectly in this department last month. The correct number is 405 Elm St., Buffalo, N. Y. Also, the price of the cement is thirty-five cents per bottle, instead of twenty-five cents. William E. Burau, head of the laboratory, will be glad to advise amateurs on special treatment of their film.

Nordiska Catalog

MOVIE MAKERS has received from one of its Stockholm, Sweden, dealers the *Nordiska Kompaniet*, a very attractive cine catalog. This well printed booklet, with a blue and silver art cover, contains the advertising of both Eastman and Bell & Howell, in prominent positions, as well as that of various English and German manufacturers, among them the Agfa Company.

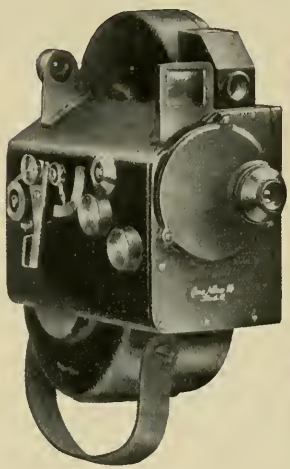
Low Price Outfit

INTERNATIONAL TALKING FILMS, Inc., of 11 West 42nd Street, New York City, has entered the 16mm. field with a small and inexpensive movie outfit. This consists of a camera and projector, each of which is made to sell for ten dollars. Both are of the simplest possible construction compatible with simple photography and projection, but are satisfactory for their purpose. The camera holds a fifty-foot spool of film and is hand-cranked. The lens is of the simple fixed-stop, fixed-focus type, which, of course, limits the taking of pictures to reasonably bright scenes. Although the outfit is of simple construction, successful motion pictures on 16mm. film may be taken and projected. The projector is equipped with a special lamp drawing very little current, a rheostat being incorporated for this purpose. The drive is by hand and there is no shutter, which permits the fullest possible utilization of the available light. This principle, of course, introduces "travel ghost," but with a reasonably small picture, this effect is negligible, it is claimed. Our idea of an ideal use for this outfit would be as a present to some youngster, who could then film and project pictures of his "gang" at the least possible expense.

ANNOUNCEMENT

A shipment, slightly in advance of regular stock delivery, will place a display model with a limited number of prominent dealers early in October.

CineNizo
16c



Introducing six important new and exclusive features in addition to those already popular on domestic cameras, among which is a feature held by professional cameramen to be of greatest importance—that of focusing directly on the film and observing the picture directly on the film all during the time of exposure by means of a magnifying finder tube with prism.

BURLEIGH BROOKS
AGENT U.S.A
136 LIBERTY ST., NEW YORK CITY

Introducing **First National Pictures** To Kodascope Library Patrons

Imagine a group of explorers discovering a spot where animals the size of fifteen elephants and flying reptiles the size of aeroplanes—monsters of 10,000,000 years ago—still live! In this remarkable picture one sees them fiercely battling each other and their discoverers, who capture one of the monsters and bring it back to London, where it escapes and, after raising havoc in the streets, plunges into the Thames and swims off to sea!

NEW (THIRD EDITION) DESCRIPTIVE CATALOGUE

contains many new subjects, drops many of the older ones and reduces rentals of many others. More than 400 reels at average rental of less than $1.00 each! Average rental entire library (nearly 1000 reels) only $1.22 each. You can rent twenty to forty reels for the cost of one!

ATTRACTIVE PROPOSITION

To Dealers who desire Profits from operation of their own Film Rental Libraries. Our Experience and Resources assure Success of our Distributors. No risk.

LIBRARY MEMBERSHIP NOT REQUIRED

But recommended because of extra advantages and economies afforded

KODASCOPE LIBRARIES, Inc.

33 WEST 42nd STREET, NEW YORK

Branch Libraries and Distributors in Forty Leading Cities of the United States and Canada

Ciné-Kodak, Model BB, f.1.9, equipped with Kodacolor Filter. The filter is substituted for the regular lens hood.

KODACOLOR

(*Home movies in full color*)

Color—brilliant, accurate—is brought to your screen by Kodacolor

KODACOLOR has two outstanding characteristics —the ease with which the pictures are made, and their truthful beauty when projected on the screen.

It is just as easy to make Kodacolor as it is to make black and white movies. All you need is Ciné-Kodak, Model B or BB *f.*1.9, Kodacolor Film, a Kodacolor Filter and bright sunlight. With Model BB *f.*1.9 you can even make Kodacolor in the open shade by using the half-speed device.

Kodacolor reproduces colors as they actually are, from soft flesh tones to the vivid coloring of costumes and flowers. It brings all of nature's beauty to your screen—the deep blue of sun-lit lakes, the riot of reds, greens and yellows in autumn foliage.

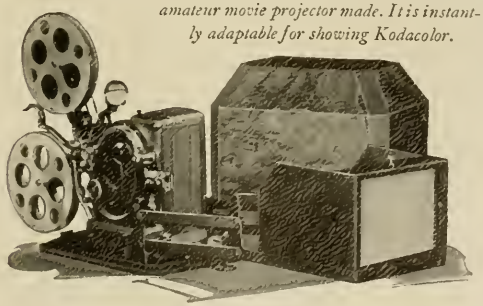
Kodacolor may be shown with Kodascope A, Kodascope B or the Library Kodascope, equipped with a Kodacolor Filter. The Library Kodascope, shown below, projects Kodacolor on either the small translucent screen that is an integral part of the projector, or on a regular Kodacolor screen.

To realize the true beauty of Kodacolor you must actually see the pictures yourself. Any Ciné-Kodak dealer will gladly give you a demonstration.

Kodacolor Assembly for Ciné-Kodak, Model B f.1.9.

Kodacolor Assembly for Kodascope B. It takes just a moment to adapt Kodascope A or B for showing Kodacolor.

The Library Kodascope. The most complete amateur movie projector made. It is instantly adaptable for showing Kodacolor.



EASTMAN KODAK COMPANY
ROCHESTER,
NEW YORK

Used by Charles Chaplin personally and professionally

A derby, a mustache, big boots, a cane . . . the Charlie Chaplin America loves has been brought to us for twelve years by Bell & Howell Cameras.

For making *personal* movies outside of his studio, it is but natural that Charlie Chaplin should also choose a Bell & Howell Camera—his personal Filmo.

Benefit from his experience, and from the judgment of most of Hollywood's leading producers. Choose the personal model of the camera that professionals have used for twenty-two years. Choose Filmo.

Every Filmo motion picture camera is guaranteed for two years against defects in materials and workmanship. That is the best expression that Bell & Howell can possibly make of its confidence in the craftsmanship, the precision machinery, and the sturdy, scientific design which combine to make the Filmo camera.

Amateur movie makers need no introduction to Filmo 70-A and Filmo 75. And now is offered Filmo 70-D, "master of them all," with seven speeds, three-lens self-locking turret, relative exposure indicator, variable spy-glass viewfinder, and aristocratic Mayfair Case. The great flexibility of this instrument under every conceivable photographic condition makes it the one camera every amateur movie maker would own.

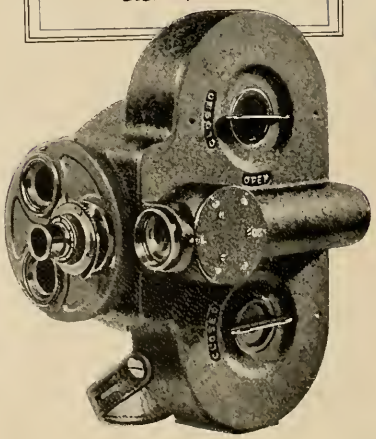
Ask your dealer to show you the new Filmo 70-D, or write for literature.

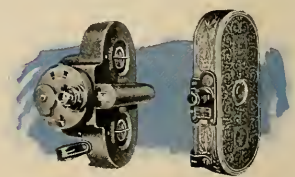
BELL & HOWELL COMPANY
Dept. J 1828 Larchmont Ave. Chicago, Ill.
NEW YORK · HOLLYWOOD · LONDON
(B. & H. CO., LTD.), ESTABLISHED 1907

It is only just, after twelve years faithful service in my studios here, that I now say a word in commendation of the Bell & Howell cameras.

That I am now using three of them in filming my latest production, "City Lights", is evidence they have given me entire satisfaction.

With best wishes, I am
Cordially,
Charles Chaplin





Filmo 70-A, the original personal movie camera, surpassed only by Filmo 70-D, $180 and up with carrying case.

Filmo 75, pocket size and of patrician smartness, $120 and up with carrying case. Your choice of three colors.

Filmo 70-D comes complete with one Taylor-Hobson Cooke 1" F3.5 lens and smart Mayfair carrying case of English saddle leather, equipped with SESAMEE lock, at $245. Eight other models with various lens combinations, range upward in price.

(See pages 658 and 659 for information regarding Filmo Accessaries)

BELL & HOWELL
Filmo
WHAT YOU SEE, YOU GET

MOVIE MAKERS

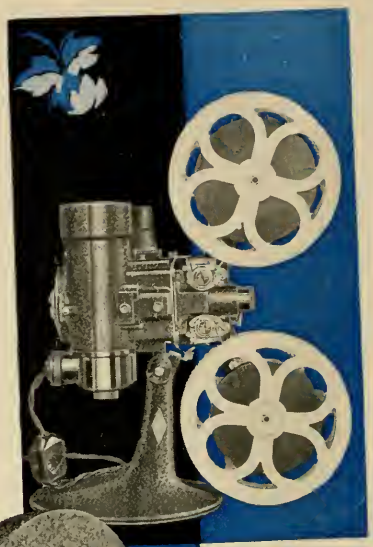
Magazine of the Amateur Cinema League, Inc.

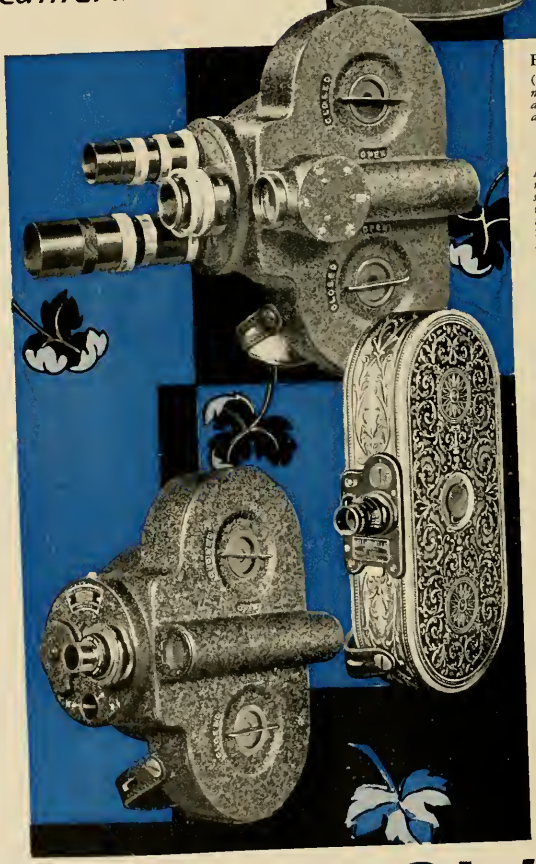
NOVEMBER 1929

25¢

Daily, 16 Million People see movies made by Bell & Howell Cameras

What stronger endorsement could you ask in selecting your personal movie camera . . .





Professional camera perfection in your personal movie camera. A majority of the cameras used in professional motion picture studios are made by Bell & Howell. The same mechanical perfection, the same skill and ingenuity in their design and manufacture, are present in Filmo—the Bell & Howell personal movie camera.

A child can take good movies with Filmo. Filmo cameras are not toys. They are amateur cameras only in their utter simplicity of operation. They are really small professional cameras, yet you need only to sight through the view finder, press the button, and "what you see, you get." Precise and dependable as Bell & Howell studio cameras, their design and construction guarantee the photographic results which the amateur constantly seeks.

A price and a camera for every preference. It's just a question of which model of Filmo you want. The new Filmo 70-D, "master of all personal movie cameras," takes s-l-o-w movies and fast "close-ups", 1,000 feet away, if desired. Filmo 70-A is the original personal movie camera, has two film speeds, permits interchange of lenses, and may be equipped with variable viewfinder door. Light, handsome, fitting into your pocket, and nearly as flexible as Filmo 70-A, Filmo 75 has a smart embossed metal case in a choice of three colors. Excellent for field work.

Ask the Filmo dealer to show you these remarkable cameras. Or write for the booklet "What You See, You Get."

Filmo 57 Projector

(above) Powerful illumination, silent movement, absolutely no flicker. Models at $190 up with carrying case.

Filmo 70-D

Master of all personal movie cameras. Seven speeds, three-lens turret, variable viewfinder. In distinctive Mayfair tan with Sesame *lock, $245 and up, depending upon lens equipment.*

Filmo 75

Light, compact, fits the coat pocket. The aristocrat of personal moviedom. Choice of three colors, $120 and up with carrying case.

Filmo 70-A

The original personal movie camera. Two speeds, interchangeable lenses, spy-glass viewfinder, $180 and up with carrying case.

A Note to Early Christmas Shoppers

Filmo Cameras for the person who wants one, or Filmo Accessories for the man who owns one — these make an ideal Christmas list.

(See pages 730 and 731 for details on Filmo accessories)

BELL & HOWELL

Filmo

WHAT YOU SEE, YOU GET

BELL & HOWELL CO., DEPT. K, 1828 LARCHMONT AVE., CHICAGO, ILL.
NEW YORK · HOLLYWOOD · LONDON (B. & H. CO., LTD.) · ESTABLISHED 1907

MOVIE MAKERS

MAGAZINE OF THE AMATEUR CINEMA LEAGUE, INC.

VOLUME IV | NOVEMBER, 1929 | NUMBER 11

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MOVIE MAKERS is published monthly in New York, N. Y., by the Amateur Cinema League, Inc.

Subscription Rate $3.00 a year, postpaid (Canada $3.25, Foreign $3.50); to members of the Amateur Cinema League, Inc. $2.00 a year, postpaid; single copies, 25c.
On sale at photographic dealers everywhere.

Entered as second-class matter August 3, 1927, at the Post Office at New York, N. Y., under the Act of March 3, 1879.

Copyright, 1929, by the Amateur Cinema League, Inc. Title registered at United States Patent Office.

Editorial and Publication Office: 105 West 40th Street, New York, N. Y. Telephone, Penosylvania 3715.

Advertising rates on application. Forms close on 5th of preceding month.

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LOUIS M. BAILEY, *Editorial Assistant* — ALEXANDER de CANEDO, *Art Editor*

Editor
JOHN BEARDSLEE CARRIGAN

ACL

ANNOU

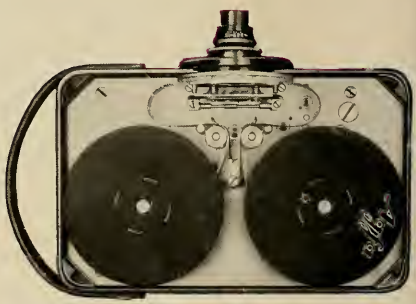
A BEAUTIFUL, DURABLE, DEPENDABLE, AND CONVENIENT 16Mm. MOTION PICTURE CAMERA

Convenient in use and operation. Easy loading — both spools in same plane. Direct-vision telescopic finder, sure and comfortable to use. Release mechanism very simple. Exposure table on front of camera. Wollensak Cine Velostigmat lens, speed F 3.5, of one-inch focus. Interchangeable lens mount. Carrying handle supports camera sure and steady in the operator's hands.

Slow-motion movies as well as normal speed movies, with quick positive shift from one to the other. Slow-motion action gives four times normal speed immediately and evenly, until high-speed button is pushed in, when mechanism shifts at once to normal speed again. No jerk or jar.

Beautiful in appearance. Finely proportioned and in good design; richly covered with durable Florentine hand-made leather.

The Cine-Ansco is manufactured by Agfa Ansco Corporation in its own camera works and is sold with a two-year guarantee. Behind this guarantee lies the experience of the oldest manufacturer in the photographic industry, with a known reputation for building accurate and reliable cameras on correct mechanical principles, a company of ample resources, technical and otherwise, and the same company which supplies Agfa film to the motion-picture industry and the amateur movie world.



Agfa Ansco

AGFA ANSCO CORPORATION, BINGHAMTON, N.Y.

Please send me literature and complete information on the new Cine-Ansco.

Name.....

Address.....

692

AGFA ANSCO, OF BINGHAMTON,

NCING a worthy companion to Agfa, *world-famous*, 16 Mm. cine film

The New CINE-ANSCO

PERFECT SLOW MOTION AS WELL AS NORMAL SPEED

NEW convenience, new facility, new comfort, new certainty are offered the movie maker and prospective movie maker in the new Cine-Ansco for 16 Mm. motion pictures. Beauty, simplicity, and mechanical perfection unite to make it the logical choice of all who seek the latest and best for 16 Mm. movies.

A marvel of easy loading and threading, with a certainty and convenience in handling which astonish, it is already pronounced the easiest movie camera to learn with, while based on mechanical principles and construction which just can't help keeping the user out of trouble.

Considered merely as a regulation normal-speed movie camera, it is obviously an aristocrat among movie outfits, but the Cine-Ansco *is a slow-motion camera as well.*

Just pull out the slow-motion button and, presto, the motor operates instantly at four times normal speed. Push it in, and at once it resumes its normal speed. No gradual crescendo, no tapering off from one speed to the other, but *instant* step-up and step-down to or from the speed desired. Undoubtedly the finest slow-motion action yet offered for the amateur movie fan.

At any price within several hundred dollars the Cine-Ansco would be an intelligent and wise selection, either for novice or for expert. At $120 it is unquestionably a bargain.

Price $120.00

Carrying case, plush-lined with compartments for film and extra lens, covered in rich Florentine hand-made leather to match the camera, $15.

NEW YORK

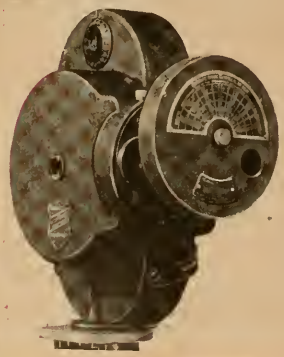
Agfa 16 Mm. CINE FILM

The unexcelled speed, latitude, and adaptability of Agfa 16 Mm. Cine-Film insure the most brilliant screen projection of amateur movies taken under all conditions—sunny, cloudy, rainy weather, and earlier or later in the day.

VITACOLOR

Soaring to new heights of POPULARITY

Slowly, majestically, in a triumphant arc, Vitacolor soars ever higher in the moviemakers' favor. Everywhere! Prejudice gives way to skepticism; skepticism to curiosity and trial. Fanciful claims become true reality; indifference becomes enthusiasm, and new Vitacolor champions take up the cry—the same lens! the same camera! the same projector! the same picture size! the same conditions and methods as ordinary movies! absolute fidelity to natural color! Vitacolor is a color process without limitations!



Descending to new levels of COST

From the patronage of a minority to the demand of the whole moviemaking world. Vitacolor answers its new servitude with volume prices: fitting camera $47.50; fitting projector $47.50; Vitacolor Panchromatic Film $10 00 per 100 foot roll!

MAX B. DUPONT Vitacolor (DUPONT) CORPORATION

Eastern Branch
11 West 42nd St.,
New York City.

Main Office
207-09 N. Occidental Blvd.,
Los Angeles, Calif.

Southern Branch
610-612 Baronne St.,
New Orleans, La.

GOOD

TO THE LAST WORD

THE
HOME-TALKIE
UNIT
RETAILS AT ONLY $49

The perfect holiday or birthday gift! Attaches to any 16 mm. projector. Plays thru any radio set. Sixteen diversified subjects available, featuring such outstanding entertainers as Eddie Dowling, Miss Patricola, Phil Baker, Erno Rapee–Ventriloquists, Marionettes, Jazz Band, Harmonists, etc.

AT LEADING DEALERS — WRITE FOR LITERATURE

HOME-TALKIE MACHINE CORP. 220 West 42d St, New York City

SHORT DAYS — POOR LIGHT

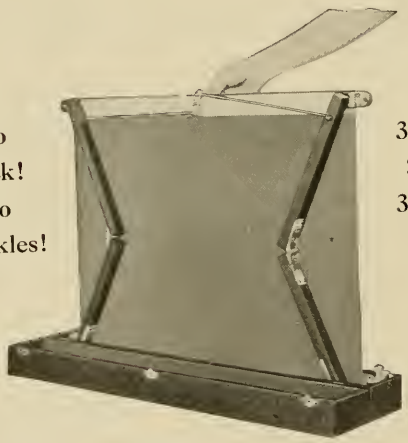
The time of the year has arrived when you will need a fast lens.

Try a Dallmeyer *f*: 1.5 and be convinced of its superiority.

In focal lengths of 1", 1½", 2", 3".

On ten days trial.

ASK TO SEE THE NEW DA-LITE BEADED SCREEN WITH THE NEW TENSION LOCK!



No slack! No wrinkles!

30"x40" $20.00

36"x48" $25.00

HERBERT & HUESGEN CO.

18 EAST 42ND STREET NEW YORK

FEATURED RELEASES

For Home Projectors

Bell & Howell Co., Chicago, Ill. A Bobby Vernon comedy, *Hoot Mon*, 800 ft., in which Vernon as an American flivver salesman tries to induce the tight-fisted Highlanders to part with their money, and Al St. John in *Pink Elephants*, 800 ft., a comedy of circus doings, head the Filmo Library offerings for November. *Three Pals*, 100 ft., a unique animal film produced especially for the amusement of children; a Howe Hodge-Podge, *On a Run-Away Train*, 400 ft., which as a thriller is unsurpassed; Felix the Cat in *Eats Are West*, 400 ft., showing the wicked Felix in pursuit of food and the adventures thereby entailed, and three Cameo Comedies, *In Deep, Slow Down* and *Hot Cookies*, each 400 ft., complete a list of comedies varied enough to suit the individual taste.

Eastman Kodak Co., Rochester, N. Y. Cinegraph releases for this month promise unusual interest. *On The Floor of The Atlantic*, 200 ft., is an undersea study in which the cameraman in diving equipment goes down to the bottom, encountering beautiful sea plants, schools of fish, rock formations and finally a shark, being caught on a hook. *Bethlehem and Gethsemane*, 100 ft., is particularly appropriate for the Christmas season. It includes scenes of the town of Bethlehem, the Church of Saint Mary, the Mount of Olives, the Garden of Gethsemane, and many other famous places thereabouts. *Touching Port Here And There, No. 3*, 100 ft., is a continuation of this series. These films form a pictured round-the-world trip and are also of great value in augmenting personal scenes of the places shown.

Burton Holmes Lectures, Inc., Chicago, Ill. Just as the child is more readily taught his abc's with the aid of picture books, Burton Holmes wisely suggests the added interest of movies in teaching geography and history. The *World Catalog*, issued by this library, lists home movie offerings that correlate these school room subjects.

Home Film Libraries, Inc., New York City. The following feature pictures are offered the home projectionist by this library through their international distribution system: *Below The Deadline*, with Barbara Worth; *Peacock Fan*, with Dorothy Dwan; *Adorable Cheat*, with Lila Lee; *Silent Sentinel* and *Sky Rider* with "Champion"; *Campus Knights*, with Raymond McKee; *Just Off Broadway*, with Donald Keith; *Runaway Express*, with J. Daugherty; *Fighting American*, with Pat O'Malley and Mary Astor; *Young Ideas*, with Laura LaPlante; *Fast And Furious*, with Reginald Denny; *Wild Beauty*, with "Rex," the wild horse; *Painting The Town*, with Patsy Ruth Miller; *Calgary Stampede*, with Hoot Gibson, and *Raffles*, with House Peters. These pictures are all professional releases reduced to 16 mm.

Home-Talkie Machine Corp., New York City. Popular song hits and synchronized acts by such stars as Eddie Dowling, Miss Patricola, Phil Baker, Erno Rapee and many others equally prominent, as well as ventriloquists, marionettes, jazz bands and harmonists, provide the home talkie enthusiast with a wide variety of entertainment for his selection.

Kodascope Libraries, New York City. *The Red Raiders*, a full length Western, depicts in true pioneer day manner the romance, Indian dangers, stage coach robberies and heroism of rescue which characterize this period. Many other subjects, listed in a new descriptive catalog which may be had on request, are also offered by this library.

Pathe Exchange, Pathegrams Dept., New York City. In *Sundown Limited*, an 800 ft. Our Gang Comedy, Joe and Mickey appropriate a real locomotive and have the ride of their lifetime. Little Farina must have worn his rabbit foot that day for, though passed over by the engine, he escaped quite uninjured, much to the relief of his partners. After being forbidden to enter the yards again, they build a railroad of their own. *Sport Almanac*, a Grantland Rice Sportlight, 400 ft., unfolds the joys of fishing, football, baseball, fox-hunting, tennis and other sports of all seasons. *Wild, Wild Babies*, a 100 ft. reel of unusual interest for all ages, deals with wild animals and how they care for and play with their young. Three Aesop's Fables, *Catfishing*, 100 ft., *Noah's Athletic Club*, 200 ft., and *Mice At War*, 200 ft., record amusing doings of personified cats.

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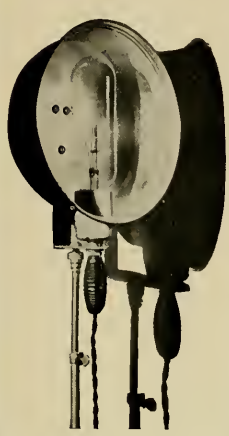

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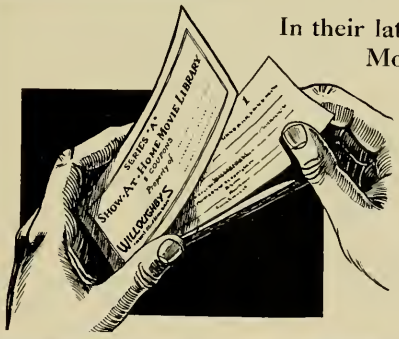

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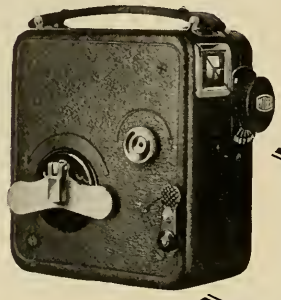

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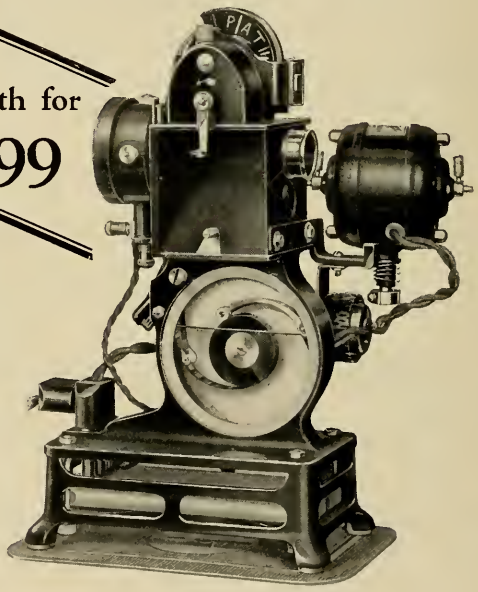

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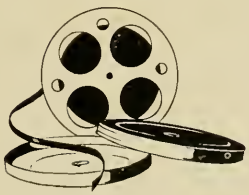

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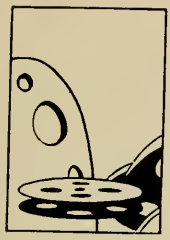

EDITORIAL

HOME movies have proved their vitality by a conquest of the seasons. At the beginning of the personal movie activity there were not a few individuals who predicted a limited development for this most human of all artistic recreations for the reason that it was a summer hobby only. They tied it up with outdoor life alone.

¶ If it had not been for the very strong appeal of amateur cinematography to men and women everywhere and if the amateur movie industry had not been a live, inventive and ingenious industry, these earlier predictions might have been verified by circumstances. But owners of home movie equipment were not content with a brief summer of films and the industry did not stop at equipment for outdoor filming.

¶ Lenses are now available, at reasonable prices, for the lightest and the darkest days of the year. With an *f*:0.99 lens already a reality, is it unreasonable to expect an *f*:point-zero-something-or-other in the future? Optics have certainly conquered the photographic seasons. Electricity has not failed to contribute its quota to home movie seasonal freedom. Lights for the movie amateur are available in considerable variety and it is not necessary to assume any of the risks or hazards of commercial studio equipment transplanted to the home. An amateur can film what he wants to film indoors without spending a fortune or endangering his dwelling. Flares are available for outdoor night filming. The amateur has twenty-four hours of three hundred and sixty-five days of the year for home movies. That is the gift to him from his industry.

¶ The progressive and determined amateurs have made use of this equipment for several years and they laugh at the suggestion that winter marks the end of their shooting. Some of the best pictures that come on a visit to the League office are winter scenes with their wealth of artistic contrast, their brilliant whites and their deep blacks. Here, again, the amateur must thank his industry for two other gifts—panchromatic film and color photography. Amateurs who study their medium realize that it has complete flexibility and that it has taken from the commercial movie equipment all the essentials for doing exactly what these amateurs want to do.

¶ New arrivals in the home movie domain will do well to realize, immediately, that they are not entering a limited activity but that they have at their command all of the tools necessary to make the finest motion pictures. Especially, new winter arrivals should not defer filming until outdoor light and pleasant weather entice them from their warm homes. They may film by the fireside—not only figuratively but literally, using the fire for back lighting—and they will find the bracing winter air none the less delightful for active button-pressing.

¶ Winter weaves wonderful patterns for the movie camera. A sharply etched background is always available and motion is not likely to be lazy, because the North Wind takes care that human beings do not relapse into still subjects. For color photography there are subtle shades that are not less happily recorded than the primary flower colors.

¶ There are a thousand scenes and twice a thousand stories awaiting your winter filming. Take your movie camera with you through the winter, as you took it through the summer. The four seasons are now yours for the shooting.

A Word About the Amateur Cinema League

THE Amateur Cinema League is the international organization of movie amateurs founded, in 1926, to serve the amateurs of the world and to render effective the amateurs' contribution to cinematography as an art and as a human recreation. The League spreads over fifty countries of the world. It offers a technical consulting service; it offers a photoplay consulting service; it offers a club consulting and organizing service; it conducts a film exchange for amateur clubs. MOVIE MAKERS is its official publication and is owned by the League. The directors listed below are a sufficient warrant of the high type of our association. Your membership is invited.

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THE LENS
A Camera Study By Patricia Novlan

MOVIE MAKERS

NOVEMBER, 1929

KNOWING *Your* CAMERA'S EYE

A Simple Guide To The Understanding Of Your Lens

By Russell C. Holslag

FOR BEGINNING AMATEURS

RECOGNIZING the fact, of which we are very proud, that each month's army of new amateurs quickly learns to look to MOVIE MAKERS for practical help, it is our aim in every issue to present several articles written especially for these newcomers, to aid them in solution of their problems. *Knowing Your Camera's Eye* is such an article and others in the November number with the same definite aim are *Titling Your Scenics* and *Pointers On Projection*. Of course, many other articles and much of the data in the regular departments will also hold suggestions of great value to the beginner. If you are a new movie maker, watch for these guides to the fundamentals of cinematography.

DO you recognize the full importance of your camera lens and esteem it rightly for the essential part it plays in the remarkable series of processes which result in an image in living motion on the screen? If, indeed, you were to cherish the lens for its precision and efficiency in performance, you would be giving it more attention than it receives at the hands of most amateurs. For here is a most essential part of your picture-recording apparatus, which, if its functions are intelligently applied, may be made to yield results that will probably be a revelation to you. This article is, therefore, devoted to a plea for and an introduction to the better understanding of the lens and its functions.

What is a lens? Too large a majority of motion picture amateurs seem to regard it as nothing more than an indication of which side of the camera to point! Or, if they stop to think of it at all, it is as a round piece of glass set into the front of the camera in such a way that it produces, somewhat mysteriously, a miniature image of the scene on the sensitive surface of the film. Some few amateurs know that the lens is not one but a number of precisely arranged elements of carefully ground and polished optical glass, but very few take the trouble to find out just how and why this assembly performs as it does. Yet, these last are the only ones really capable of realizing the full possibilities of the lens and so of producing results in the form of sharp, clear images on the screen, instead of the unnecessary blur and fuzz that is now too often seen. The amateur cinema is past the point where it is only necessary to show something that moves on the screen. Now, in order to excel, the amateur must produce a picture in motion and he owes it to himself and to the medium in which he works to try for every quality that is the attribute of a picture. Proper understanding of his lens will help him to do this. It is not necessary to assimilate a quantity of indigestible technical fare in order to be among the fortunate number of the elect; all that is is necessary is curiosity and willingness to understand. For the rest, the facts are so interesting and the behavior of light so fascinating in its relation to the lens that the surprising part of the matter is that so few seem to think it worth investigation.

The lens operates with the aid of light—the light which is *reflected* from the surface of whatever object it is trained upon. How does the lens, when placed in the path of these rays, persuade them to redistribute themselves in orderly formation and produce a miniature image of the object? To understand this, let us see how light behaves. A technical definition of the phenomenon need not concern us; suffice it to say that light is a disturbance in an all-pervading medium, which is created by a source in much the same way as a stone thrown in the water sets up ripples. When the light strikes any object, it is reflected to a greater or lesser degree; this reflected light affects our eyes and defines for us the shape and color of the object. Light also affects the emulsion—the sensitive chemical coating of the film—but not in exactly the same way. Thus we have certain kinds of light affecting the emulsion to a greater extent than they affect the eye, and *vice versa*. Consequently, we sometimes have to resort to certain filtering methods in order that the finished picture will imitate more truly what the eye sees. However, this point will not be discussed here, as it is more a function of the film than of the lens. At the same time, light seems to be clearly indicated as a disturbance or vibration by the fact that its activity—known as "actinic value" in this connection— is sufficient to produce a reaction in the chemical coating of the film, wherever it strikes. In this way the image is recorded, and, since a certain amount of actinic light is needed to affect the film properly, the

lens must be so made that it will collect enough of the light reflected from the object for the image to be recorded on the film. Of course there must be sufficient light on the subject itself, and this is why we must choose our subjects with an eye to the amount of light they reflect. We are aided in this by two factors—the extreme sensitivity of the film and the efficiency of the lens in collecting the light.

But how does the lens collect this light and form an image with it? A ray of light will pass through many mediums of different densities, such as water, air or glass. When passing from one medium to another of different density, as from air to glass, the ray will be bent, or have its direction changed. This is called *refraction*. The amount of bending may be controlled by allowing the light to strike the denser medium at a given angle. It is this fact that is employed in using the glass of the lens to bend the rays of light to form the image. Let us assume a scene to be made up of a great number of tiny points, like a half-tone cut in a newspaper. From each of these points that is illuminated, a bundle of rays emanates like a cone, with its apex at the point. Part of this cone of light is intercepted by the lens, which then changes the direction of the spreading bundle of rays and bends them back into a much smaller cone, at the point or apex of which is formed an image of the original point. Now, the whole object being composed of an infinite number of these points, each of them is faithfully imaged by the lens in the same way, forming a miniature picture made up of a great number of points, all in correct relationship to the original. Now we see what a wonderful instrument the lens really is. That craftsmanship and precision machinery will produce a piece of glass so accurately cut and polished as to bend these myriad rays, all in just the right way and with minimum distortion, to form a minute image which later is to be magnified hundreds of times—this is indeed a thing to marvel at and should inspire the amateur with a new respect for his lens.

We now have, at a certain distance back of the lens, a miniature image of our illuminated object. Why is this image so much smaller than the object? Because the lens is arranged to bend the rays of light quite sharply, so that they converge to a point only a short distance behind the lens. The size of the image, therefore, compares with that of the object in the same way that distance from object to lens compares with distance from lens to image. From this we might assume that, if we make a lens to cast an image farther and farther back, our image would grow larger. This is actually the case; such a condition is realized in the long-focus or telephoto lens, which, as everyone knows, is farther from the film and forms a larger or more magnified image

From all this we are now ready to understand the real meaning of the word "focus." Focus refers to the distance from lens to image but, since the image is to be impressed on the sensitive surface of the film, it is important that the lens be adjusted so that the image it forms will fall on the sensitive

Photograph by Russell C. Holslag
A TYPICAL TELEPHOTO LENS

emulsion in the sharpest and clearest way. The image, then, is focused on the film when the lens is at such a distance from the film that the sharpest possible image of every point on the object will coincide with the emulsion surface. Inasmuch as this distance varies as the distance from the lens to the object varies, and since it is better to hold the film steady and rigid during exposure, we alter this distance by moving the lens bodily towards or away from the film. This is called focusing.

The purpose of focusing, then, is to make every point composing the image as sharp and as small as possible. This is the ideal condition; in practice it is found that the lens has certain inherent distortions or "aberrations" of which it is both impossible and unnecessary to rid it, so that these points are not really points, but very small circles. The image is then made up of an infinitely fine mosaic of these overlapping circles. They are known as the *circles of confusion*—incidentally, a very appropriate name, for it becomes evident that, as the size of these circles increases, the image becomes more and more blurred and confused, especially when recorded on the film and later magnified to such a tremendous extent on the screen. We now see why it behooves us to exercise care in focusing, for we get the best-defined image when the circles of confusion are of the smallest possible diameter. We are aided in this by the focusing mount, which is a mechanical arrangement, usually in the form of a knurled ring, for moving the lens toward or away from the film. The amount of lens movement is carefully indexed for us in the focusing scale, which is marked with numbers indicating the proper setting of the lens when it is desired that the image of an object at a given distance away appear sharp on the film. This scale has been accurately calibrated by the lens maker, and should be followed carefully.

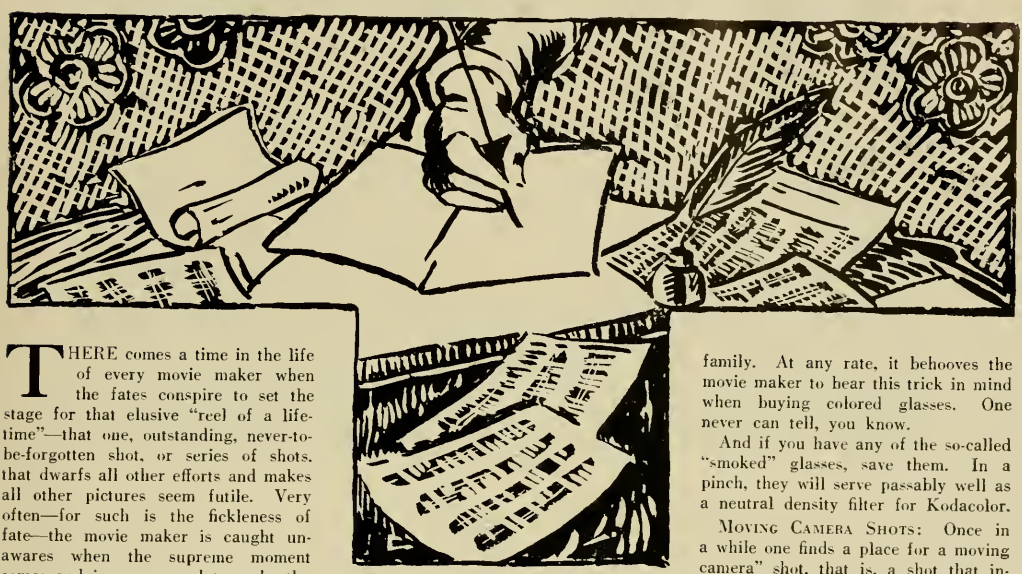
As the object on which the lens may be focused recedes to an increasingly greater distance, the angle at which its image-producing rays strike the lens becomes less and less acute. Finally, a certain remote distance is reached beyond which this angle changes so little as to become practically constant. If the angle at which the rays enter the lens becomes unchanged, the lens will continue to bend these rays always in the same direction; consequently, the image will remain at a fixed distance behind the lens, no matter how much more the actual object recedes. When this condition occurs, the object is said to be at an infinite distance away, and the lens is said to be focused at "infinity." Once the object we wish to focus reaches or passes this distance, the lens may be permanently set at a fixed distance from the film. For the usual one-inch *f*:3.5 lens used in 16mm. work, an object at a distance of fifty feet or more may be assumed to fulfill this condition.* This gives us an excellent means of defining the focal characteristic of any particular lens. We simply focus our lens on "infinity" and then measure the distance from lens to image, which we have seen to be constant under this condition. Therefore, this distance will be a permanent attribute of that lens and will give us a means of describing it. This we do by naming this distance the *focal length* of the lens. As above mentioned, the normal lens used in 16mm. cine work has a focal length of twenty-five millimeters, or about one inch. There is no arbitrary or magic quality about this particular focal length, which would make such a lens better than all others; it has merely been found that a lens of this focal length produces an image of such a size upon the 16mm. frame that the field of view embraced by the human eye is most naturally reproduced.

** Variations in lens opening affect this condition to such an extent that it will be made one of the principal subjects of the continuation of this article, to appear in the December issue.*

(To be concluded)

FROM *An* EDITOR'S NOTEBOOK

Odds And Ends To Aid The Amateur



THERE comes a time in the life of every movie maker when the fates conspire to set the stage for that elusive "reel of a lifetime"—that one, outstanding, never-to-be-forgotten shot, or series of shots, that dwarfs all other efforts and makes all other pictures seem futile. Very often—for such is the fickleness of fate—the movie maker is caught unawares when the supreme moment comes and is unprepared to make the most of opportunity. Then it is that he must fail or resort to ingenuity in order to shoot the picture as, according to his own interpretation of it, it should be shot.

It may be only a simple accessory that is lacking—a filter, perhaps a tripod or longer focus lens. Whatever it is, the true movie maker will not be satisfied unless he has it. And if he hasn't it, and can't contrive a suitable substitute, the picture—to him—is ruined. It may please those who see it and rouse their awe and admiration. But it won't seem complete to its maker.

During three years of contact with movie makers throughout the world, the author has been privileged to hear of many novel and interesting means that have been resorted to by ingenious amateurs to accomplish both unusual and ordinary results. Some of these methods, tricks or secrets—call them what you will—have been devised and used to meet emergencies. Others have been conceived simply as time or money-savers. All of them have been tried and tested.

As they have come to my attention, I have jotted them down in my notebook for future reference. They are published here, almost verbatim, for your consideration and instruction.

EMERGENCY FILTERS: Everyone knows, by this time, the value of the color filter. But, despite the fact that

By Wayne A. Shoemaker

Formerly Editor Ciné-Kodak News

▲▼▲

this little section of yellow glass has come to be considered one of the most essential parts of the movie maker's equipment, there are times when the movie maker will fare forth with both his camera and his pockets loaded with "pan" film, but, through a lapse of memory, will leave his color filter at home. The result? A splendid chance, always, for some striking cloud or marine shots—and nothing but "pan" to make them with!

If and when this happens to you, be not discouraged. Take the amber glasses you carry in your car, or that your wife or mother-in-law wears to protect her eyes from the glare of the sun on concrete highways, and use one of the lenses for a filter. Have someone hold it in front of the camera lens while you shoot, making sure that no part of the frame projects in front of the lens and cautioning the one who is holding the glasses to rest his arm on some solid object so that they will remain steady. You will be pleasantly surprised when you see the results.

All colored glasses will not do, of course. Some will be too dark or too light in color. If yours do not very nearly match the color of the regulation filter—well, two pairs of colored glasses aren't too many for the average family. At any rate, it behooves the movie maker to bear this trick in mind when buying colored glasses. One never can tell, you know.

And if you have any of the so-called "smoked" glasses, save them. In a pinch, they will serve passably well as a neutral density filter for Kodacolor.

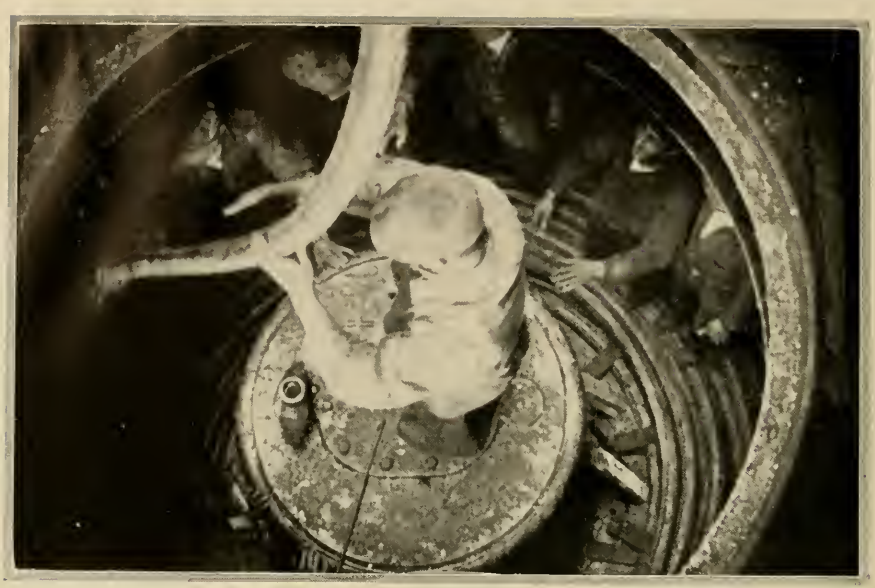
MOVING CAMERA SHOTS: Once in a while one finds a place for a moving camera" shot, that is, a shot that involves the moving of the camera closer to, farther from, or around the subject, rather than having the subject move toward or from the camera. The professional spends no end of money in the construction of elaborate cranes, wagons, and what-not, to make these shots possible. But how can the amateur do it?

Very easily, indeed. You probably have in your home a contrivance that is ideal for this type of work. It is the lowly tea-wagon. It is easily moved and steered, is solidly constructed and its rubber tires absorb much of the shock of moving over rough floors, tile, etc. Moreover, it is just about the proper height for closeups and semi-long-shots of seated subjects. A soap-box, with one side pushed snugly against the handle-bar, instantly brings the camera to the proper height for standing figures. A variety of soap-boxes, large books or a stack of magazines, make it instantly available for work at any desired height. And the cost, of course, is nil!

ACCURATE FOCUS: Most novelty stores carry a variety of small metal tape measures. One or two of these are less than an inch in diameter when rolled up in their containing cases.

Take the box in which you carry your filters into a store of this sort some day and purchase one of these small tapes that will fit into the filter box. Then, when you make closeups

(Continued on page 737)



Photograph By Western Electric

THERE IS ART IN THE CAMERA ANGLE
A Striking Scene From An Industrial, Picturing The Laying Of An Ocean Cable.

AMATEUR INDUSTRIAL FILMS

Suggestions For Making Them Interesting

By Kenneth F. Space

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WITH this article by Kenneth F. Space, MOVIE MAKERS *begins a series of articles to aid the amateur in making industrial and publicity films of his own business. Mr. Space offers both continuity and technical suggestions for producing a film record of a business or a manufacturing plant. Articles on other types of industrial films will follow.*

THE making of a satisfactory industrial film is one of the most interesting tasks that the average amateur movie maker can set for himself.

He may be a home movie enthusiast anxious to experiment in a new line of film endeavor; he may be an executive who wishes to make a film record of his plant for his own enjoyment or he may be a sales manager who realizes the visual effectiveness of a business film. To any one of these is this article directed.

It would be very difficult to formulate a set of rules for exposure, since the illumination is hardly the same in any two factories and each plant will present individual problems. However, by carefully following the instruction manual and with the aid of artificial light for the darker corners, the technical quality of such a film should be satisfactory. If the amateur possesses a speed lens he should have little trouble. An exposure meter is of the greatest value in work of this kind. This article therefore will deal principally with the subject matter.

The faults of the average amateur industrial film record are many. The introduction is often forced and unnatural. There is an abrupt transition of scene, lending the general appearance of a news reel. But the most common fault of all is the lack of the personal touch which is necessary to arouse and keep the interest of spectators who are not familiar with the plant itself.

Let us take, then, a few novel and interest-gaining methods of introducing the industrial movie. For example, there could be nothing more natural than two young men comparing jobs. The following dialogue might naturally introduce the picture:

"Hello Bill, I haven't seen you in a long time. Where are you working now?"

"Why, Hello John, I'm working for the Blank & Blank Company."

"I've heard a lot about that plant. What is it like over there?"

"Why not walk over town with me and let me tell you about it?"

This dialogue in titles, separated by closeups of the boys talking and ending with a longer shot of them walking down the street with "Bill" talking, could be faded into the actual plant views.

Another method might be to show a salesman making a call on a prospective client and explaining his plant and product, using the same general method as before.

A "stag" session at the nineteenth hole and the subsequent "shop talk" would lend itself to another natural introduction.

Or a business man might receive a pamphlet advertising a certain product and, after appropriate views had been made of the cover of the pamphlet, the picture of him opening it could be faded into the story.

A rather neat way of including one's business associates would be to film a meeting of a local business club (Rotary, Chamber of Commerce, Kiwanis, etc.) and have the president of the firm, a newly elected member, being filmed. After the luncheon, have him called upon, as is the custom, to explain the working of his profession.

An acquaintance of mine, in making a film for a light and power company, used an after-breakfast discussion between a man and his wife over the

convenience of the modern electric system in the preparation of meals. He moved his camera up to an electric light plug, faded it into a skeleton view of the house wiring and then dissolved into the processes of electric generation.

The most personal of all introductions would probably be to film the president sitting in his office, and then have him look directly at the camera in closeup, motion the audience to come nearer, and then have him say, "Folks, I'm pretty proud of this plant and I'd like the opportunity of telling you all about it." This title might be followed by a closeup of his lips moving, fading into the views of his plant.

The simplest introduction, of course, would merely be to show a closeup of the product itself fading into the processes of its manufacture.

So much for the introduction. These suggestions, no doubt, will bring a dozen others to the mind of an imaginative amateur.

Now, let us consider the actual development of the industrial story. If the producer has in his possession any views of his plant (stills) taken in its earlier history, they may be enlarged and filmed in order of time, with explanatory titles. The same idea might be carried out with photographs of the various phases in the construction of the plant. Lacking these, a novel way of filming the "first view" would be to obtain a large sheet of beaver board, cover one side (which will face the camera) with either wall-paper or a solution of wall-cement, which may be stippled or swirled with a brush while partially dry and then toned with thin paint to represent the surface of a wall. In the center of this, a picture frame could be securely fastened, then the beaver board showing through the frame should be cut out with a small saw. Obtain an architect's drawing or a photograph of the plant which will fit in the frame. By taking a shot which does not include the outside edges of the beaver board, we obtain the impression of a picture hanging on the wall of a room. This effect may be heightened by including in our shot a small portion of a table with a vase upon it, or by the shadow of any other article of furniture which may be placed out of camera range. After filming a few feet of this, make the same set-up near the plant so that, with the picture or drawing removed, an actual view of the plant will be seen through the opening. Then slowly move the camera toward the frame, until the plant itself is all that is included in the shot. Care should be taken to have the same degree of light and exposure in both views in order to keep the illusion.

If the amateur cares to go to the extra trouble, a very startling effect can be obtained by fading out on the view of the framed picture, watching the footage meter during the time of the fade-out. Then he may take his camera into the dark-room and reel his film back to the beginning of the fade, make his set-up with the view of the plant and fade-in on it, using the same time for the fade-in as in the previous fade-out. When viewed, the effect is that of the picture dissolving into the actual view. This will require the greatest of care in the focus and set-up in both cases, as any variance will show the wall and frame in a slightly different position. Those possessing a camera which permits them to crank backward will have no trouble in gaining this effect.

In case the transition in the first plan mentioned might seem too abrupt, a curtain at each side of the frame might be lowered over the picture by threads through holes in the board and then raised to show the actual plant.

In views of the outside of the plant, those taken from a greater distance should be filmed first, each view being taken closer until the entrance into the plant may be shot from a "truck" which moves up to and through the door of the building. If there is an aviation field near by, it would be well worth the time to make some air views as they add considerable interest to the story. In making air views, the hour before or after noon on a clear day is the ideal time for the attempt. By making them from a height of about one thousand feet and using the

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CLOSEUPS ADD PUNCH

In This Effective Scene Huge Buoys Are The Stars

FILM FLAM

By Louis M. Bailey

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Home Movies Through the Ages

WE have never held with Tennyson, charming though his myths of the Round Table may be, and we have always suspected that his censorious imagination created out of whole-cloth those naive times when kings were high-minded, knights were bold and queens could do no wrong. In this ancient wood-cut, which we secured from a confidential source, we believe we have found the proof of our contention. It should also do John Erskine no end of good, for it shows King Arthur filming Sir Launcelot, caught in the very act of wooing Queen Guinevere. While there are no papers extant to prove it, we believe there is every indication that this picture records the first time that home movies secured possible evidence for a divorce action. We fear, however, that Tennyson lovers may try to cloud the issue by claiming that, after all, it is merely a picture of the royal Arthurian circle making one of the first amateur photoplays. We shall stick to our guns, nevertheless. The cameraman's expression is too fierce for fun.

Surcease

EVERY movie-goer knows the meaning of "comedy relief," but we now learn that Hollywood is going in for "beauty relief." This, we hasten to explain, means interjecting into unhappy or sordid scenes choruses of fifty or more bathing beauties and such. If we are to have variety in photoplay relief, we would like to suggest a few types for amateur experimentation. Why not relief from comedy relief? And how about cleverness relief for dumb photoplays? The thought of black and white relief for Technicolor spectacles causes a tug at our heart-strings. And then, too, we might suggest, slyly, relief from relief.

Guilty!

"The story's the thing," said the Director.

"I am the story," replied the Star.

Pom Pom Pompadour!

OUR local producing unit is the source of much silent amusement on our part. It was during the filming of one of the court sequences of our version of *Pompadour*, the other evening, that the leading lady, suffering from the delusions of rank and grandeur which the part of Pompadour is likely to invoke in leading ladies, remarked regally to one of the members of the royal retinue, who passed between her and the camera, "My dear, your training in court etiquette has been sadly neglected. It is unfortunate that I have to remind you a person in waiting never precedes a princess."

Unfortunately we have no sound recording apparatus and so the one genuine gesture of the leading lady's performance was lost to posterity. Still more unfortunate, the hauteur of her remark was very much betrayed by her facial expression of the half dawning realization that being Pompadour at the French court didn't constitute being a princess—since this *was* caught by the camera!

TITLING YOUR SCENICS

A Timely Discussion For Beginners

By Arthur L. Gale

IN discussing the subject matter of titles, we will not take up lead titles, or the titles of a film as a whole, but leave them to the individual amateur, because such titles depend almost entirely upon the exact subject and purpose of the film. However, some of the points raised in considering sub-titles, or titles within the film, can, of course, be applied to the wording of lead titles.

The first few reels of a beginning amateur will perhaps—even probably —remain untitled. Soon, however, the amateur, desiring to make his films more entertaining, will feel the need of titles within the film. He is likely to answer this need at first with label titles, such as *Spring*, 1929, *Denver*, *Paris*, or *Catskill Camp*. Although the information contained in such titles is sometimes necessary, as was stated in *Pointers on Planning* in the October issue of MOVIE MAKERS, these terse labels are unattractive in themselves and often rob the following scenes of any surprise or dramatic value.

Titles, alone of all the factors of movie making, are absolutely within the amateur's control. You may encounter a dark and murky day on your one opportunity to get an exceptional wild-life shot during your hunting trip, or the people in your films may not do as you ask them, but you can always

EXCELLENT
Both Title and Background Are Well Chosen

determine how your titles will be worded, where you will use them and whether you will use ornamental backgrounds or not. You can't alibi if your titles are inappropriate, misplaced, or uninteresting.

Since this is the case, the subject matter of titles is worth particular care, for they can add greatly to the interest of the film and become constructive agents in the telling of a coherent and entertaining film story. Recognizing this, let us approach title-writing with an entirely fresh mind. If you look at it impersonally you will recognize that, so far as you are concerned, titles are entirely unnecessary. A label and a date on the reel can will suffice, and your memory will do the rest for you. You will recreate your impressions as you filmed and you will remember where the sequence was taken and who was in it. This brings us to a practical fact that you should always keep in mind when you are working on titles. *You title films for the instruction, entertainment, or amusement of your audience.* You should plan the subject matter and the design of any title from the viewpoint of its future audiences.

With your audience always in mind,

TRITE
The Background Is Splendid But The Title Too Obvious

let us consider the various types of amateur work. For the sake of convenience, we will divide amateur films into several classifications, such as scenic, personal, travel, sport, newsreel films, etc., although it is recognized that even a good amateur film may have sequences of various types in one reel. This discussion will be carried through several issues of MOVIE MAKERS. In this article we will concern ourselves with the scenic film.

Members of your audience always want to be amused and entertained, but they particularly want a scenic film to satisfy their sense of beauty and feeling for nature. They are not interested in statistics in titles, such as *Mt. Blunderbuss, 3,768 ft. high*, nor are they intrigued in learning that *Emerald Lake is sixty-seven miles distant* from wherever you took your last shot. You will find a natural desire to record these facts and statistics in titles, although they are rarely important enough to be included. When you do unnecessarily include them, you run the risk of destroying the sense of beauty that you would otherwise provide for your audience and you risk spoiling even the entertainment value of the scene by telling the audience exactly what they are going to see. It is more important that the scenic title should amplify or direct this quality of

FAIR
The Background Is A Bit Cut Up, The Title Good

beauty rather than give statistics or names of localities. Above all, avoid being pedantic. Your audience, viewing a scenic film, does not want to be instructed. Your titles should stimulate interest rather than destroy it; they should provoke curiosity rather than answer questions. Let your scenes, themselves, tell the story.

Yet, even a scenic film made up of superlative shots is likely to be dead and uninteresting without titles, for titles serve as pauses and add variety. They can provide a consistent interpretation to films, which gives an otherwise unrelated sequence the effect of telling a related story. In addition, titles can present an aesthetic interpretation of scenes of pictorial beauty. Such titles we may call "stimulative titles" because the primary reason for including them is not that they convey information but that they provide continuity and stimulate the attention of the audience. An example of such usage would be the title, *Where the water meets the sky*, placed before a sequence of scenes of erupting geysers. This title does not describe the scene to follow and hence conjure up a mental picture of just what is next to come on the screen. Yet, it does serve to mark a new sequence and indicate a new subject. At the same time, it is vague enough to allow each spectator to anticipate for himself what is to come. This brings expectancy and, with it, attention. Consider how much better is such a title than the statistical label, *This geyser erupts every sixty-seven and one-half minutes*, or just the plain road-sign title, *Yosemite geysers.*

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SIMPLIFYING DIRECTION

Three Rules For The Amateur Director

By Paul D. Hugon

KNOWING what varied responsibilities may devolve upon the director in an amateur production unit, it might be difficult to name one function which may be called particularly his own. Yet, unless he is doubling for other specialists, it may be claimed that the control of the film footage about sums up his duties.

The scenario, we will assume, has been prepared in minute detail by someone else—who may claim all the credit if the production turns out well and blame the director if it does not. The casting has been done, after screen tests, and the choice of locations and settings has been settled in conference. Responsibility for the timely appearance of properties has been delegated to an efficient junior member of the family. The camera work is in the hands of a photographic enthusiast, and the shooting sequence has been worked out in conference.

What remains, then, is the time-keeping on the production—seeing that entrances and exits are made at the right time and speed and that each scene is long or short enough for the particular effect sought. In one word, the director's job is footage. But what do we mean by "long enough" or "short enough"?

Probably no continuity, as commonly written, specifies the footage that should be given to a scene, which is a great pity. The skilled writer undoubtedly has, back in his mind, a mechanism that ticks off so much action. He could enact the whole scene that he is writing and indicate to a beat the tempo at which it is to proceed. It is, in fact, usual for a scenario conference to be punctuated by bits of acting, done by one member of the group to clarify his thoughts to himself or to others. The principal result of such demonstrations is to establish vividly not so much the action as the *pauses* in the action and, by a strange irony, these pauses, which control the tempo, seldom find their way into the script.

Speaking of the talking motion pictures, a great dramatist recently remarked, "Now at last *silence* on the screen will be truly significant."

In the silent film, which is the art of motion, complete stillness is the most significant of all means to the end—especially when immediately followed by sudden and rapid motion.

Photograph by Paramount

A DRAMATIC PAUSE

He Hesitates Unhappily At The Door, Before Facing His Unfaithful Wife

If all the pauses and their duration could be written in the scenario, the director would have his task appreciably simplified—and his credit appreciably diminished. It is on pauses that tempo and, therefore, footage depend. The director must learn to create pauses.

For example, a husband enters the room while his wife is suspiciously interested in another man. Without pause, the action would be over too quickly. But just how is the pause to be made? I believe the answer to that question will solve the amateur director's principal problem.

Rule One—*There can never be too much suspense, provided the suspense is logical.*

Assume that the rival and the wife are standing by the fireplace. As usual, even in good still pictures, when there are two persons in a scene, one is looking at the other and the other is looking at something in another direction. Let us say that the lady is looking into the fireplace, while the man is facing us and looking at the lady. The unskilled continuity writer will have it all happen with one pause, the one which occurs when the husband enters the room and surprises the couple. But the director should know that, since we have three persons, we may legitimately have at least three pauses, and probably six.

First the rival, who is facing us, hears a noise at the door and stares (pause 1). The lady has heard nothing and continues talking or whatever she is doing. Then the husband outside, in a separate shot, hears his wife's voice and wonders (pause 2). He turns the doorknob: the wife hears, turns around sharply, stares (pause 3). The couple agitatedly look at one another, whisper something hurriedly: wife registers h o r r o r; they pause s i m u l t a n e o u s l y (pause 4). Now the door flies open and the husband stands in the doorway, staring at them (pause 5). The couple make an uneasy movement, in his direction or otherwise, then stand still uncertainly (pause 6).

Even that does not end the series, as it often would in an amateur scenario. A trained actor seldom makes an entrance, even after a pause, in a continuous jaunt across the room. For reasons of rhythm, which we have no space to analyze here, an entrance is made three steps at a time. So the husband advances in three measured and determined steps and stops again (pause 7).

Without continuing indefinitely the details of this scene, it will be noted that the footage of a dramatic bit is made up largely of pauses. Anyone rehearsing these bits intelligently will also determine the minimum time of each pause as about two seconds, or time to count—one-two-three-four-five-six-seven-eight. In that entrance alone, therefore, we have used fourteen standard feet for pausing, plus at least as much again for movement — half-a-minute of screen time. This leads us to a principle which is too little known consciously although every professional director follows it unconsciously.

Rule Two—*When all action is significant, a longer scene appears to the audience more important than a short one.*

It goes without saying that the action, to be significant, should be progressive and climactic and we need hardly state that mere footage without plenty of action will appear to drag. But, if there is a great deal doing, the longer a scene lasts, the more attention it receives from the spectator. As we have just seen that "action" may be defined as "pauses followed by motion," the most dramatic scene will be the one in which there are most opportunities for pauses followed by rapid motion.

That footage counts for a good deal in building up drama is evidenced by the history of movie titles. Twenty years ago, two-word titles were common, as: *The Fight, Next Day* or *His Revenge.* (I had my first row with my releasing company when I tried to introduce spoken titles.) As soon as it was perceived that these over-scant narrative titles destroyed the tempo, the expedient was adopted of using more words to say the same thing, when the time interval to be covered was fairly long. The modern title expert will not write, *Twenty Years Later,* in a flash suddenly followed by action. Not at all. He will spin it out, using a decorative or scenic background to hold the spectator's eye on the screen, and, fading the title in and out (another kind of pause), he will spread out a long yarn, *Thus they met in an Eden of innocence, ignorant children in the nursery of Eternity. But the heavy hand of Time began to write on their foreheads the story of daily strife*—

There go twenty-five feet. "Just a lot of blah!" you will say. Yes, blah it is, if analyzed, but it does two things—it tells you, *in the same tone* as the picture itself of the passage of years, and it holds your attention for twenty seconds or so, making the twenty-year transition easier.

Conversely, a short scene is necessary to convey the idea of haste: hence, the many cutbacks in comedies and the shortness of comedy titles. Here is a cat sitting contentedly on a fence, washing himself (deliberately slow action, equivalent to a pause in our thinking). A boy espies the cat—brief pause. The boy shouts, "*Scat!*" Instantly the cat jumps off. How long should that title, "*Scat!*," be? In laboratory practice, one of the laws of the Medes and the Persians is that no title in standard film should be less than three feet long. As that would give the audience time to read, "*Scat, scat, scat, scat, scat, scat,*" about twenty times over, we must break the law and make the title three frames—one-quarter of a second on the screen. The effect will be instantaneous. This gives us one more criterion:

Rule Three—*Suddenness is created by a pause followed by rapid movement.*

A clutching hand approaches slowly, pauses, grabs very quickly. A ghost

Photograph By Paramount

WHAT WILL HE SAY?
Interest Is Heightened By The Pause While Central Rings His Number

appears gradually, stays still, then starts to run after the person. The intensity of the action is greater when it follows a pause and the speed appears greater when it follows stillness and suspense.

What does this all mean to the director? It means that he should deliberately seek out, before he starts production, the decisive scenes of the play, of which there will probably be one in each sequence, that he should work out the maximum suspense of which they are capable and that he should allow for footage proportionate to the dramatic value he expects to create. The big scenes may easily run to over one-third of the total footage.

Another application of this principle is that featured actors should appear in more actual footage than the supporting cast. Hollywood stars scrutinize every scenario with eagle eyes, to make sure they are not playing second fiddle. Some contracts even specify the number of closeups to which the artist is entitled—an inartistic provision at best, but one from which the amateur director might derive a useful lesson. Sometimes, in a stage play, the principal character does not appear until the second act. In that case, all the others are talking about him all the time and really featuring him by building up suspense around his appearance—the equivalent of those pauses we have been discussing. In the silent movie this is hardly practical and the leading characters are best introduced before the others, in virtue of the laws of attention, whereby we remember best what we saw first, what we saw longest, and what we saw last.

To sum up the director's functions, then, we might say that they are the exact opposite of those of an efficient industrial executive. The latter seeks above all to secure an even flow of materials, labor, and finished assemblies. The director strives to exaggerate normal conditions and to make them dramatic by creating peaks and abysses, by alternating action and pauses in order to stir up our emotions.

Editor's Note: The experience of the League's photoplay consultant indicates that Mr. Hugon's discussion of the employment of pauses, in building suspense and in emphasizing the dramatic significance of action, merits the serious attention of all amateurs who make simple film stories or photoplays. In even the best of amateur photoplays, important dramatic scenes are often presented too quickly and without the pauses which are necessary to emphasize the importance of the action. Frequently, seeking to overcome this, amateur directors have retarded the movement of the scene as a whole or introduced unimportant action which does not contribute to the development of the plot. This substitutes a worse evil for the lesser one. In the first instance, the action is too swift to be intelligible, and in the second it drags so much that the dramatic emphasis is completely destroyed.

Mr. Hugon has cleared the air in this article and furnishes amateurs with an approach to the question of tempo. Many movie makers, filming simple stories and photoplays, are securing praiseworthy photographic and cinematic results, and such amateur producers are now prepared for experimentation with the more subtle qualities of photoplay production.

THE CLINIC

By Russell C. Holslag

Using the Mist

MUCH has been said in these columns concerning atmospheric haze and its elimination. This is because it was felt that most touring vacationists and summer shooters in general were interested in getting the clearest possible definition in their distant views. But now that autumn is upon us, with its many hazy days, let us see if we cannot find a use for this seeming drawback in making pictures that will preserve the spirit of the season, as well as produce results that will be worthy of preservation in our film library. In the first place, we must face the fact that the augmented haze of autumn is inevitable and that we may as well dispense with our dense yellow filters at this time and see what we can do towards utilizing this haze as an advantage. Print exhibitions, in landscape and similar work, make use of a number of methods to give depth to their pictures, and not the least among these is the employment of "aerial" or "atmospheric" perspective. This means, simply, that as the middle distances of the view are reached, details begin to be obscured slightly and the effect continues until in the far background the details are very indistinct and often barely visible. In a well chosen scene, this employment of atmospheric perspective gives an artistic feeling of depth and atmosphere and certainly heightens the effect of fall pictorial work. Of course, much is dependent upon the choosing of the scene. With a misty background, foreground objects stand out with a semi-silhouette effect that often makes a striking picture. Now that the foliage is thinner, it is easy to secure these effects with trees, which show up with a Japanese-print effect against a background of mist. What finer setting could be had for the dramatic section of an amateur photoplay! One thinks of the good old duelling scene, in which the two characters stand out stark against the background, the scene being shot with the camera low down; however, there are many other dramatic possibilities in the misty background that will suggest themselves. Those of us who live in the cities may prefer to abandon natural settings, although there are always the parks, and watch for misty effects with tall buildings. The early morning is the time for this, and often the result of atmospheric perspective on a distant group of buildings makes a most effective picture. The nearer structures are done in black and stand out prominently; farther away stands another group which seems to be painted in gray, while, farthest off, one sees a spire or two outlined in the thinnest possible manner. The whole makes a very interesting picture but needs a reasonably fast lens, set at infinity. The same principle applies to lesser distances in a heavier fog, so that we may have a character emerging from a dim, misty background simply by his walking toward the camera. Pictures of this latter type may be secured with a fast lens, even in a heavy fog, and are well worth trying, both as cine-dramatic effects and as a record of the season's mood.

IDEAS INVITED

THE approach of the winter season should mark the approach of further amateur experimentation. The Editor of this department welcomes helpful and informative ideas and hopes that the ingenious amateur will not hide his light under a bushel, but will let it shine forth here for the guidance of others. In this way it will be possible for our readers to exchange ideas which may inspire them to fresh improvements. This general funding of ideas is cumulative and the originator of any means for making home cine work easier, better or more interesting should feel it his duty to pass this material along. Clinic contributors receive for each accepted suggestion a gold-stamped binder for one year's file of MOVIE MAKERS.

Clever "Double" Method

I HAVE worked out a scheme for making double exposures which is effective either when black and white or when color film is used in the camera. I use the character title writing outfit that is marketed by a well known maker of movie apparatus. The easel upon which the title card is held is replaced with a skeleton frame in which I can insert black cards which just cover the field of the lens at that distance. By cutting a hole in the card at any suitable place, I can mask the rest of the picture area and make a single exposure through this opening. After rewinding the film, I can then expose the other portion of the scene in which the action is planned to bear an appropriate relation to the small exposure already made. By keeping this small portion of the scene dark in the second exposure, I get a very fine double exposure effect as a result. It is also possible to mask this small portion during the second exposure by using a piece of clear photographic plate glass in which a small portion is blocked off by pasting a piece of black paper over it. This portion should match as nearly as possible the area that was cut out during the first exposure. In this way outdoor double exposure shots may be taken. By using this method, I can mask and expose any portion of the frame I wish, without making a change in light conditions. In using the title writer for this purpose I dispense, of course, with the two bulbs which are used only for title illumination. *H. S. Shagren.*

Response Limited

IN the *Clinic* for June of this year was an item headed, *Vote on This!* Unfortunately, however, this injunction seems to have been largely disregarded, for we have received so few specific replies on the subject that we can only conclude that our members are, as a whole, not particularly interested in the idea. For the sake of those who

missed this item, let us have a final recapitulation. The idea was advanced by several members that the Amateur Cinema League provide some means whereby those who wished might show publicly their affiliation with this organization. This was to be effected in one of three ways—by means of a lapel button, a camera tag or a sticker, which might be affixed to stationery or apparatus. The idea was further advanced that this might serve as a means of identification and for the possible return of apparatus that had been lost. However, the returns during three months have been so limited that we feel such a system of identification does not interest our members and, therefore, we shall abandon the project. We are grateful to those few who took the matter under consideration and sent us replies; we hope to have an opportunity to serve them in other ways.

Asked and Answered

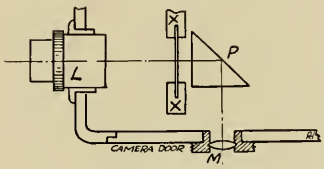
Question: I have made several titles by the direct positive method, which I find gives a very sharp and clear result. I should like in the future to make duplicates of such titles. Is there any method by which I can do so and still retain the advantages of the direct positive method?

Answer: There is an excellent method by means of which you may not only duplicate these titles but which will give you a degree of sharpness and contrast hardly obtainable in any other way. This method is to shoot your title on positive film, develop with a contrast developer and then to use this positive film as a negative, printing your final title by contact on another positive film. The finished title will then be a photograph of your original title card, except that the image will be exceptionally sharp and contrasty by reason of being reproduced through the agency of two positive films. You may, of course, produce as many prints as you like from the first positive, which is really used as a negative. The title card must not be black letters on a white ground, as used for direct positive work, but must have the same black and white tone relations as are desired in the finished title on the screen.

Question: I have a 16mm. camera with spring release feature which stops always with the shutter closed. Since I wish to observe the image in the gate, I should like to stop the camera with the shutter open, yet hesitate to tamper with the mechanism. How shall I do this?

Answer: Let the spring drive run down completely, after which a very small turn of the main sprocket wheel will revolve the shutter to an open position. Do not, however, attempt to produce this result by moving the claw.

Question: A friend who is studying 35mm. motion picture photography tells me that most professional cameras are equipped with a device whereby one may see the image and focus it



A REFLEX FOCUSING DEVICE

sharply, directly on the film. He calls this accessory a reflex focusing device. Can you describe this device and tell me whether it is possible to adapt it to the 16mm. camera?

Answer: The reflex focusing device adapted to the 16mm. camera would undoubtedly be a valuable feature to the serious amateur worker and it is somewhat surprising that this device has not already been featured by some enterprising 16mm. camera manufacturer. Focusing on the film gives practically the same advantage to the cine worker that observation of the ground glass image gives to the still worker in Graflex cameras and the like. The device is simple in design and should not be extremely expensive to install. I have drawn a little diagram which will serve to illustrate its principle. It is a sort of plan view in cross section. *L* is the lens which forms an image on the film in the gate, *X-X*. The back of the gate is cut away at the aperture providing an opening through which the image on the emulsion surface may be seen through the film from the rear. Through the agency of a mirror or, better, of a total reflecting prism, *P*, this image is reflected at right angles to the gate and viewed through a magnifier, *M*, which is set in the camera door. In use, the camera mechanism is turned until the shutter is open, when the magnified image may be observed on the stationary film, as reflected by the prism. This arrangement is valuable in many ways. Inasmuch as the magnifier, *M*, is usually in the order of 8X, a critically sharp image may be easily focused on the film for special work, such as closeups, titles, etc., the focusing scale may be checked up and the exact composition of the scene arranged. The image may be viewed exactly as it is to be recorded on the film, without having to make corrections for finder displacement. A certain amount of light will naturally seep in through the eyepiece during observation and may fog a few frames of film, but this loss is negligible in view of the advantages gained. The eyepiece is covered by a light-tight cap during the filming. The nearest thing to such a device, available at present, is the reflex focusing lens extension featured by a well known optical firm in New York City. I have had a special reflex focusing device of the kind described installed on a Model A Cine-Kodak with entire satisfaction. I understand, however, that the 16mm. German camera, Cine-Nizo, may be adapted for reflex-focusing on demand and that provision is made for observing the image on the film even during the shooting.

Films Wanted

TO enlarge the scope of the Dartmouth College film records, Sidney Hayward, who is in charge of the college filming activities, is very anxious to get in touch with amateurs who have taken shots of any Dartmouth football games, with the view of securing duplicates of such films for inclusion in the Dartmouth film records. League members and readers of MOVIE MAKERS securing such films are earnestly requested to get in touch with Mr. Hayward, Dartmouth College, Hanover, N. H.

¶ Hal V. Hunt, General Secretary of the Y. M. C. A., wishes to secure shots of the Canadian Northwest Mounted Police and pictures of western Canada. Those who have films covering these subjects, of which they are willing to dispose, should address Mr. Hunt at Washington Court House, Ohio.

CRITICAL FOCUSING

Technical Reviews To Aid The Amateur

By Arthur L. Gale

Thunderbolt

PARAMOUNT

TEMPO: Examples of screen tempo fitting the spirit of the story are generally elusive, but this picture furnishes an excellent and fairly evident one in the sequence wherein Thunderbolt is captured by the police. The movement of both story and action is very slow in the scenes just before the capture but when Thunderbolt finds the police confronting him on the stairs of the boarding house the scenes of the fight which ensues are clipped short to match the speed of the action.

CLOSEUP: Thunderbolt's mental struggle when, though behind the bars himself, he knows that he could free his rival, sentenced to hang, is not reflected in his face which is almost impassive, but is told in a closeup of his clenching fist. This closeup is introduced in such relation to other scenes that it has a powerful and concentrated meaning.

Gentlemen of the Press

PARAMOUNT

FOCUS EFFECT: The death of a character is registered in an unusual and effective way in this photoplay. A young mother is lying on a hospital bed following the birth of her child. She dies very quietly. Instead of registering this fact through her own action or that of the other characters present, the camera is very slowly thrown out of focus. Her features gradually become misty and seem to retreat into a general vagueness until they are lost altogether. That she has passed from the world of reality is delicately but unmistakably suggested.

Photograph By Paramount

IN THE SHADOW OF DEATH
An Effective Use Of The Silhouette In *Thunderbolt*

MOVING CAMERA: As this same character is being brought from the operating room, the cart on which she lies is accompanied closely by a moving camera. However, the camera does not follow in the conventional manner. It moves up along side the cart, looks down on her unconscious form, passes a little beyond her, hesitates, and, in short, performs in such a natural manner that one feels the camera is very truly representing the eyes of someone who is accompanying her.

College Love

UNIVERSAL

OPTICAL PRINTING: In presenting a football game in this picture, Universal employs an ingenious device of a specially built optical printer by means of which, during projection, one scene is displaced laterally by another, both moving, giving an effect of motion pictures on stereopticon slides. The device, coupled with dissolves, is used to interpret a fast moving football game from varied angles.

Since a special optical printer is required to obtain the effect, it is an impractical one for the general amateur, but it will interest anyone who has an eye for trick work.

Thunder

METRO-GOLDWYN-MAYER

COMPOSITION: Several sequences in this film, presenting atmospheric shots of railway life, include examples of remarkable cinematic treatment of trains in motion. Railways are always susceptible to interesting motion picture handling but, in this case, particularly fine effects are secured in the compositions of scenes including more than one train in motion.

A NATURALISTIC LIGHT SOURCE
The Headlights Of A Car Are Used In This Scene From *Hallelujah* To Explain The Bright Light Necessary To Photograph It

Photograph By Metro

CURING FEAR *With* FILM

How Movies Are Ending This Handicap Of Athletes And Gymnasts

By Joseph F. Wright

THE motion picture has recently revealed another of its manifold educational possibilities and it is now practically established that this remarkable medium will be the means of overcoming the emotion of fear in beginning gymnasts, aerial performers, divers and other athletes who essay precarious feats. The discoveries on which this conclusion is based are the result of studies conducted by Professor Coleman R. Griffith, director of research in athletics at the University of Illinois.

There have long been two chief problems facing teachers or coaches of difficult physical feats, the problem of awkwardness and that of fear. A great many studies have been made upon the former, so that most coaches now have a pretty good idea of the best methods of identifying this difficulty and of developing the skill necessary to overcome it. The problem of fear, however, has been practically untouched until recently.

There are several different ways to approach the problem. One of them, which has not proved a solution, is to gain reports from the students themselves before, during and after any attempts, such as diving or tumbling, which may arouse that emotion. This study has been made, but it has, largely, only revealed that two situations are responsible for arousing fear. The first is height. The high springboard and the height of the bars in aerial casting may, in and of themselves, become the source of fear. The other source is any new or unusual position of the body, especially when this new or unusual position is taken when the body is without the usual means of support. If, for example, a high diver must turn a flip in the air, the mere fact that he will be in an unusual or unfamiliar position, and away from anything that he can grasp or stand upon, is enough to call forth a fear response. The same position, if taken on a mat, would arouse no fear response whatsoever.

The new method of studying this problem, which is meeting with success, is to make an analysis of the types of movement which accompany

WAS HE AFRAID?
Motion Pictures Of The Scene Will Tell—And Why, As Well

the emotion of fear, for in correction of these successive positions lies the solution. In a man's first attempt, for example, to swing from one bar to another in aerial casting, a part of his lack of motor coordination will be due to mere awkwardness and a part to fear. It is obvious, of course, that a backward flip or a half turn through the air while flying from one point to another is done so quickly that the naked eye cannot make a proper analysis of the movements through which the man goes. It has, therefore, been necessary to appeal to the slow motion picture camera, and this is now being done under the direction of the laboratory for research in athletics of the University of Illinois. Many reels have been taken of the way in which men act as they try such gymnastic stunts.

Two different types of projection screens are then utilized in studying and analyzing their body movements. One screen is the ordinary type for cursory examination. The other is marked off by heavy black lines into two inch squares throughout its area. This gives the screen the appearance of a ruled piece of drawing paper. When any one of the frames thrown on the screen has bearing on the problem under consideration, the projector is stopped and an artist traces the image on drawing paper, which has been ruled, square for square, to match the screen. By this method every feature of the body movement is definitely established, the drawing is completed and from it the various body angles are determined. It is then possible to analyze the movement of the different parts of the body, and it has been revealed that it is possible to make a clear distinction between the lack of coordination which we ordinarily call awkwardness and the lack of coordination which is caused by fear.

The study is still new, but before long conclusive findings should be available.

These discoveries will be of considerable practical, as well as scientific, importance because they will also give coaches and teachers an idea as how to best go about preventing accidents and injuries. In studying awkwardness, for example, it has long since been found possible to take precautions against the false movements a man will make on this account and so save him from injury. It has not been possible, however, to take precaution against the clumsiness due to fear because this clumsiness is not so obvious to the naked eye as is awkwardness. It is obvious, too, that a knowledge of the types of faulty motor coordination due to emotion will be useful to the coach because he can then direct his instruction to the precise point at which emotional lack of coordination causes danger.

POWERFUL DRAMA
Gripping Scene From *The Man Who Was Late*, Production Of Allied Directors, A. C. A., London, England

AMATEUR CLUBS

News Of Group Filming

By Arthur L. Gale

College As Is

THE University of Oregon's seven reel, 35mm., photoplay was given its premier showing in the early part of October. In describing this first production of the University of Oregon undergraduates, tentatively titled *Ed's Co-ed*, Myron M. Griffin writes, "In preparing the story an effort was made to get away from the usual type of motion picture of college life. The student producers tried to represent university life as sincerely as possible, feeling that the collegiate actually experiences enough thrills and romance to make an interesting picture, without the addition of hokum. The last-minute-to-play climax was not included, for the hero of the story is not an athlete! Nor does the picture feature wild and wicked parties which temporarily ensnare the heroine. *Ed's Co-ed* is simply a picturization of the joys and problems of the average undergraduate, made interesting by attention to detail rather than by inclusion of elaborate spectacles."

Approximately three months were spent in production. Because of the lack of adequate interior lighting facilities, the plot was adapted for an all-exterior scenario.

James F. Bride supervised the production, George Godfrey, of the faculty, advised and James Raley and Carvel Nelson jointly directed. The leads were played by Dorothy Burke and Verne Elliott. Others in the cast are James Lyons, Phyllis Van Kimmel, Norman Eastman, William Overstreet and Helen Allen.

Trick Spook

MEMBERS of the motion picture division of the Cleveland Photographic Club are working on *The Scootum Spook*, a mystery story, scenarized by S. S. Shagren. Cine illusions of all types are being used to present the history of the criminal, who vanishes into thin air whenever the detectives near him. Lloyd W. Dunning is making the trick shots and Mr. Shagren, who is preparing a reel illustrating trick work for the Club Film Library, is directing the picture.

Ghost Hunt

NEWLY organized, the Cinema Amateurs of Westchester, Yonkers, N. Y., have already completed their first production, *Dark Shadows*, 600 ft., 16mm. The story, written by D. C. McGiehan, tells of a reporter's investigation of a haunted house. A deal of footage is devoted to the history of the location of the house, which in pre-Civil War days was a station of an underground railway.

Mr. McGiehan photographed the film and Karl Jones directed it. The new club announces production plans for two photoplays this fall.

Exploit Locale

AT the recent annual election of the Orleans Cinema Club in New Orleans, La., C. F. Webber was chosen president; M. J. Liuzza, vice-president; Miss E. Watkins, recording secretary; S. Edward Belben, treasurer and Maurice Paillet, business manager. The club's board includes Mrs. A. A. Levy, George V. Ferrer, C. F. Webber, M. J. Liuzza and Maurice Paillet.

The club's first two productions, *Air Buddies*, 1,000 ft., 16mm., and *Bayou d'Amour*, 1,600 ft., 16mm., have been running for two weeks at the club's little theatre, seating two hundred. *Air Buddies*, a fast-moving picture of two aces during the World War, includes some remarkable aerial shots and closeups of aviators in action. The New Orleans airport and the New Orleans Veterans' Hospital give a realistic background to the film. Exquisite scenes in the Louisiana bayous furnish the locale of the love story of an artist for a Creole girl in *Bayou d'Amour*. The film includes a number of interiors taken at the club's studio, which is wired for 8,000 watts. A picture based on life in the French quarter in New Orleans is next planned. The authentic local color used by the Orleans Cinema Club is illustrative of the wealth of such material, neglected by the commercial companies, to be brought to the screen only in amateur photoplays. *Headlines*, production of Palisades Picture Players, was recently screened on a club program.

A Pioneer Grows

A GENERAL meeting on October 24th opened the season's activities of the Philadelphia Amateur Motion Picture Club. *The Fall of the House of Usher* was projected on a program amplified by the screening of members' films and the announcement of club activities for this year. A detailed account of the meeting will appear in a later issue of MOVIE MAKERS. The Philadelphia Amateur Motion Picture Club enters this year's season with over two hundred and fifty members, all of whom are amateur cameramen.

Western Contest

WIDESPREAD interest has been aroused among amateurs in the vicinity of Stockton, Calif., by the amateur movie contest now being held by the Foto-Cine Productions Club of that city. The contest opened September 1st and will close December 31st, giving ample time for movie makers to submit their films. All League members and readers of MOVIE MAKERS, within the contest's range, are urged to submit films, because it is the intention of the Foto-Cine Productions to discover the best amateur work in Stockton and to represent that city with those films in a contest with La Jolla and other southern California towns. With the cooperation of northern California clubs, a state contest will be later undertaken.

Prizes will be awarded under three classes—general films, photoplays or film stories and natural color films. The length is not limited and it will be seen that any type of amateur movie work will come under one of the three headings. The contest is recognized by the Amateur Cinema League and the results will be accepted by the League.

Cooperative

A MIMEOGRAPHED club paper, entitled *The Fade-Out*, has been initiated by the wide-awake Cleveland Movie Club. Notes on club activities, meetings and personalities are featured in the new sheet, which is to be published "at most any time."

Alfred Hall Bemis, in charge of the film record of the Cleveland Air Meet being compiled by the Cleveland club, reports that the events have been completely covered and that many superlative shots were obtained by the amateur cameramen working with him. In cooperation with the Cleveland club's civic project, the Philadelphia Amateur Motion Picture Club has secured shots of the take-off of several of the derbies at the Philadelphia airport, J. W. Robbins acting as cameraman for the Philadelphians. Scenes of the flight were also obtained at the Birmingham, Ala., air field by Jack London of the Birmingham Amateur Motion Picture Association. The fine cooperation elicited in this project marks the growing strength of the amateur movie club development.

Amalgamate

FROM Edgar Holden, Newark, N. J., comes the announcement of the amalgamation of amateur producers near Newark with the Undergraduate Motion Pictures of Princeton University. The new organization has been named the Metropolitan Undergraduate Cinema to represent the combination. The studio facilities at Princeton will be used for interior work, and amateur cameramen will be drawn from Newark, Brooklyn and the Oranges in New Jersey. A light comedy drama will be the first production of the new organization, to be followed by an experimental film in which the camera is to be treated as a person in the story.

Officers include Mr. Holden, director; Charles D. Hodges, business manager; Serge A. Korff, treasurer; Fred Frost, publicity; James McCormick, properties; Betty Holden, assistant director, and a board made up of these with Addison Hobart and A. Sherman Rutter. Additional cameramen will be Joseph Free, Harry Louderbaugh, A. H. Singer and J. V. D. Bucher. The cast of the first production will be announced later.

Civic Effort

SCENES actually taken in the Juvenile Court and in the city jails distinguish *Trustworthy*, 35mm. production of the Birmingham, Ala., Amateur Motion Picture Association, which was recently given its premiere in that city. The film, made with the cooperation of the Boy Scouts, tells of the reformation of a neighborhood gang through the work of the Birmingham Boy Scouts. More than fifty scouts took part in the picture, and the principal cast includes Mrs. W. I. Woodstock, Donald Clayton, Elton Allen, Jack Meacham, Edward Wilkin, Morris McCullough, Eastone Melof, Billy Meacham, John Clover, Frank Vines, C. M. Cook, Charles Piez, Russell Barnhill, Dan McCullough and George Nagel.

9 MM. Production

UNDER the leadership of George Strong, of Easthampton, L. I., *My Maryland*, 800 ft., 9mm., was recently completed. The film tells the story of the boy who comes to New York to make good but who, after unfortunate adventures, returns to wed the country sweetheart. In the cast are Alma Marsland, Rosalie Baker, H. E. Marsland, Stanley Stady and Carleton Smith. Plans for 16mm. productions are under way.

Aids Personnel Work

FOLLOWING the successful public presentation of *Hot Shots*, a film produced with the cooperation of the Kansas Gas & Electric Co., Jack Lewis, Wichita, Kansas, announces plans for the formation of an amateur motion picture club for regular production work. An organization meeting is scheduled for this month. *Hot Shots* depicts the adventures of Tillie, who goes to work for the Kansas Gas & Electric Co., where, through her William Haines outlook, she meets many adventures, until she is finally set

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BEAUTIFUL STILL
A Dramatic Moment In *Muddy Waters*, Filmed By The Hawthorne Photographic Club, Chicago

POINTERS *On* PROJECTION

Placing Proper Emphasis On A Frequently Neglected Subject

By Karl A. Barleben, Jr.

ALTOGETHER too little attention is given to projection by the average amateur cinematographer. As a matter of fact, projection is every bit as important as photography and it is a well-known fact that faulty projection can ruin even the finest photography. It therefore follows that the amateur enthusiast should devote as much attention to his projection as he does to his photography—provided he desires to display his cinematographic talents to their best advantage. Projection is the "acid test" of every film. Many a picture may look perfect when viewed with the film held in the hands, but on projection many faults will appear, such as unsteadiness, due to careless holding of the camera or a wobbly tripod, or jumpiness due to camera mechanism in need of repair. These errors cannot be seen by merely examining the film with the eye. So we find, then, that projection is important, in all justice to the film.

First of all, every inch of film should be carefully inspected and edited before it is finally projected before an audience. Projection previous to showing comes under the heading of editing, and visitors should never be allowed to see film in its unfinished condition! It is important to have a complete reel, thoroughly edited, titled and spliced before the audience sees it. The impression made is far better and the owner is relieved of the duty of explaining what this or that scene is, why it is so poor, how it happens that such and such a scene is not in its proper place according to the sequence of the story, and so forth.

We shall assume, then, that our films are all edited, titled and spliced, placed upon substantial metal reels, ready for showing and that the projector is in readiness. It is extremely poor form to keep an audience waiting while the film is threaded in the projector, the lens focused, the screen placed at the proper distance, etc. All these details should be attended to before guests arrive. This will permit the show to start without a hitch or a wait.

One great mistake that many amateurs make is in letting white light appear on the screen at the beginning and end of reels. These white flashes are very annoying and can easily be avoided by placing opaque leaders and trailers on each reel. These serve to keep the light from the screen long enough for the amateur to place his hand or a piece of cardboard before the lens while the end of the film runs through the projector. Such leaders can be obtained from dealers at a nominal cost or can be made by exposing some raw stock and developing it to a rich black. Transparent leaders and trailers are often used by amateurs but, of course, their only purpose is to act as a protective layer for the film when wound up. The opaque film is better, as it serves two excellent purposes.

HE CAME, HE SAW—AND GAVE IT UP

A Condensed Version of *Tommy Tucker And The Tortoise*, Filmed By Doris Day, New York

While on the subject of film, it might be well to mention poor splices. These are always a source of annoyance, especially when a large gathering is witnessing the show. Breaks in film are unforgivable these days in professional projection, because the projectionists have realized that such breaks usually indicate carelessness. If a film has been thoroughly examined before it is placed in the projector, it should not break under ordinary conditions, although accidents do happen occasionally. The amateur, too, should realize that it is his duty to inspect his film at certain intervals. He should look for loose splices, torn perforations, and similar faults. These should be remedied at once, after which the film should be run through a projector at least once without a hitch. Recalling how seldom you see a break in a theatre today, try to duplicate such performance in your own home. You will be happy in pleasing your audiences.

Because of the fact that the lamp which furnishes illumination in the projector seldom burns out during projection, few amateurs ever consider such a possibility. The lamp, however, might burn out at the most unexpected moment—usually during the showing of an interesting film to a large or important audience. It is rather embarrassing to call off the show because no spare lamp is available. The amateur should keep a new, extra lamp handy in his projector case at all times. The lamp in use should be inspected from time to time, for as it ages it will show signs of wear. The filaments will become warped and the glass of the bulb will become blackened slightly. When these symptoms manifest themselves, the wise amateur discards the lamp entirely and replaces it with a new one, not waiting until it burns out. In this manner the amateur can always be reasonably certain that his illumination will not fail during projection.

Also if the lamp is not centered properly, a certain amount of light is lost on the screen or dark rings and

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THE CAMERA BIRD
A Study In Aerial Photography, Not To Mention Camera Angles

TREASURE SHORES

The Biography Of An Amateur Movie Club

By Raymond A. Scallen

YOU know how things like that get started.

Our whole crowd was there. We had been playing bridge, some of us by choice, some for politeness and some under duress. It was an early summer evening, still sprightly enough to make thoughts sparkle without outside assistance, yet balmy enough to cause just a bit of a lull in the game that many take so seriously. There was the usual buzz of small talk, and the conversation, after running the gamut from the flats to the high seas, focused its attention upon Jimmie Bailey.

In a way, Jimmie drew the spotlight on himself by mentioning amateur movies. Jimmie was an ardent movie fan and had progressed from the early "sweeping pam stage" to the practical application of double exposures and filters. He had joined our crowd only last winter and most of them didn't know about his—I was about to say hobby, but I'll call it avocation. His patient wife, Annabel, not only put up with his splicing film all over the kitchen, and many other evidences of his art, but actually encouraged him! Now there was true love, you'll agree. Well, Jimmie mentioned some recent development and drew fire, especially from sceptical Henry Dover.

"I think those confounded little things are mere toys and not good ones at that," derided Henry.

Jimmie looked at him and held his peace, though wars have been fought for less.

"Oh, Jimmie, you don't mean that people who are not from Hollywood can take movies, do you?" chirped Celia Dover, who managed Battling Hank.

"But Jimmie, real movies cost just oodles of money, don't they? I read in *Screengrams* that Von Stroheim spent millions——" said sweet little Sally O'Neill, when her junior partner interrupted, "Sally, my dear, don't give away your source of inspiring literature!"

That's a sample of what Jimmie received. More, too. And Henry Dover continued his derision.

Finally Jimmie reached the battling point—not to the extent of left leads, hooks and right crosses—but he did want to show this crowd.

"IT CONCERNED BURIED TREASURE—"

"Now listen, you experts, and especially you, Senor Dover. I don't claim to know much about this movie game, but I do know that presentable films have been made by crowds more hopeless than this one. And you'll admit that it's going some to find such a crowd! Now, Henry, if you're such a Missourian, here's a sporting proposition—we'll put on a picture. Everyone here will agree to give me full cooperation, and, if I can't produce a picture that'll convince you and any three dramatic critics you care to pick, I'll throw you all a dinner that'll shame old Lucullus and—if I click—Henry furnishes the rations."

Now that was a sporting proposition. The bulk of our crowd didn't stand to lose either way. Needless to say, the conversation buzzed. Everyman (and of course Everywoman) secretly believes in his own histrionic ability. The ladies were in a flutter—let Hollywood look to its laurels, palm trees or whatever they look to in that vicinity! Each man believed that if he hadn't gone in for business, acting would have been pie *a la mode* for him.

The bet was on!

"Now listen, then," said Jimmie. "If there's one thing that puts an amateur production on the rocks it's the idea many people have that they should be the stars. I don't give two hoots what else you agree upon, but I want it understood that you're going to have a director and his word is law. I don't care whom you pick but it's either his say or confusion."

"I nominate Jimmie," piped up Sally.

"Second the motion," said Belle Evans.

"I move that the secretary—if we have one—cast the unanimous vote of Bailey Productions, Inc., for Jimmie Bailey as director, cinematographer and Lord High Executioner," spake

"WHEN DO WE START?" ASKED LITTLETON.

John Littleton, whose knowledge of parliamentary law seemed perfect.

There was unanimous consent.

"You'll pardon me if I omit the flowers," said Jimmie. "I hope I haven't been too rough on this outfit tonight. But just remember what I said before you picked on me. I may make plenty of mistakes in casting, directing and photography, but they're my mistakes and I'm entitled to them! And, let me tell you, before we get through you'll have more fun than you ever expected.

"When do we start?" asked Littleton.

"Right now, John. Here's my idea—the initiation fee is one hundred feet of sixteen millimeter film per couple, and it won't cost you more than two theatre tickets. That gives us eight hundred feet, plus the titles, which will run about forty minutes. Of course that doesn't allow for cutting or spoilage. There'll be precious little of either if we can avoid it. But, if we can't and need to go beyond that, a few hundred feet more will see us through. That'll be charged against the whole crowd. And listen again. You may put in your initiation fee and not even be in the picture—you may be doing duty holding reflectors. Charge that to a hard-boiled director. But you'll have to stick or lose out on the dinner, isn't that right, Henry?"

"Right you are," quoth Hank.

"So that's settled. But I'm not worrying over that point. You're too good sports to back out. Now as to the scenario——"

"Shoot!" "Let's have it!" spoke up the others.

"First of all," said Jimmie, "let's avoid the most common fault of groups like ours—too long or too complicated stories. This production will be short if not sweet and, when we've put over this play, we can next produce something more ambitious. And here's a word. See if you can pronounce it—c-o-n-t-i-n-u-i-t-y," he spelled.

"Continuity," we said laboriously and then let our jaws relax. "What's that?" we demanded.

"Continuity," said Jimmie, "is the cement that holds a story together so that it can get itself told. Kindly remember that word—you'll hear it again."

Then Jimmie unfolded his plans. He had had a scenario tucked up his sleeve for some time, hoping that we would get ripe enough for it. It was simple enough—just one interior and all the other scenes exteriors. It concerned buried treasure—enough said!

"And," concluded Jimmie, "you'll get a real punch out of this! We'll spend our week-ends—and maybe part of an entire week—on location. We'll drive to our locations and camp or put up at the nearest hostelry. If that isn't fun, then you're too old to enjoy it!"

I wish I had time to tell you all the fun we had "on location." That'll have to keep. Jimmie's scenario was so carefully planned that continuity was assured. And, as he pointed out, even though we were beginners, by following the best procedure we had both fun and fine results. We learned things we had never realized before, that one scene must be explained by a previous scene or one following, that the art of the motion picture lies largely in the presentation, by action, of the ideas or emotions that come to us in real life through the five senses. In our rehearsals we were amazed to be told repeatedy to slow down our action to avoid jerkiness. Through necessity we were shown that titles should not be used to tell part of the story which pictures would portray more forcefully. Many other points we absorbed and the more we worked the more enthusiastic we all became. Finally our shooting was completed. Jimmie went into executive session with his film editor and, at his word, we fixed up Littleton's amusement room as a little theatre. There the next night we all assembled, including Henry's dramatic critics.

We sat in tense expectancy. Suddenly the screen was flooded with light and the fun began. *Treasure Shores* was on the screen and, after the opening titles, we saw ourselves act. Until you've seen yourself act you haven't seen anything! The story unfolded, from the introduction of the treasure theme, through the scenes that led to its finding and to the happy ending. When the film ended there was a hush and then prolonged applause, led by the dramatic critics. Jimmie was simply mauled and his pleased grin—for once he was speechless—showed his happiness. Suddenly Henry arose, pounded for order, and said, "Now I'll be director! You will all assemble at the Automobile Country Club Wednesday night for dinner. But don't try to sign any checks, especially you, Jimmie! That's my role!" And, now, we've another production in preparation and even Henry Dover talks glibly of filters and dissolves.

Photograph By Wide World Photos

FLOWERS OF THE SEA
The Huge Propellers of the S. S. Majestic, In Drydock, Suggest The Beauty To Be Found In Machinery

The MAGIC *Of* MACHINE FILMS

The World Of Moving Metal Invites Your Camera

By Harry Alan Potamkin

THERE is no more insistent experience in our lives than contact with the machine. It is with us from waking until sleeping, and, while we sleep, it is still at work. Of all the things that move, none is more assertive than the machine. It is most logical, therefore, that the machine should force itself upon the eye of another machine, whose function it is to record, construct and present motion. The machine is, for this reason, a basic subject-matter I recommend to the serious movie maker, whether he choose a press, derrick, steam shovel or locomotive.

One of the first films to be made was of the locomotive. The earliest serials were of the speed and force of locomotives and trains. Abel Gance, the French pioneer, made a film, *The Wheel*, whose interest was not only in the sentimental human tale but in the observation, analytical and synthetic, of the movements of a locomotive and its parts. From this film stemmed those made by other experimenting artists of the camera, films of the speed, structure and power of machines—machines that stand fixed while their arms move furiously, machines that rush through space. Among them have been the film, *Ballet Mecanique*, made by the French artist, Fernand Leger, aided by the American, Dudley Murphy; the film by Henri Chomette, *Of What are the Young Films Dreaming?* (called in France *Reflections and Speed*) and the film by the young Ukrainian, Eugene Deslav, *The March of the Machines*, all of which have been presented in America.

In filming a machine or machines, there are several things to aim for—the relation of the entire machine to its parts, the relation of the machine at rest to the machine in motion, the relations of the moving parts, the increase and decrease in speed, the texture or lustre, the sense of volume and sense of power. A machine film can be very dramatic!

The amateur movie maker will best know, by trial and error, or intuitively, how to arrange the continuity and where to place his camera, in order to attain the qualities mentioned above. But may I not describe a very elementary procedure, which may be made more intricate and fascinating after the movie maker has learned a few things about absolute composition?

Let us take a not too elaborate machine—one that possesses two movements, a horizontal piston arm and a vertical movement—like that of a simple steel-puncher used in shipyards. This is the sort of machine also seen in establishments where bottles are capped. The body of the machine, if I may call it that, is fixed. The movement is of the two parts. If I were beginning to film the machine, I would minutely examine it first. I would study it, both in motion and at rest, and again, in reverse order. I might begin by filming it at total rest and then follow as it worked into speed. That is the most obvious way, yet it has its difficulty. If you follow this procedure, you will have reached the highest pitch of movement before the film is long on its way. Perhaps you will prefer to wait a moment before diving into the motion of the machine. You may follow its parts at rest. That is, the camera will move, instead of the machine, which is the actor. The camera will examine the machine in one direction, then in another, or may alternate the examination in bits. The machine itself, its pattern, may decide for the movie maker the design upon which he will build the continuity of the film. A very simple machine with few parts and few contrasts in their forms may ask for nothing more than a sketching. Another machine, by its very volume, may ask for a slower, more observant and studious attention. A clever worker may be able to create, in his movement of the camera about the machine at rest, a sense of the machine growing from its parts into a whole. Rene Clair, the young French director, in his film, *The Eiffel Tower*, gave the sense of the tower's construction in actual progress by filming photographs of the Tower in successive stages of development. I am aware that this is not the same thing as filming a constructed machine—it belongs, rather, to the category of the animated

cartoon. Still it indicates that one can use static things and get motion.

After this work of assembling the parts into a sense of progressive development, the next step is to film the machine actually moving. Perhaps the movement of one part will be taken before the whole machine at work is filmed, or *vice versa*. Perhaps an alternation of the whole and one part, the whole and another part, will be the scheme used. But you must be sure that your directions of movement are balanced and do not disturb the eye or the pattern of the entire film. Remember that no matter in what order you film the various sequences of your picture, they need to form a rhythmic continuity, or else—what's the sense of doing a machine film? It will be in the final cutting that a unified and moving design will be achieved from the film exposed. I recall in a film made by the French artist, Mme. Germaine Dulac—*An Arabesque*—how the movement, which was horizontal, was suddenly broken into by the vertical play of a fountain.

A machine film offers the opportunity for what may be called "controlled camera motion," that is, slow and fast motion and stoppages of movement. But all these should enter into the whole pattern of the film. To retard the actual motion for the sake of a moment's effect may mean to destroy the full progress of the picture. But if the slow motion contrasts with the motion filmed "as is," that is a contribution. Or if, by slowing the motion of a piston, you can convey a sense of the elasticity or resilience of the movement of that part, that's a contribution. Perhaps an accelerated movement, ending in a sudden stop, will convey more sharply the terrific force of the machine. If the machine has a downward movement, you may find that alternating this with the same image reversed, moving upward, is very effective. You may discover that a richer arabesque of movement and form can be obtained by making a film, not of one machine only but of two or more. You may look for parallels in motion, for contrasts, or for both. A piston of a simple bottle-filling machine may fade into a piston of a locomotive in fierce motion, into parallels and contrasts of wheels, into cranes, steam shovels, etc.

Photograph by Joris Ivens

DRAWBRIDGES INVITE THE CINEMATIC CAMERAMAN

Scene From *The Rotterdam Steel Bridge*

As you become more skilled, you may try what Deslav did with multiple exposure—the movement of a steam shovel in central-balance with itself. The shovel moved away from the center leftward and rightward, giving a lovely dance effect.

I do not wish to go into more minute detail—that is the job of the movie maker himself. He will find a thousand combinations, but there are a number of generalities that might be suggested. Try to give a sense of the solidity and weight of the thing you are filming. Suppose, like Rene Clair, you are filming the elevator that climbs the Eiffel Tower. You discover that getting the machine at a certain angle carries just the force of weight you're after. Choose, therefore, the telling angle. Don't be too literal. The angle may foreshorten the image, but the foreshortening may coincide with what you want.

Be very careful in your camera work —you are after a unity of light, or texture, which helps, as much as anything, to make a machine film a thing of beauty.

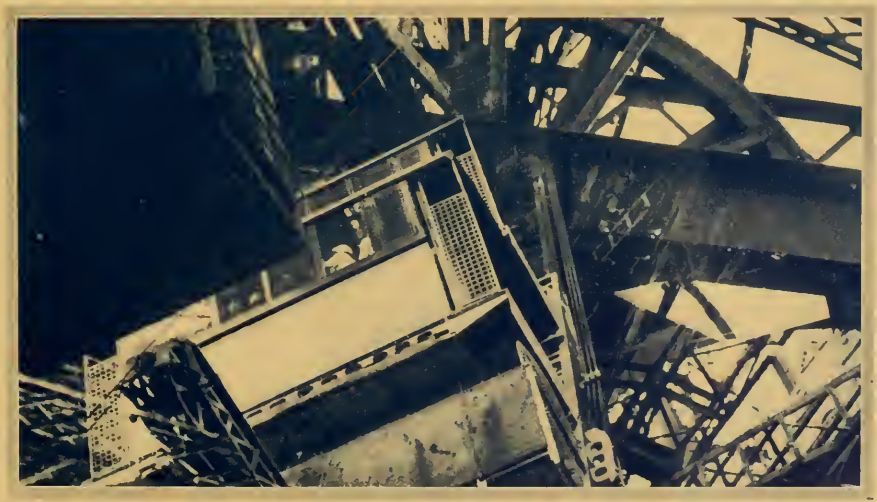
Don't let human beings get into the picture, if it is absolutely a machine film and not a film that tells the tradestory of a machine. It's true that sometimes a human form relieves the starkness of a machine film, but it's a false relief. It injures the film by its intrusion. And if your film has succeeded in achieving grace of movement, as well as power, the relief will not be needed. Deslav's machine film was momentarily disturbed by a workman who was caught behind the machine. Fortunately it was only a moment's presence, and the variety and gracefulness of the film could surmount it.

(Continued on page 744)

ELEVATORS OF THE EIFFEL TOWER

Sometimes Getting The Machine At An Angle Produces The Desired Effect

Photograph by Rene Clair



When PUNCH *Was An* AMATEUR

A Glimpse Into Dramatic History And Into The Future Of Amateur Movies

By C. L. Edson

WILL the world evolve a democratic drama, now that the tools for drama making are being distributed in the hands of amateur movie makers throughout the world? When the people create their own drama, it is by definition bound to be a democratic drama. With the tools of cinematics in the hands of 150,000 or more amateurs, and probably soon to be in the hands of several millions, we are going to witness the creation of drama by the people themselves.

But this photodrama will not be democratic in the sense that it will be governed by the will of the majority. Rather, it will be the aristocrat of the movies, in that it will be governed by the taste of the individual movie maker and not by that of the mob.

That is why it will be another revolution in the drama, why it will produce something new, beautiful and surprising—surprising in the sense that the two revolutions in the development of the common broom, for instance, produced broom forms that were unexpected and novel. The first change of the broom, from a bunch of whiskers on a broomstick to the revolving brushes in a hood on a handle, produced the carpet sweeper. The second change, from revolved whisking to reverse suction, produced the vacuum cleaner. The housewife now has the broom of her desire, but it doesn't look a bit like the original besom with which the ancient peasant woman used to sweep her hearth.

There have been two revolutionary changes in the drama, caused by mechanical inventions, and each of them democratized the art of the theatre and put it in tune with the masses. Each of these revolutions produced a type of drama quite unexpected.

The first of these mechanical revolutions that democratized the drama took place in the Middle Ages when, by a simple mechanical device, the classic theatre was made cheap enough to become the amusement of the common people. The mechanical invention that changed the Greek and Roman theatre into a popular peep-show for the mediaeval fairs was simple, indeed, compared with the motion picture, but it was no less revolutionary in its effect on the current drama. It consisted merely in the substitution of marionettes for living actors. These marionettes had heads and arms, which were manipulated by the thumb and forefinger of the puppet master. Hidden in his cabinet, he could, with left and right hand, manipulate two puppets on the visible stage at once and, with two falsetto changes in his voice, supply the dialogue. This gave the world the first popular drama it ever produced, the Punch and Judy show. That the Punch and Judy show had a revolutionary effect on mediaeval Europe, equal to the revolution produced in the modern world by the commercial motion picture play, can be seen by reviewing the history of the drama down to the Renaissance. But, before glancing back at that record, it is interesting to compare the points of similarity between the Punch and Judy and the motion picture of the old nickelodeon days.

THE VICTORY OF MR. PUNCH
Mechanics First Democratized Drama When Puppets Replaced People

Both required no theatre or stage equipment and no living actors. An empty store was all the housing needed. Therefore the performance could be given on practically no capital; any man with a month's wages could become a showman.

The price of admission to the Punch and Judy, a mediaeval penny, like the nickel that admitted to the movie in the old Biograph days, was practically the smallest coin in circulation, and was "within the reach of all," insuring the attendance of the masses.

This mass attendance, freely expressing its likes and dislikes, enabled the showman to gauge the democratic taste. And, so, the multitude was given what it wanted. These points being true of both the movie and the Guignol, as the Punch and Judy is called in the Latin countries where it originated, caused a popular drama to emerge. The boys attending the nickelodeon wanted *Jack the Giant Killer*, and so the Western was born. The girls wanted *Cinderella*, and so the shop girl romance was screened. These two motifs, when sex is eliminated, merge in the *Ugly Duckling*. Jack was an ugly duckling, that is, he was regarded as a fool—before he brought down the giant. He had gone to town to sell the cow for his starving peasant mother and had accepted a handful of beans in payment. His mother denounced him and threw the beans out the window. But they were magical. Their vines grew up to the skies and Jack climbed up and killed the giant in the heavens, who fell to earth and spilled his golden purse in the peasant's lap. Thus Jack brought home the bacon, just as Cinderella won the beauty prize.

The ugly duckling, after being jeered at by all the other ducks, turns out to be a swan, after all.

Charlie Chaplin was so successful in filming the Ugly Duckling type of story that, through his cinematography, the films supplanted the Punch and Judy, and wiped it forever off the boards. Before the emergence of the photodrama, exemplified in Chaplin's

films, there were in Great Britain upwards of two thousand peep show masters who toured the country in summer, showing their Punch and Judies at the fairs and beaches, and wintering in London like the gypsies. Two years ago there were only two of these professional Punch and Judies surviving. Doubtless they are gone now, the last of a line that runs way back into the mists of the Dark Ages. The French Guignol has suffered the same fate and it survives only on the Trans-Atlantic boats of the French Line, where it is used as a recreational device suitable for children of various nationalities. The Caesar of the amusement field has been stabbed in the back by the movies and there he lies, with none so poor as to do him reverence.

But we are come to appraise Mr. Punch, not to bury him. Where did the fellow come from and why did he rule the hearts of the common people for a thousand years? He was the offshoot of the "Old Comedy," which was the pre-historic comedy of Greece, as distinguished from the recorded comedy of civilized days in Athens. The Old Comedy was pantomime and buffoonery, put on by strolling players and jugglers at the big religious festivals. And the Old Comedy, in its turn, grew out of religious pageantry. The Greeks held a festival for each of their chief gods in season, for the god of cereals at wheat planting time and for the god of the grape at wine making time. These wine god festivals had lots of mirth in them for the priests and mummers in the ceremonies practiced what they preached. They would imitate the actions of drunken men and women—and it probably wasn't all imitation.

The common people, who gathered to watch these bacchanals, paid tribute to the wine god by imbibing too. The result was comedy. When a definite means for the evocation of comedy came into the world the common people

MR. PUNCH'S ANCESTORS
He Was An Offshoot Of The "Old Comedy" Of Ancient Greece

clamored for comedy. The performers got their comic effects by dressing up to imitate pot-bellied, bow-legged farmers, or flat-footed, round-shouldered, hook-nosed oafs. They imitated all sorts of body grotesqueries, and the peasants shouted with delight as they recognized types of misshaped humanity that they were familiar with. (Compare with this the flat-footed, grotesque Charlie Chaplin makeup.) So the pagan priests and lay-mummers soon learned a standard line of comic hokum that could evoke laughter from the crowd at any festival. They quit the temple and followed the new art as professional comedians. They had made the first "popular hit." The applause of the public will always pull a man into its service. Irvin Cobb tells a story of an American actor who in the early days of the motion picture was hired as an extra at one of the New York studios. When he saw his image on the screen, he became egotistically excited, and cried, "I'm in the eyes of the world! I'm in the eyes of the world!" And he left his wife and traveled from theatre to theatre, from town to town, following the film he was in.

The priests of Dionysius, who got "into the eyes of the world" by evoking the laughter and applause of the peasantry traveled from fair to fair as professional mimes and hired themselves out to the promoters of the festivals. They fathered the long line of charlatans, jugglers and buffoons, of which the circus clown is a surviving type. That's the Old Comedy, and how old it is—but ever young! Meanwhile the "New Comedy" developed in Athens. The comedians were no longer dumb-show pantomimists, but acted out the situations of comedy with spoken lines that were humorous, satirical or sarcastic, as written by such authors as Aristophanes.

When Rome became civilized, it advanced the Greek comedy still further. Its brilliant re-write men, such as Plautus, took the old plots and supplied

(Continued on page 740)

CHAPLIN ROUTED PUNCH
Charlot's Movies Wiped Punch And Judy Forever From The Boards.

Panchromatic Film brings new beauty to movies by showing all colors accurately in their relative black and white tones.

You'll be proud of the Movies you make with CINÉ-KODAK PANCHROMATIC SAFETY FILM

PANCHROMATIC film will give your movies new beauty through more accurate rendering, in black and white, of the colors in the subjects photographed.

"Pan" owes its ability to reproduce all colors in their relative black and white tones to the fact that the emulsion from which it is made is sensitive to all colors, whereas that of ordinary film is chiefly sensitive to blue and blue-violet. For instance, when bright red and green and dark blue are photographed with ordinary film, the red reproduces black, the green almost as dark, and the blue much lighter than it appears to the eye. When the same colors are photographed with "Pan" there is marked contrast between them, the three colors then taking positions related to their actual brightness. This reproduction of colors in their correct relative tones —the heavier colors dark, and the brighter colors light— gives movies made with "Pan" exceptional beauty.

Ask a Ciné-Kodak dealer for Ciné-Kodak Panchromatic Safety Film—and be proud of your movies!

» » ◈ « «

EXCEPT for portraiture, a filter is recommended for general use with Ciné-Kodak Panchromatic Film. It should not be used for portraiture, because the flesh will be too light and an unnatural effect produced. Its use is not absolutely necessary for other subjects, for marked improvement will be noticed at once through the use of the film alone. However, the filter appreciably increases the beauty of the pictures.

Duplicates can be made from Ciné-Kodak Panchromatic originals just as easily as from ordinary Ciné-Kodak Film.

Ciné-Kodak Panchromatic Safety Film is priced at $7.50 per 100-foot roll, $4.00 per 50-foot roll. The special filter is priced at $2.50 for the Ciné-Kodak, Model B or BB *f*.1.9, and at $1.50 for the Model B or BB *f*.3.5 or B *f*.6.5. A special front for the Model B *f*.3.5, necessary to accommodate the color filter on such models as do not have a projecting ring in front of the lens, is priced at $1.00.

EASTMAN KODAK COMPANY
ROCHESTER
NEW YORK

EDUCATIONAL FILMS

Film Progress In School, Medical, Civic, Welfare And Related Fields

By Louis M. Bailey

Amateur Educationals

EVERYONE producing films for the fundamental purpose of moulding opinion, regardless of his field of activity, is, in the true sense of the word, an educator. Production of educational films by individuals who have special problems to cover is an aspect of visual education that is being increasingly employed, in addition to the commercially available teaching films, with greatest interest-arousing and instructive result. Educators in schools, doctors, scientists, museum curators, social workers and groups engaged in carrying out various civic improvement programs are among those who, at present, are most widely equipping themselves with the powerful ally of personally made films.

Such films, produced in schools, are often of a corrective nature, dealing with specific problems to be coped with among particular student groups, although many teachers also employ film to record personal research and experimentation relative to their subjects, both for class room instruction and personal reference. Student enacted films, emphasizing any general school program, are invaluable, in that students are keen about taking part in motion pictures, and thus an interest is invested in subject matter which otherwise gains only a half-hearted support. Among the activities which are improved by being filmed, since their faulty execution is exposed and made easy to correct by this method, are fire drills, gymnasium work, military training, in those schools including this subject, and practically every phase of athletics.

DATA REQUESTED

THE Educational Films Department of MOVIE MAKERS is desirous of learning of the many ways in which personally produced films, concerning their various purposes, are being employed in schools, medicine and surgery, social work, civic and community projects and in the many other related fields where they are proving invaluable adjuncts. Through exchange of experience, by means of the publication of these important activities of the amateur movie maker, it is hoped to serve all those who are interested in increasingly wider fields for the application of personal motion pictures. Information concerning such films, which you may have made personally or of which you have knowledge, will be greatly appreciated. Please address communications to: Editor Educational Films Dept., MOVIE MAKERS, 105 W. 40th St., New York City.

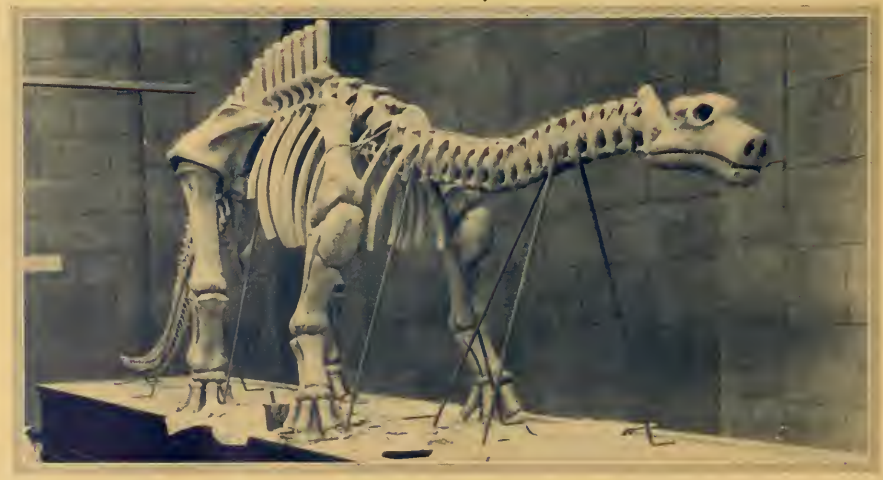
In the medical field, the value of personally produced films is becoming increasingly evident. Totally apart from the role they play in medical schools, they have been found the ideal means of recording and exchanging valuable experience among practicing physicians and surgeons. The medical profession is ever alert to educational advances. The discovery and passing on of better methods is its means of progress. Filmed case reports, such as are now being so widely produced, serve this purpose admirably.

Museums employ their personally produced films to fill such needs as recording art technique and processes, reconstructing the life of pre-historic and other interesting periods, acquainting audiences with little known present day people and customs, showing zoological and botanical subjects, bringing about appreciation of art and music, and for many other purposes.

In the field of social reform, the specially produced motion picture has contributed largely to the success of many undertakings, such as safety campaigns, the establishment of community centers, the raising of money for community chests, and other worthy projects. Such films are now frequently made by the trained social workers themselves, who need only join their amateur filming experience to the exact knowledge of their fields in order to best further the appeals to be presented.

Similarly, many civic problems such as traffic control, fire prevention, park development, the necessity for school

(Continued on page 743)



RECORDING A RECONSTRUCTION
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Tom Cat has Milton Mouse in his power-r-r! Not only does he make poor Milton steal eggs for his breakfast—he even stuffs him in a bottle and uses him for catfish bait! The high spot of the Fable is the duel between Milton and a mean-looking swordfish! A real "thriller"!

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Did you know that Noah was a boxer before he became a sailor? Here's the proof! He sure was a fast boy in the pre-deluge days, until Old Man Gorilla stopped him! Two hundred feet of steady laughter and a guaranteed gloom dispeller! (Aesop's Fable)

PATHEGRAMS

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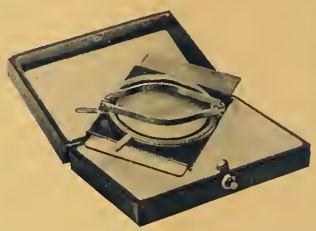
The Filmo Duplex Filter screws into the regular 1-inch F 3.5 Filmo 70 lens in place of the sunshade. The slide bearing the two glass color filters, one 2X and the other 4X, not only permits immediate interchange of these two filters at the touch of a finger, but is also instantly removable, leaving the camera lens unscreened for normal work. The mounting remains on the lens as a sunshade. Price $4.50 complete, Code CAREW. Mark coupon.

This photograph was taken through a color filter. Strong blue and violet light reflected from the snow was screened out, preventing the local over-exposure which would have resulted in a blank white effect instead of the interesting shadows.

B & H ORTHOPLAN *Graduated Filter*



The B & H Orthoplan Graduated Filter, equipped with a revolving spring holder, can be attached to any Filmo lens for the purpose of screening *all* or *any part* of a scene to subdue excessive blue or violet rays, the cause of localized over-exposure and general halation.

The filter glass is graduated from amber to white and slides back and forth so that any portion of it may be placed over the lens. In addition, the mount may be rotated so that the glass may move vertically or horizontally and at all degrees in between. The result is that excessive light from any part of the object may be screened out with the dense portion of the filter, and full light admitted from the balance of the object through the clear portion of the filter. A brilliant sky, or snow-capped peak, for instance, may be subdued while the lower part of the picture is allowed to register itself normally.

The denser portion of the filter has a factor of 4X, requiring therefore a diaphragm setting three full stops larger than would be required without the filter. The factor then graduates down to O at the clear end of the filter. Where only part of the object is being subdued, the diaphragm setting for normal exposure is, of course, used.

The B & H Orthoplan Graduated Filter is made in four sizes to fit different lenses as indicated in table. Mark coupon.

Prices: No. 1 $4.00 Code CAROD
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Table Showing B & H Orthoplan Filter Sizes

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3-inch F 4.5. Goerz
1-inch F 1.9. Dallmeyer (new style)
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No. 2—will fit:
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2-inch F 3.5 T-H. C.
3-inch F 4. T-H. C.
1-inch F 1.9 Dallmeyer (old style)
1-inch F 1.5 Wollensak
1-inch F 1.5 Hugo Meyer
47mm. F 2.5 T-H. C.

No. 3—will fit:
4-inch F 4.5 Goerz lens
4-inch F 4. Dallmeyer lens
6-inch F 5.5 T-H. C. lens

No. 4—will fit:
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6-inch F 4.5 T-H. C. lens

FILMO FILTERS

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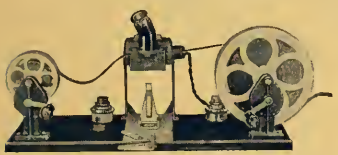

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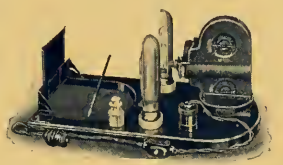

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You may now own, as part of your Filmo equipment, a new and more powerful lens for Filmo 57 Projector. A highly ingenious front element has been devised for this new lens which provides 25% more illumination without addition or alteration of lamps or condensers.

Besides being available to all present Filmo projector owners, the new Greatlite lens becomes standard equipment on all Filmo 57 Projectors from this date. At present, the new lens comes in 2-inch size only. A full line of sizes will be added in due time. Price $12.00. Code PLAJG. Mark coupon.

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with all-star cast is

November Filmo Library Feature

Adolph Menjou, Percy Marmont, and Leatrice Joy act out a tremendous drama of the South Seas in "The Marriage Cheat." This gripping version of the "eternal triangle" is replete with thrills, climaxed by a devastating battle with the tropic sea. Five 400 ft. reels, $200, Code SFABE. For rent at your dealers.

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THREE PALS. A dog, a cat, and a squirrel play the title roles. One 100 ft. reel; Code MUFKF $7.50.

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PINK ELEPHANTS. Al St. John in the circus. Two 400 ft. reels; Code MUFHU $70.

ON A RUNAWAY TRAIN. A Lyman H. Howe Hodge Podge. Scenic novelty. One 400 ft. reel; Code MUFJD $35.

EATS ARE WEST. Felix the Cat and an appetite that gets him into trouble. One 400 ft. reel; Code MUFGC $35.

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PHOTOPLAYFARE

A Wider Appeal

IT BECOMES increasingly difficult for this department, in a magazine entirely devoted to problems of cinematography, to find commercial photoplays having any assured national or international distribution, that can be spoken of at all from any cinematic viewpoint. The bulk of sound and talking pictures are, by the limitations inherent in the synchronized medium and as yet unsurmounted, of slight interest from the cinematographic angle. MOVIE MAKERS does not wish to encroach upon the field of many excellent magazines that are devoted to problems of the legitimate stage, because it believes that those problems are not the concern of motion pictures, either amateur or commercial.

The various types of synchronized films have been discussed in these pages and the advances in this new technique have been observed and recorded. Unfortunately those advances seem all in the direction of a closer relationship to stage methods than to those of the silent picture in which we, as amateurs, have our greatest interest. The cinematic "pickings" get slimmer and slimmer. But, since stage critics do not seem to have recognized this new member of the theatre family and since many MOVIE MAKERS readers continue their habit (developed in the days of the silent screen) of "going to the movies," *Photoplayfare* is making an effort to find something to say about the talkies that has some remote bearing upon the major interest of this amateur movie magazine.

Reviews
For The Cintelligenzia
By Roy W. Winton

Photograph By First National
SHADOWED MENACE
As Used In *Fast Life*

One of the frequent comments upon movies shown during the past decade has been that they are, apparently, the products of people whose brains are set after the fashion of Hollywood or Broadway. The earlier manifestations of this peculiar viewpoint were a production grandiosity and a lushness of sentimentality that left the plain and forthright people of this country a bit breathless. It was exotic, this new entertainment of the screen. It was fascinating but, somehow, disturbing because it offered, in apparent sincerity, the most incredible concepts of life. Later, this P. T. Barnum "greatest-show-on-earth-ten - thousand-extras-and-ten-million-dollars - count - them" manifestation gave way to a "wise-cracking," sophisticated, skating-on-thin-ice presentation of screen fare that tickled the urban population because it assumed that the audience had to "know its subways" to get the full flavor of the offering. Again, the plain people from the heart of the country were conscious of a strangeness and alien quality in the movies but, while they were secretly delighted with the earlier bombast and chuckled at its *naivete*, they were irritated at the pertness of the later, or Broadway, phase because it implied that they must be "urban, squat and packed with guile" to appreciate it, and they had no wish to acquire the Broadway sophistication.

During the era of silent pictures many unspectacular photoplays, such as *The Way of All Flesh, The Crowd, The Last Laugh* and *Driven*, were produced in sympathy with the great average of American sentiment. Since the advent of the talkies, the Broadway musical comedy, the Broadway "crook play" and "thriller" or the British society comedy-drama has been the prevailing mode, possibly because the new

(Continued on page 743)

CONDEMNED
The Touching Farewell In *Fast Life*
Photograph By First National

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The DeVry Line of amateur motion picture equipment offers a complete selection to match every need and every purse. It provides modern design and mechanical construction, unexcelled at the prices quoted.

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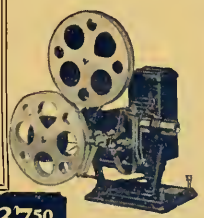

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HERE ARE THE WINNERS

Awards Made In Photoplay Magazine's Second Amateur Movie Contest

WALLACE W. WARD
Cameraman of *Three Episodes*, Foto-Cine Productions, Stockton (Calif.) Winning Photoplay

THE first prize in the non-dramatic division of *Photoplay's* amateur movie contest has been awarded to Ralph Steiner, New York City, for his experimental film, *H2O*, 35mm., a semi-abstract study of patterns of light and shade on water. The judges made this decision with the hope that recognition of this film, a cinematic treatment of a subject available to anyone and filmed entirely without trick work, will stimulate amateurs to a realization of the wide range of filming opportunities left untouched. In the dramatic division, first prize was awarded to Foto-Cine Productions, amateur producing club in Stockton, Calif., for *Three Episodes*, 16mm., a sincere interpretation of three memories that linger in the mind of a soldier dying in a shell hole in Flanders.

In the non-dramatic division, B. V. Covert, League member in Lockport, N. Y., carried away the second prize with *Just Fishing*, 16mm., an unusual scenic including superlative fishing shots, planned and edited to tell a connected story of angling adventures. The second award in the dramatic division was given Dr. H. A. Heise, League member in Uniontown, Pa., for *Whither Flowing*, 16mm., a film story depicting the life of a victim of hysteria.

The third prize in the dramatic division went to Undergraduate Motion Pictures of Princeton University for *Incident*, 16mm., a photoplay marked by unusual cinematic treatment. In the non-dramatic division, third prize was given Hiram Percy Maxim, President of the Amateur Cinema League, for *The Sea*, a 16mm. scenic interpreting the moods of the sea.

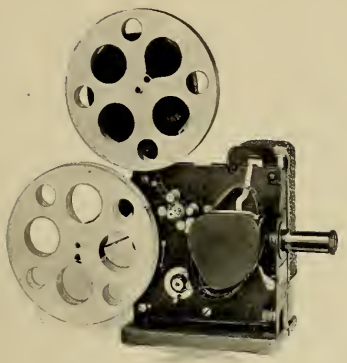
Jac Thall, New York City, took fourth prize in the dramatic division with *A Quickie*, 35mm., a story of the trials of an impoverished production company. In the non-dramatic division, Edward E. Jacobsen, New York City, was given fourth prize for *Our Metropolis*, 16mm., a cinematic study of Manhattan.

PRODUCTION STAFF OF *INCIDENT*
Undergraduate Motion Pictures of Princeton, N. J., Were Also Prize Winners

SCOTT HARDESTER AND ROBERT BURHANS
Star and Director Of *Three Episodes*

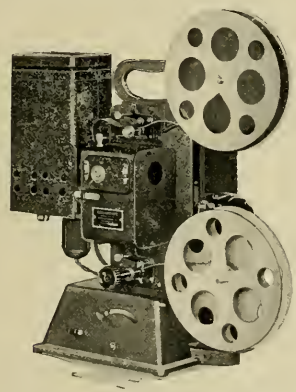
Honorable mentions were given to Koji Tsukamoto of Tokio, Japan, for *The Inland Sea of Japan*, a beautiful study on 9mm. film, to Hiram Percy Maxim for *Summer*, a scenic of that season, to Edward E. Jacobsen for *What Does It Matter*, a delightful 16mm. film story with an O. Henry flavor, to Leonard Clairmont of Hollywood, Calif., for *Nemesis*, 35mm., and to Jack Navin of Detroit for *Sophistication*, 16mm., acted and filmed by a group of youngsters.

First prize in both divisions was $500; second prize, $250; third prize, $150, and fourth prize, $100.



Kodascope, Model C

A small, light, inexpensive projector. Size, 8 x 5½ x 7 inches. Weight, 9 pounds. Capacity: 400 feet 16 mm. amateur standard film. Lens: Optional 1-inch or 2-inch focus. Eastman-made 2-inch lens supplied unless otherwise specified. Operates on any house circuit, A. C. or D. C., from 105 to 125 volts. 100-watt lamp. Price, $60.



Kodascope, Model A

Especially popular for schools, clubs, churches and large home audiences. Projects a fully illuminated 39 x 52-inch picture with the equipment 23 feet from the screen, or same size picture with the equipment 57½ feet from the screen with special 5-inch lens (extra). Projects Kodacolor with Kodacolor equipment. Price, $180.

The Library Kodascope

Here is the last word in home movie projectors. Ebony-inlaid walnut case, self-contained screen, chromium plated fittings. Mechanically almost human. Automatic threading. Shows movies on self-contained screen in daylight or in brightly lighted room. Reverses action. Rewinds. Projects Kodacolor with Kodacolor equipment. Uses 200-watt lamp. Can be stopped to show still pictures. Price, complete, $300.

When Your Pictures flash on the Screen—

IT'S what you get on your screen that counts! The most carefully made movies may be disappointing if not properly projected.

Kodascopes—Eastman home movie projectors—bring out the best there is in your movies.

There are three models, one of which is certain to meet the requirements of every amateur movie maker. Every Kodascope, from the inexpensive Model C to the luxurious Library Kodascope, will project movies efficiently for many years—for Kodascopes are built for long and hard service.

Kodascopes are simple to operate, quiet, and produce on your screen movies that do full justice to you and your camera.

Ask your Ciné-Kodak dealer to demonstrate a Kodascope for you.

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The following reductions in prices of Kodascope screens are now in effect:

No. 0	Silvered surface 22″ x 30″	formerly $10.00	Now $ 8.00
No. 1A	Silvered surface 30″ x 40″	formerly 15.00	Now 12.00
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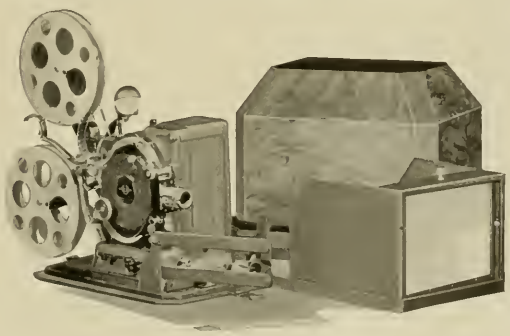
*Built on the curtain principle, to collapse into a box receptacle. Other screens are of rigid frame construction.

Good screens are essential for good movies. A Ciné-Kodak dealer will gladly demonstrate Kodascope Screens for you.



EASTMAN KODAK COMPANY, ROCHESTER, N. Y.

SUGGESTIONS FOR END TITLE, USING THE PHOTOGRAPH ON THE FACING PAGE

TITLED BY RALPH R. END.

FROM AN EDITOR'S NOTE-BOOK

(Continued from page 705)

with the lens "wide open," use the tape to measure the distance from lens to subject. Set the camera accurately and you'll save much more than the cost of the tape in satisfaction, as well as in film.

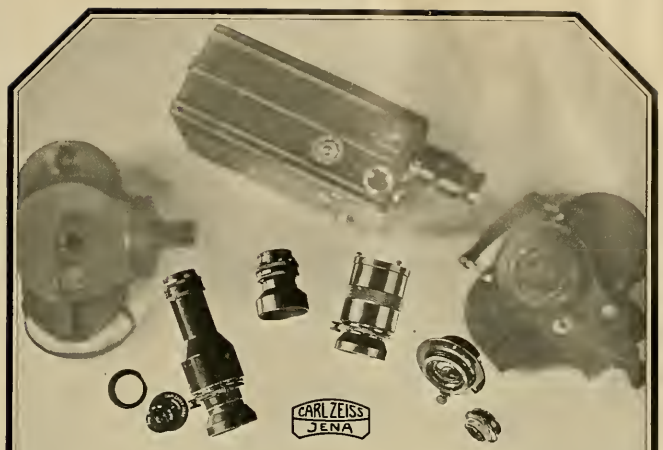
MINIATURE STORMS AT SEA: When making miniatures of marine scenes, a very realistic storm can be secured by turning an electric fan on the surface of the water and dropping Epsom salts or some other effervescent salts along the "shore" to similate breakers on the beach. This should be done in such a way as to make it appear that each wave breaks upon the shore. Very little of the salts will be required.

AN EMERGENCY DIFFUSION DISC: An emergency diffusion disc can be made in a few minutes by cutting a circular piece of white celluloid to the size of the inside of the lens barrel and scraping a few circles on its surface with a dull knife. If you own, or have seen, a diffusion disc, you can easily similate it on white celluloid.

Make sure that the celluloid is white—uncolored—and don't scratch in too many circles.

EMERGENCY REFLECTORS: Have you ever used a dish-pan for a reflector? If you haven't, and find yourself in camp or some other place where reflectors are hard to procure, try it. The inside of the pan reflects a somewhat hard but, in an emergency, satisfactory light for closeup work. The bottom of the pan transmits a hard, mirror-like beam, very much like that obtained with a tin-foil reflector—provided, of course, that the dish-pan has been scrubbed clean of camp-fire soot. If the light from the bottom of the pan is too glaring, try rubbing a cake of soap over the surface. This softens the reflection. For a "soft" reflection, try a tent-flap or a pair of white duck trousers or, in fact, any white object of a size suitable for the subject.

FADE EFFECTS IN TITLES: Here is a simple way to produce fade-in and



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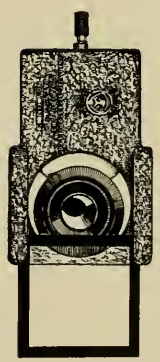

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For accentuating point of interest—spotlight effect, vignetting to white at edges **$5.00**

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For forceful, positive accentuation—spotlight effect vignetting to black at edges **$5.00**

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An illustrated circular, describing the different kinds of titles, will be gladly sent upon request. Ask for it!

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fade-out effects in home made titles:

Set up the title card in the usual way, turn on the lights and start the camera. Have a cigar or a pipe lighted and handy, and "going strong." When you wish the fade to begin, draw a big mouthful of smoke, and blow a thin wisp directly in front of the lens. Gradually increase the amount of smoke you exhale until it is very dense. Then stop the camera. The entire "fading" operation should consume only four or five seconds. Be careful not to blow the smoke *into* the lens but, rather, *past* it.

To get the opposite, or fade-in effect, simply turn the title-card upside down and proceed in the same way. When it is processed, cut it out of the reel, reverse it end-for-end, and splice it in.

This may take a bit of practice but it is very realistic, when well done. The principal thing to remember is to blow the smoke near the lens—not near the title-card.

HIDING THE CAMERA: Some time you may find yourself at a place where movie making is, for one reason or another, taboo. In such cases, or when you wish to shoot a person without his knowing it, try this:

Fold your arms across your chest; place the camera under your right arm, snugly against your body; with the forefinger of your left hand, press the release lever. Your arms and clothing will muffle the sound of the motor to a great extent and only the very front of the camera will protrude. If your camera is equipped with a waist-height finder, an occasional glance at it will help you to keep your subject framed.

There are times and places where the only objection to movie cameras is the noise of the motors. This noise can be reduced to a minimum, in the case of those cameras of rectangular shape, simply by inserting the camera in the cardboard carton in which it was shipped and cutting four holes in the carton—one for the lens, one for the front, one for the top of the waist height finder and one for the release lever. The camera can then be operated inside the carton, and it will run so smoothly and noiselessly that you will find yourself wondering if it is running at all. It has to be removed for winding, of course, but that operation makes very little noise and takes but little time.

MOTTLED TITLES: To get that pleasing, mottled effect in the background of your "still" titles, try printing them on fancy cover paper. There are many special papers used as covers for small advertising booklets, folders, etc., which may be obtained from any wholesale paper dealer.

INTERESTING AMATEUR INDUSTRIALS

(Continued from page 707)

stop recommended for distant landscapes without heavy shadows, remarkably clear views can be obtained. With motor-driven cameras the vibration of the plane will hardly be noticed, unless the camera is held too far outside the windshield so that it is vibrated by the propeller air currents. The camera should be fastened to the operator with a strap, as a sudden jolt of the plane may loosen his grip upon it. More film should be used than may be needed, so that satisfactory shots may be assured.

The interior views should begin with the raw material, filming each manufacturing step in logical order. If half speed is used to obtain fuller exposure, any workman appearing in the views should be cautioned to move more slowly than usual, so that the projected action will be normal. If the plant has several stories, the camera may be mounted in the elevator and views of the ascent taken from floor to floor as the story progresses. After the different manufacturing steps have been filmed, a view of the completed product itself should be taken, then a view of it in a store or being sold, and finally a view of it in use.

It is always interesting to see the men responsible for the business administration of such an organization and, to this end, we should include views of the officials. They can be introduced in an interesting way by filming a sheet of paper showing the hand of the official signing his name and office, fading into a shot of him at work.

The social activities of the workers should be filmed, such as their lunch hour, recreation periods, entrance and departure to and from the plant and, if possible, the "annual picnic" where the officials and workers mingle.

There are many ways of concluding such a film. One would be a closeup of a workman's hand clasped by an official's, this shot fading into the motto or name of the firm. A view of a revolving globe might also be shown, with an appropriate motto or slogan double-exposed upon it. This shot would be especially appropriate if the product has international distribution. If we begin our film by any of the means previously mentioned, we should end it in a corresponding manner. That is, if the idea of the two young men was used, show them arriving in town, one thanking the other for the information given. If the salesman was used, have him leave, taking with him a large contract. Or, if the president was shown explaining his plant, have him conclude, thanking the audience for its attention. Or, if the club

meeting was used, have the speaker finish amid applause from the other members.

The titles are particularly important in a film of this kind. The main title should be an enlarged still of the plant, with the title and credit lines lettered upon it. Any other important titles may also be lettered on enlarged stills, while minor ones should be upon plain black cards with very simple borders. The company trade mark may well be included in the border at the top or bottom. All titles should be as brief as possible but should give all the information which an outsider would need to understand the processes. The titles should, of course, be included in quotation marks and composed as they would be in conversation, since they are to be part of the sales talk or speech. A very useful title shot would be to film a map of the state or country in which the plant is located, then stop the camera, paste a card on it bearing the name of the city, the city being indicated by a dot or circle, and continue the filming for a suitable length of time. This shot is especially useful if the film is to have widespread exhibition.

A film of this sort offers limitless opportunities for the amateur cameraman to experiment in fades and cross-dissolves, double-exposing some of the titles over actual scenes, unusual and interesting camera angles and moving cameras or truck shots. However, it must be kept in mind that this type of film is explanatory and clarity of scene is to be preferred to artistic treatment. A good solid tripod is almost a necessity in such a production. A moving truck on which the camera and tripod may be mounted will add smoothness to the filming, as the unity of story will be benefited if the camera is kept in operation while moving from scene to scene, photographing the successive operations. Panchromatic film, while not necessary, will give more correct color renderings, its use being highly desirable in filming the manufacture of textiles or similar products. By referring to back numbers of MOVIE MAKERS the amateur producer will find many valuable articles on lighting and editing which will prove helpful.

In conclusion we wish to encourage any amateur who cares to undertake such a film. There will be difficult scenes to make but, by studying each shot carefully before filming, a satisfactory angle or lighting can always be found.

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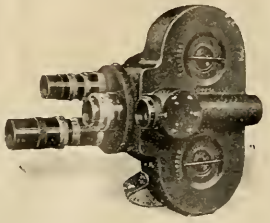

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Makes operating your projector a pleasure.
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Easily attached to your machine in a few minutes and projector can be packed away in case without detaching.

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WHEN PUNCH WAS AN AMATEUR

(Continued from page 725)

new characters from current types of Roman citizens and produced funny plays for the polite public. (A modern parallel is found in the Charles A. Hoyt comedies that ruled the American stage at the time the motion picture was born. Hoyt was wholly in the Plautus tradition.) That marked the end of the New Comedy. After a career of 2,500 years, it was knocked out, in America, by films.

But the New Comedy had never been democratized: it had never been written for the masses; it had never been a penny show "within the reach of all." The Old Comedy had been. It went democratic through the invention of the one-man puppet show, as suggested earlier in this article.

When one man with a cabinet full of puppets could exhibit a complete drama, he could afford to cut the price of admission to a penny. This opened the doors of the theatre to everybody. There is a saying that "what is everybody's business is nobody's business." And the way the common people revolutionized the old drama was "nobody's business."

You remember how the Punch and Judy drama went? Mr. Punch gets tired of his wife's everlasting gab "far, far into the night," and gets up in his night cap and takes a club to her. She has "a brother on the force," so she yells for the police. When the constable comes, Mr. Punch thinks he might as well clean up the whole family, so he clubs the policeman. Then the clergyman comes in to show him the evil of his ways. Mr. Punch says to himself, "Now that I am beginning to express my true self, I might as well let 'em know my opinion of preachers." And he knocks the clergyman out. Then the Devil comes for him and gets clubbed out of the picture. Finally an alligator eats Mr. Punch bodily.

This became the most popular drama in the world, the one drama that was once seen by every man in Europe at some time in his life. The invention of the one-man puppet show made this revolution possible. The common man had produced the drama of his heart's desire.

The world would probably never have had such a swashbuckling, slapstick play if the illiterate mediaeval masses had not been made "theatre conscious" by the penny admission price and by their pennies voted this drama into the world.

And it was destined to stay for, when the illiterate masses grew into an educated democracy, their children still retained Punch and Judy as the juvenile classic. But, when expressed better by the cinematic method, the puppet show was deserted by its childish audience; they turned to the screen and Punch and Judy died.

Though the crude mechanism of puppets gave way to the more marvelous illusion of the screen, nevertheless, the essential pantomime of Mr. Punch went on, as noted before, in the film adventures of Charlie Chaplin.

But there are finer dramas, nobler stories to tell than the story of the brave little Mr. Common People battling the cock-eyed world. In fact, this story is the lowest common denominator of cinematics, or rather the highest common divisor. It is as high as the penny-catching democratic drama can go without getting above the range of anybody.

Now comes the latest revolution in cinematics. The amateur movie camera is in the hands of the individual and the drama these camera owners choose to film will not be dictated by the democratic majority. It will be dictated by the taste, the talent, the creative urge of these selected individuals. They constitute the artistic minority, not the great majority whose pennies ruled the Punch and Judy and the popular sceen. These amateurs are free to do what the commercial drama could not afford to do. This is a third revolution in the mechanics of the theatre. But it is not analagous to the two previous ones that democratized the drama; it is the antithesis to them. It individualizes the drama. It makes every man free to film the fable of his choice. Man's ability to compose fables or dramas is undoubtedly the oldest art in the world, but never before have the means of complete dramatic expression been available to the individual. A new drama is going to emerge. That it will be fine and inspiring is the prediction made by the cintelligentzia.

Why do they have such hopes for it? Why not expect it to be vulgar and slap-stick like the commercial comedy? Because amateurs would not have undertaken to film their own ideals if the ideals of the catch-penny screen had satisfied them. It costs $1.50 a minute for the celluloid the majority of amateurs are shooting and they could sit in a playhouse hours and days for that price. They are going to great expense to get away from the mob's drama.

Men who are willing to go to this expense must necessarily be individuals with initiative and with ample means to gratify their tastes. It was by initiative and vigor of personality that they acquired their means—nine-tenths of the substantal men of the times are self-made—and this personality implies individual judgment and taste. They are the business men who have trans-

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TITLING YOUR SCENICS

(Continued from page 709)

You will write these stimulative titles for scenics according to your individual feeling or taste. You might not care for the example noted but the value of titles of this type persists. Lines of poetry or quotations from literature can sometimes be used but the best source is your own feeling for the natural beauty that your camera has recorded. The danger of such titles is that they may be trite, heavy, sententious or too numerous. You will have to judge whether or not they are appropriate. A general rule for spacing is that they should be used before sequences about a single subject, or related subjects, rather than before isolated single shots.

Sometimes information—even names and dates—is important enough to include in a title in a scenic film. Such information can be presented in stimulative titles in a surprising variety of ways. Always keep in mind that the title should be something more than a terse announcement and that it should only include such information as is really important, dramatically interesting or, at least, not generally known. For example—the title, *Imperceptibly this mountain of ice and snow moves down the valley. Each year it crawls half an inch*, spliced in before a scene of a glacier, gives the audience a statistical fact in a dramatic fashion.

Lack of space prevents a full discussion of the great variety of titles possible in scenic films. We can adduce this general rule—*scenic titles should, above all, stimulate the interest of the audience and direct its attention; they should not be mere statistics and names.* The all too general tendency is to include unnecessary and needless information.

A discussion of the subject matter of titles for travel, news, sport and personal films will follow in the next issues of MOVIE MAKERS.

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POINTERS ON PROJECTION

(Continued from page 718)

spots appear. The reflector in the lamphouse also should have its share of care, although in many projectors of the amateur type it is permanently fixed and hence cannot be adjusted. The lamp, however, can, as a rule, be regulated to produce the maximum amount of illumination. It is surprising what a great difference moving the lamp or the reflector a fraction of an inch will make. The perfectly illuminated screen is pure white over its entire surface, and that is what the amateur should strive for. If the screen is not so illuminated, the lamp or reflector is to blame, and the amateur should at once see to adjusting them.

Perhaps, because the amateur is accustomed to seeing large screens in theaters, he frequently attempts to get as large a screen as possible in his home. This is a grave error, for it is always better to have a small, clear, bright screen than a large, diffused and dim one. The small screen is not unprofessional, as many amateurs seem to think. A large image in the home is neither necessary nor desirable and the sooner the amateur discovers this fact the more enjoyment he will derive from his equipment. The large screen, with the resultant large image, must, of necessity, be dimmer than the small screen, because the same illumination is spread over a much greater area. Everything is proportionately larger, hence more diffused, making it, in some cases, difficult for all of the audience to see without effort. On the other hand, the small screen offers a brilliant, snappy image. No difficulty is experienced in seeing every portion of the image. No eye-strain results. The amateur should therefore content himself with a small screen.

The projector, like the camera, comes in for its share of cleaning and oiling. The amateur who neglects these things soon regrets it and, after all, they are not so much trouble or bother. A few minutes occasionally will suffice, unless the machine is being operated rather frequently. If the amateur will remember that the camera and the projector are basically similar and should be given the same care, he will derive much more pleasure and knowledge from his outfit. Everything has been simplified in amateur equipment, so that very little needs to be done by the owner, yet some amateurs get into difficulties. This is due, in the majority of cases, from neglecting to read the instruction books thoroughly. I am certain that if every camera and projector owner read them as he should, most of the little troubles would vanish.

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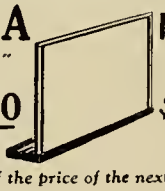

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EDUCATIONAL FILMS

(Continued from page 728)

expansion, prison reform, etc., are being graphically presented by those interested to officials, committees and voters by means of personally produced motion pictures.

In short, manifold uses of amateur motion pictures are being discovered. The part which the camera and projector of the individual are to play in the progress of the world is being recognized. This new method is ushering in a new era in every phase of education. It is the hope of MOVIE MAKERS that this department, in so far as possible, may serve the pioneers in this vital movement.

Visual Aid

Prepared especially for motion picture projectionists in the educational field, a complete and very helpful pamphlet on the *Use and Care of Motion Picture Film* comprises Bulletin 49, issued by the Engineering Extension Department of the Iowa State College, Ames, Iowa. This bulletin covers such subjects as care, inspection, repair and physical characteristics of film, shipping instructions and other information of interest.

The Visual Instruction Service of the Iowa State College offers this bulletin as well as information on all problems pertaining to the use of visual aids to anyone requesting such service.

Film Guide

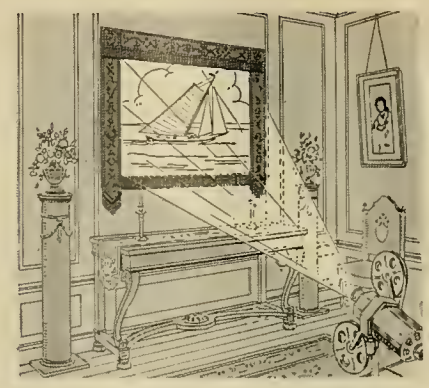
SPECIAL attention is again called to the film guide book, *1000 and One*, compiled and recently issued by *The Educational Screen* and containing the most complete list of 16 and 35 mm. educational subjects yet published.

PHOTOPLAYFARE

(Continued from page 732)

medium followed the existing scheme of things on the New York legitimate stage.

First National, in *Fast Life*, marks a return to the wider appeal pictures of the silent days. While *Coquette* was exclusively Southern and *The Trial of Mary Dugan*, entirely metropolitan, *Fast Life* might be set in any town of the country, in which a state governor's son and a state penitentiary might be found. This excellent stage drama—because it is quite devoid of cinematic technique—does not drip with millions of production-cost dollars; neither does it tell its tale in a "slick" metropolitan way. It is the type of play that will appeal to the average American moviegoer who likes his heart-strings wrung —and which one does not? There is one stupid play to the sophisticatedly



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salacious mind by a silly delay in announcing what everyone has already guessed—that the young couple going to bed have been secretly married—but, when this concession has been thrown to the smut-hunters, the play goes on with a mounting dramatic interest and dignity that are most admirable. The actors, especially William Holden and Frank Sheridan, give a new sincerity to the talkies, the former being one of the most truly majestic rulers that this reviewer has witnessed in the theatre. The juveniles are convincing and come pretty close to being actors.

If you have found the talkies too full of "Broadway," see *Fast Life*—whose lurid title is much more "ten-twenty-and-thirty" than the play itself—and take hope for the possible emergence of a truly national talking screen, dealing in American realities and not in exotic impossibilities and impertinences.

THE MAGIC OF MACHINE FILMS

(Continued from page 723)

Drawbridges are machinery inviting the camera. I think, at the moment, of *The Rotterdam Steel Bridge*, filmed by the young Dutch photo-technician, Joris Ivens. This bridge opens upward and closes downward. Ivens followed the languid pace of the opening and closing of the bridge, heeding, all the time, the nature of the structure. He was careful to capture only so much of the edifice as would convey its solidity. He understood that to take in too much of the bridge at a time would make the steel look webby rather than solid. That is a thing one learns with study. A machine-film is like a lyric: it must not be too long. Ivens carried his film beyond its logical point of duration, thereby weakening it. Still, it is a good film. At one point, the concrete base, or lock of the bridge, occupies the entire screen, making of the screen a concrete rectangle, and pleasing the tactile sense with its texture. Ivens also included the movements upon and about the bridge—trains, motor cars, wagons, boats—enlivening the languor of the bridge's pace and enriching the active pattern. I advise young amateurs, however, to avoid a too complex film until they have practised the cinematography of a simple scheme of machine motion.

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AMATEUR CLUBS

(Continued from page 717)

straight by the company's personnel committees. The cast includes Mrs. Lillian Jacoby, Ethel Harvey, H. Lee Jones, H. S. Sladen, L. O. Ripley, F. H. McCullough, P. F. Gow and E. E. Barr. Mr. Lewis' first production, *Rats of the Ridge*, is a thrilling action story of revenuers and moonshiners.

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Scout Film

BOY SCOUTS in Brooklyn, N. Y., will cooperate with A. S. Rutter in the production of a film story about scout activities to run 700 ft., 16mm., and to be entitled *We Do Our Best*. Arthur G. Kracks and W. Varick Devons, III, will act with Mr. Rutter on the production staff. A club is planned for the regular production of photoplays.

Wants Fine Films

FROM the Blanding Sloan Puppet Theatre, 718 Montgomery Street, San Francisco, comes a request for 35 mm. films of exceptional merit to be screened at the theatre as a part of a "better movie" movement. Amateurs who believe that their films can qualify for such presentation may write Miss Mildred Taylor, care of the theatre.

Holland Club

IN Amsterdam, Holland, the Nederlandsche Amateur Fotographen Vereeniging has formed a cine section for amateur movie makers. Programs featuring the screening of member's films, lighting experiments and technical addresses have been arranged. At the last meeting natural color pictures were screened. Equipment of the parent organization is available to members of the cine section. Leo R. Kryn is chairman of the new group and other officers are D. Laan and Joris Ivens. The latter is well known abroad as the producer of amateur experimental pictures.

Rushes

¶ Lakeside beaches are featured in *Sun Tan Baby*, latest production of the

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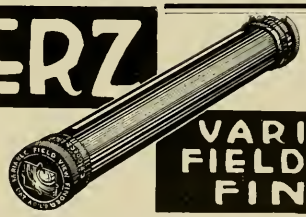

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NOTE: The varying view sizes are obtained by a moving lens system within the tube, in relation to a stationary window. Hence the field is always magnified to the eye and plainly visible, even with the longer focal lengths. The Goerz Viewfinder slips into place within the finder tube of the Filmo 70. **Price $27.00.** A supplementary lens to take in the field of 15 mm. wide-angle, and also for 6" telephoto, can be supplied at small additional cost.

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Toledo Cinema Club in Toledo, Ohio, reports Dwight F. Blue. This film, a preliminary to the fall and winter productions, was directed by Karl Beinke.

¶ Under the leadership of Clayton L. Pearce, an organization meeting for the formation of an amateur motion picture club will be held this month in Danbury, Conn. The organization program will feature a screening of *The Fall of the House of Usher*.

¶ Photoplay production is the purpose of the newly formed amateur motion picture club of the Central High School, Newark, N. J. The organization was sponsored by William Lewin, a member of the school's faculty, reports Maxwell Weinberg, vice-president. Plans have been made for the filming of a picture to run 400 ft., 16mm.

¶ Clyde Hammond, in Youngstown, Ohio, the producer of *The Dragonfly* and *Disappointment*, reports plans for the production of a motion picture version of *Electra*, the tragedy by Euripides. Sets and costumes, although not to be historically accurate nor formalized in the fashion of the Greek stage, will be designed to interpret the spirit of the era in which the play comes, in much the same manner as did those in *Joan of Arc*, produced by Carl Dreyer. Wholly appropriate motion picture treatment of the classics has never been discovered and we eagerly await this amateur version of *Electra*.

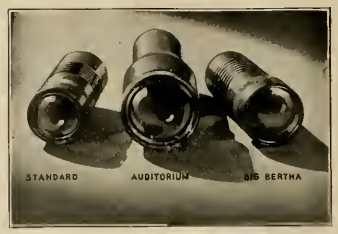
¶ At the invitation of W. A. Jones, twenty amateurs attended the organization dinner for the formation of an amateur motion picture club in Oakland, Calif. The program following the dinner featured a screening of *The Norfolk Case* and of the work of Oakland amateurs. Club plans and the names of the officers will be reported later.

¶ Club organization is under way in Honolulu, T. H., writes Roy W. Banks of that city. A number of amateur enthusiasts have already held an initial meeting and a live club is promised. An amateur rallying point in Honolulu will be welcomed by traveling movie makers.

¶ In Springfield, Mo., Vernon Gaston is forming a club for the production of amateur photoplays, while in Ridgway, Pa., high school students are forming an amateur motion picture club under the leadership of Stanley Mulaik, member of the High School faculty.

BRITISH AMATEURS

A GENERAL amateur motion picture convention, sponsored by the Amateur Cinematographer's Association and the London Camera Club, was held in London during the latter part



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of October. A general amateur motion picture contest, open to any society or group attending the convention, is now being judged. Films are being submitted under ten classifications and prizes are also being offered for the film illustrating a phonograph record, synchronized with it, and a set of amateur made title cards. Among the societies sending representatives to the convention were the London, Newcastle, Leeds, Thanet and Manchester branches of the A. C. A., the Stockport Cine Players' Club, Cine Section of the London Camera Club, Bristol Amateur Film Production Society, Birmingham Amateur Cinematographers' Association, The Film Guild of London, The Metropolitan Amateur Cinematographers' Association of London, The Jewish Amateur Film Society of London, The Association of Women Clerks and Secretaries Film Society of London, The Scottish Amateur Cinmatographers' Association of Glasgow, Apex Motion Pictures, Cambridge University Cinematograph Association, Argus Photoplay Society of Liverpool, Southport and Blackpool, and The Wallington, Carshalton and Sutton Cinematograph Society.

SCENE FROM *ONE WEEK*
This Production Was A Recent Achievement Of The Bristol, England, Club

¶ *Amateur Films*, the amateur movie magazine representing the Amateur Cinematographers Association, has greatly improved both in size and quality. With the great movie making and amateur production enthusiasm now developing in England, American amateurs will have to look to their laurels.

¶ Late programs of the London A. C. A. include the projection of *Rejuvenation*, *A Tragic Wait* and *An Incident*, produced by members, and *The Fall of the House of Usher*, given to the A. C. A. by the League.

¶ Mr. F. Manly has been elected secretary to replace T. J. Wilson, who will still act as treasurer of the A. C. A.

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¶ A new London amateur producing society. Allied Directors, announces *The Man Who Was Late*, to run 850 ft., 16mm., as its current production. The story includes a train wreck and ghostly manifestations, but—no love interest! Direction is in the hands of S. Gay French and Frank R. Andrews, while Edward R. Wagner is the cameraman. Seven 1500 watt incandescents will be used with panchromatic film for interior shots.

¶ In Plymouth, the Amateur Cine Players' Club is shooting its current production, *The Peddler*, 300 ft., 9mm., a fantasy based on the radio. The cast includes A. Rivers, Walter Freeman, Harold Tabb and Margaret Harvey. O. F. Budina is directing and photographing the production. Club membership now numbers twenty.

¶ The production staff of the Sheffield A. C. A. has recently completed *Her Suited Suitor*, a comedy laid in an old-world rose garden near Apperknowle. The romantic comedy was directed by R. F. Unwin and photographed by J. W. Guilot.

¶ The perils of amateur actors are illustrated in F. John Rowe's account of the production of the current picture of the Manchester Film Society, which was filmed at Belle Vue, a large recreation park near Manchester. "Davenport Hickey, for the purpose of the film, is a keeper of the elephants, and in one scene he bathes Nellie, the biggest leading lady in the land—she weighs three tons. A newspaper reporter enticed Nellie into the lake, but the serene hero tumbled just in time and escaped with a wetting. However, for the sake of a good cause and half a crown, Fernadez, the real keeper, was thrown in the lake, neck and crop by Nellie. Unfortunately, as this took place, the cameraman ran out of film.

"The amateur villain, T. A. Bromley, who in real life is very good to his family and not a bad sort, upsets everybody in this feature film. His end is worthy of Hollywood at its worst. Having attempted to blow up the Fireworks Island, which at Belle Vue is an immense affair, he lures the heroine to the top of the fireworks grandstand, where he has a rare set-to with the hero. In histrionic enthusiasm the villain accidentally trips himself and disappears over the side of the grandstand. He only saved himself from a fall from the highest part of the stand to the ground beneath by clutching the edge with his hand with true villainish agility, but the band stopped, the camera stopped, and the heroine fainted."

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Subject to Prior Sale

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380 Fourteenth St. Oakland, Calif.

CLOSEUPS
What Amateurs Are Doing

HAL MOREY, chief photographer of the New York Central Lines and League member, who was recently assigned to the interesting but somewhat doubtfully pleasant job of making a movie from the tender of one of the giant Twentieth Century Limited locomotives, which splits the breeze at sixty miles an hour, gives the following account of his unusual experience. "I climbed up the tender and onto the coal pile and set up my camera, digging the tripod legs deep down in the coal to prevent slipping. With the

USING THE 20TH CENTURY LIMITED FOR A MOVING CAMERA TRUCK
The Cameraman Is Hal Morey, New York Central Chief Photographer

camera all set and my goggles adjusted, I was all ready, or at least hoped so, for what was coming. The 313 ton steel monster let out a series of snorts and we were moving. Five, ten, then fifteen miles an hour, but I wasn't ready to crank yet. By this time the smoke and steam began to blow back on me and we were really rolling. When the smoke cleared I started to crank. Talk of moving cameras! Looking out over the top of the engine, the telegraph poles hurtled by so fast that they looked like a pine forest. Rocking from side to side was hard on my knees and, when we came to a sharp curve, I had nothing to brace myself against except the tripod. There was but three feet of sloping coal pile on either side, between myself and oblivion. When we hit the first curve, I offered a silent prayer but did not finish it before we were on the straight track again and headed for another thrill. This time a tunnel loomed up. "Will the camera clear?" I asked myself. It didn't look very hopeful and I yelled to the engineer for advice but he could not hear me. I ducked my head, level

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No. 10 (for 1000-watt bulb) complete, with carrying case (without bulb)	$19.00
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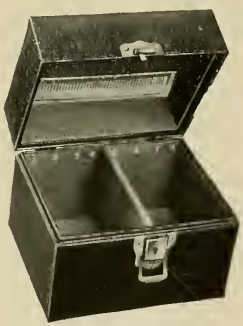

New 8-Reel Film Carrying Case

Here is a marked improvement in film carrying cases. This beautiful case not only carries eight 400-foot reels, but is equipped with a specially designed *removable* moistener, which permits moistening without danger of damaging the films or case. Price: $6.50. Case for sixteen 400-foot reels: $10.00

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Just Off Broadway	Donald Keith
Runaway Express	J. Daugherty
Fighting American	Pat O'Malley / Mary Astor
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GRAND CENTRAL TERMINAL BLDG.
NEW YORK CITY

with the coal, but kept turning the crank, wishing I were certain how I would leave the tunnel, but we roared through and I came out in one piece. At the end of the wild ride, both the camera and myself could hardly be distinguished from the coal pile."

¶ Universal's new camera crane, used in *Broadway* by Paul Fejos, was featured in a recent amateur movie made by Hyman Fink, League member, in Los Angeles, Calif. His reel shows the camera crane being operated by Eddie Newton, who handled it during the

UNIVERSAL'S CAMERA CRANE
Hyman Fink, In The Foreground, Made It The Subject Of An Unusual 16 mm. Film

production of *Broadway*, and includes shots taken from it while in motion. Persistent interest in movie making leads Mr. Fink to investigate every new cinematic device in Hollywood and he has adapted many of them for his amateur camera. With his own accessories and devices, most of them of his own manufacture, he can almost equal the possibilities of professionals.

ON LOCATION WITH THE SPRUNGMANS IN THE CANADIAN FOREST RESERVES

¶ One of the most successful amateur movies, at least from the viewpoint of audience appeal, is the film record that Ormal and Ralph Sprungman have made of their long annual canoe trip

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16mm., Eastman Cine Kodak Model B Camera with *f*:3.5 lens in focusing mount	$ 63.75
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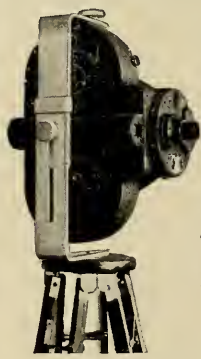

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Attachment and booklet will be sent post-paid for $4.50
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417 South Hill Street,
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through the Superior National and Quetico Forest Reserves in Canada. The five reels of this trip have been screened innumerable times in their little basement theater for audiences made up of friends, hunters, sportsmen and the general public interested in outdoor films. Could the screenings have been strung together, as in a professional house, the run of the film would have delighted any commercial producer, and critics have generously praised the scenic in Minneapolis newspapers. The film tells the story of the trip in sequence, but it is the dramatization of the human incidents occurring on the way which captures the interest of the many enthusiastic audiences.

YOUNGEST MOVIE MAKERS' FAN

This Picture Testifies That Distinction Belongs To Master Ned Van Buren, Son Of Mr. and Mrs. J. Van Buren Of Syracuse, N. Y.

¶ Into the deepest and most difficult caves of the world, Russell T. Neville takes his movie camera to make films of scientific and general interest. After a comprehensive study of material on prehistoric caves he has made a film record of underground caverns, great and small. His film record of caverns and caves is the largest ever compiled.

¶ In appreciation of the League, Paul D. Appleton, M. D., of Providence, R. I., writes, "The League has done much to correlate the common interests of amateurs and we amateurs owe the League much in return. Some of us can only pay that debt by loyalty and continued membership."

¶ How amateur movies were used to aid the summer camp fund raised for poor children by the *New York Evening World* was recently told in an article in that newspaper. Three children, Arlene Siegel, John Quinn and Duke Quinn of Mount Kisco, N. Y., held movie shows with their home projector and amateur made film, charging admittance to their friends, and as a result were able to donate ten dollars to the paper's worthwhile cause.

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NEWS *Of The* INDUSTRY

For Amateurs And Dealers

Victor Developments

THE most brilliant screen illumination now available as standard incandescent equipment is claimed by the Victor Animatograph Company for its new six ampere thirty volt lamp in conjunction with the No. 10 Victor Lamp Rheostat. The new rheostat is equipped with a motor-operated fan which is said to keep the whole device cool, even during many hours of continuous operation. There is also a conveniently located ammeter which serves as a definite indication of the amount of current passing through the lamp, thus providing for the greatest possible amount of illumination without overloading the filament. The new rheostat provides for line current variations from 105-125 volts D-C or A-C, twenty-five to sixty cycles. The well-known Victor projector has also been brought out in a new model. This is designated the 3-C and is identical with the standard Model 3 except that special reel arms provide for 800-foot reels, giving a half-hour's entertainment without re-threading. A special carrying case is supplied with the Model 3-C. All Victor projectors are now supplied with brass and steel parts in polished chromium plate and aluminum trim. A third feature announced this month is the new Victor Projector Tripod, which, it is said, is instantly interchangeable with the base of all projector models. The legs of the tripod are in two sections and are made of seamless steel tubing, with rubber tips. A detachable metal shelf is supplied. It is claimed that this tripod is rigid, strong and practically vibrationless.

HOME FROM ABROAD

Barron Collier And Mrs. Collier Record The Event With Their Cine Kodak

Screen Prices Lowered

THE Eastman Kodak Company of Rochester, New York, announces this month a substantial reduction in the prices of the popular silver surface Kodascope screens. The following screens are affected by this price drop, which is in every case 20% less than the former price: Nos. 0 and 1A, of rigid frame construction, and Nos. 1 and 2, constructed on the curtain principle and rolling into a box receptacle.

VICTOR FOR 800-FOOT REELS

The New Model No. 3-C With Tripod Stand And No. 10 Lamp Rheostat

Cine-Ansco

AGFA ANSCO CORPORATION, of Binghamton, N. Y., whose entry into the upper ranks of the 16 mm. camera field was announced recently in these columns, announces this month that the Cine-Ansco camera is now completely available to the amateur world. Previously the supply was somewhat curtailed because of the fact that Agfa Ansco desired to gauge the interest of the amateur in this new item. The answer to this has now been found, it is said, in an increasing demand for the Cine-Ansco, as users of this camera have found it to conform to the same high standards which have always been coupled with the name of Agfa, both here and abroad. The Cine-Ansco features convenience in use and operation, straight-line film travel, standard interchangeable lens mount, special steadying strap, slow-motion effects at four times normal speed if desired, beauty of finish, and a number of other points which deserve amateur investigation.

New B & H Filters, Lenses

IN response to the growing realization among amateurs of the effectiveness of filters correctly used, the Bell and Howell Company this month announces a most comprehensive collection, designed to meet practically any amateur filter need. It is to be hoped that the emphasis laid on the use of filters by the technical department of MOVIE MAKERS during the summer will bear fruit, since so many fine examples of filters and mounts are now available. This firm is now a sponsor of the excellent graduated Orthoplan filter made of optically plane glass and uniformly graduated from clear at one end to an amber color filter having a factor of 4X at the other. With this filter is supplied the convenient sliding and rotating mount which clips over the lens barrel in an instant. This filter is made in four sizes to fit various lenses. Continuing the good work in filter propaganda, Bell and Howell offer a most convenient filter accessory in the Filmo Duplex Filter for lenses of the Filmo 70 camera. This instrument is a cap which fits over the lens barrel and holds a sliding mount which contains filters of two different densities, 2X and 4X. Each of these filters may be slid into place at a touch, or the lens may be left clear if desired. The mount remains attached to the lens as a sunshade. Another new development which comes at an appropriate time during the "projection season" is the new Greatlite Filmo Projection Lens which, it is claimed, gives 25% more illumination. A new front element

(Continued on page 754)

Photograph By International Newsreel

FILMING AT SOUTHAMPTON

Mrs. Henry Mellon With Her Filmo

TRUVISION

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2—C...30″ x 40″...(10½ lbs.)... 25.00
3—C...39″ x 52″...(13½ lbs.)... 35.00

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In Metal Cases
(TYPE B)

Rugged, all-metal, transportation-proof construction. In a neat, compact, black crystalline metal case. The Truvision swift-set feature (opening and closing in one movement), and the famous Truvision screen surface at an unusually low cost.

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Gives great brilliance in daylight projection. Finished in permanent, hard wood frames, folding standards and canvas cover.

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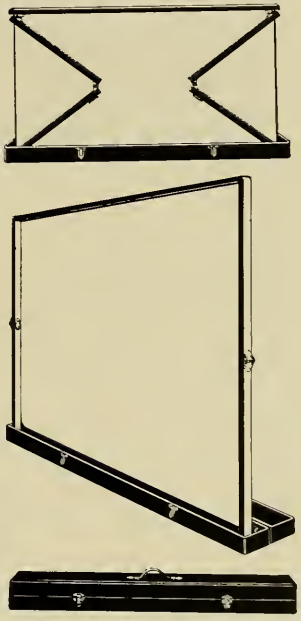
For home, school, church, club, theatre or studio. Any size hanging, framed or on rollers. Made to specifications. $1.25 per square foot.

TYPE W
PORTABLE FOLDING SCREEN
In Wooden Cases



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2—W.....36″ x 48″..... 17.00

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FOR WALL OR TRIPOD
In Metal Tube
(TYPE H)

When used with the tripod unit this screen permits hanging without the use of additional commodities. The special tripod has wide spread leg supports, telescopes to 7 feet high, nickeled finish. A unique support holds the TYPE H screen tube in a rigid, dead centered position. Adjustable fitting on base bar keeps the screen surface always taut, smooth and flat. Prices with tripod:

PRICES WITH TRIPOD

1—T.....22″ x 30″..... $13.00
2—T.....30″ x 40″..... 15.00
3—T.....39″ x 52″..... 23.50

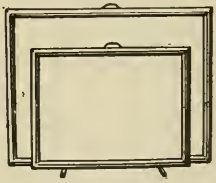
Carrying case with separate compartments for Type H Screens, folded tripod and fittings. Excellent neat appearance, light-weight, sturdy fibre, $6.00.

AS A WALL SCREEN it represents the least bulk of any portable screen. A neat, dust proof cylindrical metal case (only five pounds complete) with fittings for both wall and tripod hanging. Action is smooth, no "cupping" at edges, no wrinkls, no bulges, no creases.

Prices—Screens Only, in Metal Tube

1—H.....22″ x 30″..... $ 7.00
2—H.....30″ x 40″..... 9.00
3—H.....39″ x 52″..... 17.50
4—H.....48″ x 64″..... 27.50
5—H.....54″ x 72″..... 37.50

FRAMED SCREENS
(TYPE F)

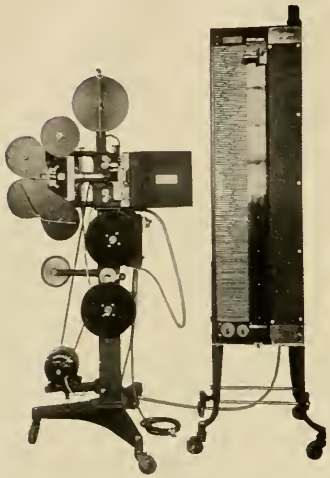


Representing the standard Truvision Screen in a permanent hardwood frame backed with compo board, with folding standards and canvas cover. Built for rugged wear and permanence of top grade selected materials.

1—F.....22″ x 30″..... $12.50
2—F.....30″ x 40″..... 17.50
3—F.....39″ x 52″..... 25.00

TRUVISION PROJECTION SCREEN CORPORATION

DEPUE'S OPTICAL PRINTERS



Are made for daylight or dark room use. This cut illustrates a dark room model reduction printer. It also will enlarge from a 16 mm. positive or negative to 35 mm. The daylight or light room printer is for enlarging and reducing only. The 16 mm. contact is best suited to the dark room model. The complete outfit will handle both 16 and 35 mm. printing. It will make beautiful master prints and duplicate negatives and do 35 mm. ordinary printing by contact.

The giant automatic light control with a capacity of 152 scene changes is sufficient for a thousand foot negative.

Write for illustrations and quotations.

OSCAR B. DEPUE

7512 No. Ashland Ave., Chicago, U. S. A.

Formerly Depue and Vance

(Continued from page 752)

has been developed which is said to produce this result and the lens is interchangeable with the former lens. This lens is to be standard equipment on all Filmo 57 projectors from now on but, of course, may be obtained separately.

CHARLES BASS
President Of The New Photo Dealers And Manufacturers Club Of Chicago

Chicago Dealers Club

AN excellent testimony to the solidarity and progressiveness of the Chicago photographic trade is the recent formation of the Photo Dealers and Manufacturers Club of Chicago. Its purpose is to work with the various industries catering to the amateur and professional fields and to increase efficiency of the industry through united efforts, as well as to arbitrate all disputes. Its charter president is Charles Bass of the Bass Camera Company, a firm well known to all cine amateurs in the Midwest.

Reversed Action Device

THIS department has recently tested a simple and most effective device for holding the camera inverted, a product of the DeMoulin Corporation, 417 South Hill Street, Los Angeles, California. The device is made entirely of metal and is rigid and substantial. It is to be used in conjunction with the tripod and is provided with the standard tripod socket thread at one end. The other end carries a screw of standard dimensions which engages in the camera tripod socket. By means of an adjustable arm the device may be adapted to any make of camera, or the height of the camera varied. Amateurs are learning more and more of the special and amusing effects to be had by simple inverted camera work and the DeMoulin device is designed to further these effects by giving the inverted camera picture all the advantages of a firm, steady tripod support. An additional feature is found in the special extension attachment, which enables two cameras to be mounted on the tripod side by side, one normally and one inverted. Accompanying the device is an interesting booklet giving specific directions for producing a large number of reversed action effects.

Scenario Writing

IN *Scenario Writing*, by Marion Norris Gleason, Rochester, N. Y. (American Photographic Publishing Company, price $3.00), Mrs. Gleason makes a substantial addition to the published material on amateur photoplay making. Intensely readable, this text offers a multitude of new suggestions for amateur filming, as well as conveys a great amount of specific information on the mechanics of scenario construction and film story production technique. The book is written with an understanding of amateur problems.

The body of the text is made up of twenty scenarios, prepared as examples of continuity methods, and written to cover specific interests, such as scenarios for children, home scenarios, holiday scenarios, movie club scenarios and experimental work. These scripts serve the dual purpose of material for amateur production and illustrations of the author's points.

Westphalen Publishes

A HANDBOOK for the indoor lighting enthusiast has been brought out by Leonard Westphalen, 438 Rush Street, Chicago, Ill., maker of the efficient "Little Sunny" twin arc lamp. According to the prospectus, this book, *Perfect Indoor Movies*, will go far to solve indoor amateur lighting problems, and will contain only complete and tested methods, it is said.

New Reynolds Catalog

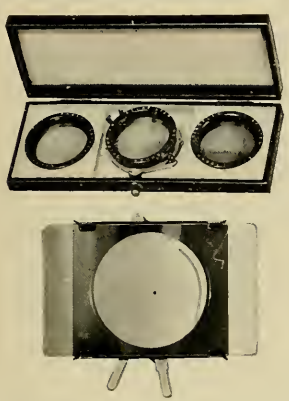
THE names of Gold Seal Pictures and the Simplex Film Cleaner and Fading Glass, long familiar to many amateur movie makers, are now represented by a new and complete catalog of these products. Ernest M. Reynolds, 165 East 191st Street, Cleveland, Ohio, is the guiding spirit behind the Gold Seal and Simplex products and will be glad to send a copy.

Reflecto Screens

A NEW screen takes its place this month in the array of projection surfaces offered the amateur. This is the Sawco Reflecto Screen, marketed by the Stumpp and Walter Co., 30 Barclay Street, New York City. The screen is of the convenient collapsible type and folds into a leatherette-covered carrying case. The screen surface is beaded and the entire assembly is said to be very light in weight.

DeVry Film Service Grows

WITH a total of 111 authorized film service stations throughout the United States, the users of the Q R S—De Vry Still Camera are assured of prompt return of films and prints of their pictures. This camera



FILTERS

Above, Complete Set Of The Q R S—De Vry Orthoplan Optically Plane Filters Of Three Densities. Carried by the Q R S—De Vry Corporation. *Below*, Orthoplan Special Graduated Filter In Rhaco Holder.

uses 35 mm. motion picture film and gives forty pictures with one loading. The pictures are double the size of the regular motion picture frames, since they are twice the width. The new De Vry combination rewind is a very effective and convenient piece of apparatus. While it is made for both 16 and 35 mm., it is surprisingly light in weight and convenient. The "live" or geared spindle is very compactly designed, with no exposed gearing. The device clamps on the table or desk edge and forms a valuable addition to any projector or splicing kit.

Joseph M. Bing Returns

ONCE more at home to his friends and associates in his offices at 152 West 42nd Street, New York City, Joseph M. Bing, general manager of the Drem Products Corporation, has recently terminated a summer spent studying cinematic conditions in Europe. This department congratulates Mr. Bing on the successful results of his journey, which include a hearty recognition of the Cinophot and Dremophot among movie makers abroad.

Goerz Lens in Filmo 70-D

ACCORDING to advice from the C. P. Goerz American Optical Co., 317 East 34th Street, New York City, the temporary difficulty in fitting their cine lenses to the new Filmo 70-D turret has been overcome and the users of the Filmo 70-D can have cameras supplied with any of the well-known

(Continued on page 757)

GRAF ZEPPELIN

TRIP AROUND THE WORLD

Every library should contain an authentic movie record of this epic flight—exquisitely photographed, depicting all the most interesting events above and below the clouds.

Produced in a 400 ft. reel—at $30.00
and a smaller 100 ft. reel—at 7.50

Sawco REFLECTO Screens

These screens have been tested by projection, microscope and magnifying glasses. The results were ASTOUNDING. Furnished in substantial custom built carrying cases, leatherette covering to prevent warping, sturdy locks, light in weight and extremely simple to operate. Will best suit the needs of the critical movie makers.

OFFERED IN TWO SIZES

30 x 40 inch picture area priced at $18.00
36 x 48 inch picture area priced at 22.50

HUMIDOR STORAGE CASES

For Storing and Keeping Films Pliable

DURABLE — REINFORCED LEATHER CORNERS — FELT LINED

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24—400 ft. reels and cans— 15.00

HUMIDIFYING SOLUTION
$1.00
a large bottle

Stumpp & Walter Co
MOTION PICTURE AND CAMERA DEPT.
30-32 Barclay St., New York.

F. A. A. DAHME, Inc.

Art Titles, Animated Films, Illustrating, Cinematography in 16 and 35 mm.

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PRICE LIST for 16 mm. Titles

		10 words maximum	For each additional word
No. 1	—Type (plain) in lots above five	$0.50	$0.03
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No. 3	—Hand lettered, in lots up to five	.85	.05
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No. 15	—Trick lettering, line by line appearing, 20c extra each title.		
No. 16	—Trick lettering, animated or jumbled type forming title, $3.00 and up ea.		
No. 17	—Panoramic titles, 25c per foot.		

Tinting and toning, no charge, but not handled under 50-foot lengths.
No charge for fancy initials or plain borders on hand lettered titles.

Please type or write titles *clearly* to avoid mistakes.

Payment required with all orders in advance, unless credit has been established previously.

OUR WORK IS GUARANTEED!

Artistic animated leaders as per catalog from $10 to $20.
Animated "THE END" trailers to match the leaders, $2.50.
We have any amount of illustrating borders and backgrounds, to suit most any subject or title.
We do all sorts of animated work for 16 and 35 mm.; charts, maps, mechanical, technical, cartoon and artistic effects. Prices upon application.

Try us out and you will boost for us

AROUND THE WORLD WITH MOVIE MAKERS

An International List of the Dealers Who Carry This Magazine

VISIT THEM!

CALIFORNIA

BERKELEY: Berkeley Commercial Photo Co., 2515 Bancroft Way.
FRESNO: Potter Drug Co., 1112 Fulton St.
GLENDALE: Mowry's Photo Service, 223 S. Brand Blvd.
HOLLYWOOD: Fowler Studios, 1108 N. Lillian Way.
Hollywood Movie Supply Co., 6058 Sunset Blvd.
Pacific Film Service, 6306 Sunset Blvd.
Photomaton, 6378 Hollywood Blvd.
LONG BEACH: Winstead Bros., Inc., 244 Pine St.
Los ANGELES: California Camera Hospital, 356 S. Broadway.
Eastman Kodak Stores, Inc., 643 S. Hill St.
Fitzgerald Music Co., Motion Picture Division, 727 S. Hill St.
John R. Gordon, 1129 S. Mariposa Ave.
T. Iwata Art Store, 256 E. First St.
Leavitt Cine Picture Co., 3150 Wilshire Blvd.
Earl V. Lewis Co., 226 W. 4th St.
Marshutz Optical Co., 518 W. 6th St.
B. B. Nichols, 731 S. Hope St.
Photomaton, 532 S. Broadway.
Schwabacher-Frey Stationery Co., 734 S. Broadway.
*OAKLAND: Davies, 380-14th St.
Sherman, Clay & Co., 14th and Clay Sts.
PASADENA: Flag Studio, 59 E. Colorado St.
F. W. Reed Co., 176 E. Colorado St.
POMONA: Frasher's, 158 E. Second St.
RICHMOND: LaMoine Drug Co., 900 MacDonald Ave.
RIVERSIDE: F. W. Twogood, 700 Main St.
SAN DIEGO: Bunnell Photo Shop, 414 E. St.
Eastman Kodak Stores, Inc., 419 Broadway.
Harold E. Lutes, 958 Fifth St.
SAN FRANCISCO: Eastman Kodak Stores, Inc., 545 Market St.
Hirsch & Kaye, 239 Grant Ave.
Kahn & Co., 54 Geary St.
Leavitt Cine Picture Co., 564 Market St.
Photomaton, 968 Market St.
2584 Mission St.
San Francisco Camera Exchange, 83 Third St.
Schwabacher-Frey Stationery Co., 735 Market St.
* Sherman, Clay & Co., Kearney & Sutter Sts.
Trainer-Parsons Optical Co., 228 Post St.
SAN JOSE: Webb's Photo Supply Store, 94 S. First St.
SAN PEDRO: Sunset Photo Supply, Inc., 319 W. 6th St.
SANTA ANA: Clyde H. Gilbert, Jr., 1428 W. Fifth St.
SANTA BARBARA: J. W. Collinge, 8 E. Carillo
SANTA MONICA: Bertholl Photo Finishing, 1456 Third St.
SIERRA MADRE: F. H. Hartman & Son, 25 N. Baldwin.
STOCKTON: Peffer Music Co., 40 S. California St.
WHITTIER: Maxwell C. Peel, 226 E. Philadelphia
YOSEMITE NATIONAL PARK: Best's Studio.

COLORADO

DENVER: Eastman Kodak Stores, Inc., 626-16 St.
Ford Optical Co., 1029-16 St.
Haanstad's Camera Shop, 404-16 St.

CONNECTICUT

BRIDGEPORT: Fritz & Hawley, Inc., 1030 Main St.
Harvey & Lewis Co., 1148 Main St.
DANBURY: Danbury Elec. & Radio Shop, 155 Main St.
GREENWICH: Gayle A. Foster, 9 Perryridge Rd.
HARTFORD: Harvey & Lewis Co., 852 Main St.
D. G. Stoughton Co., 255 S. Whitney St.
Watkins Bros., Inc., 241 Asylum St
MIDDLETOWN: F. B. Fountain Co., 483 Main St.
NEW BRITAIN: Harvey & Lewis Co., 85 W. Main St.
NEW HAVEN: Fritz & Hawley, Inc., 816 Chapel St.
Harvey & Lewis Co., 849 Chapel St.
NORWICH: Cranston Co., 25 Broadway.
STAMFORD: Thamer, Inc., 87 Atlantic St.
WATERBURY: Curtis Art Co., 25-29 W. Main St.
Wilhelm, Inc., 139 W. Main St.

DELAWARE

WILMINGTON: Butler's, Inc., 415 Market St.
Frost Bros., duPont Bldg.

DISTRICT OF COLUMBIA

WASHINGTON: Reid S. Baker, 1429 H St., N. W.
Columbia Photo Supply Co., Inc., 1424 New York Ave., N. W.
Eastman Kodak Store, Inc., 607-14th St., N. W.
Fuller & d'Albert, Inc., 815-10th St., N. W.

FLORIDA

JACKSONVILLE: H. & W. B. Drew Co.
LAKE WALES: Morse's Photo Service, Rhodesbilt Arcade.
MIAMI: Miami Photo Supply Co., 12 N. E. First Ave.
Red Cross Pharmacy, 51 E. Flagler St.
ST. PETERSBURG: Barnhill's Camera Shop, 17-3rd St. N.
Robinson's Camera Shop, 115 Third St., N.
TAMPA: Burgert Bros., Inc., 608 Madison St.
Tampa Photo & Art Supply Co., 709-11 Twiggs St.

GEORGIA

ATLANTA: Eastman Kodak Stores, Inc., 183 Peachtree St.
Visualizit, Inc., Erlanger Theatre Bldg., 581 Peachtree St.

IDAHO

BOISE: Ballou-Latimer Co., Idaho at 9th St.
ROME: Macon A. Brock, 231 Broad St.

ILLINOIS

*CHICAGO: Bass Camera Co., 179 W. Madison St.
Brentano's, Inc., 63 E. Washington St.
Camera Exchange, 68 Washington St.
Almer Coe & Co., 78 E. Jackson Blvd.
Almer Coe & Co., 18 S. LaSalle St.
Almer Coe & Co., 105 N. Wabash Ave.
* Central Camera Co., 112 S. Wabash Ave.
Eastman Kodak Stores Co., 133 N. Wabash Ave.
Fair, The, Dept. 93, State, Adams & Dearborn Sts.
* Fischer's Camera Service, Rm. 202, 154 E. Erie St.
Ideal Pictures Corp., 26 E. 8th St.
Illinois Radio Appliance Co., 1426 E. 70th St.
W. W. Kimball Co., 306 S. Wabash Ave.
Leonard Lynn Co., 302 S. Wells St.
Lyon & Healy, Jackson Blvd. & Wabash Ave.
Photomaton, 853 E. 63rd St.
4651 Broadway
115 N. Clark St.
6337 S. Halstead St.
3240 Lawrence Ave.
1323 Milwaukee Ave.
2648 Milwaukee Ave.
4705 S. Parkway
3213 Roosevelt Rd.
Post Office News Co., 37 W. Monroe St.
Seamans, Photo Finisher, 1953 E. 71st St.
Stanley-Warren Co., 908 Irving Park Blvd.
Bernard Sullivan Co., 410 N. Michigan Ave.
Von Lengerke & Antoine, 33 S. Wabash Ave.
DECATUR: Haines & Essick Co., 122-128 E. William St.
Pfile's Camera Shop, 240 N. Water St.
EVANSTON: Almer Coe & Co., 1645 Orrington Ave.
* Hattstrom & Sanders, Inc., 702 Church St.
FREEPORT: Hartman's Camera Shop, 17 S. Chicago Ave.
GALESBURG: Illinois Camera Shop, 84 S. Prairie St.
HIGHLAND PARK: Hattstrom & Sanders, Inc., 391 Central Ave.
OAK PARK: Hattstrom & Sanders, Inc., Cor. Forest & Lake St.
ROCKFORD: Johnson Photo Shop, 316 E. State St.
SPRINGFIELD: Camera Shop, 320 S. 5th St.

INDIANA

ANDERSON: Reed Drug Co., 37 W. 11th St.
EVANSVILLE: L. F. DeWitt, 613 Monroe Ave.
Smith & Butterfield Co., 310 Main St.
FORT WAYNE: Biechler-Howard Co., 112 W. Wayne St.
FRANKFORT: Pathex Agency, 206 E. Walnut St.
INDIANAPOLIS: L. S. Ayres & Co., Dept. 290, 1 W. Washington St.
H. Lieber Co., 24 W. Washington St.
KENTLAND: Boone Pharmacy, on the Square.
SOUTH BEND: Ault Camera Shop, 122 S. Main St.
Ault Camera Shop, 309 S. Michigan St.
Schilling's Photographic Supply, 329 S. Lafayette Blvd.
TERRE HAUTE: Snyder's Art Store, 21 S. 7th St.

IOWA

BURLINGTON: Sutter Drug Co., 307 North 3rd St.
CEDAR RAPIDS: Camera Shop, 220 Third Ave.
DAVENPORT: Eastman Kodak Stores, Inc., 318 Brady St.
DES MOINES: Eastman Kodak Stores, Inc., 808 Locust St.
Hyman's News and Book Store, 407 Sixth Ave.
GRINNELL: Child Art Rooms, Cine Dept.
IOWA CITY: Rexall & Kodak Store, 124 E. College St.
SIOUX CITY: Eastman Kodak Stores, Inc., 608 Pierce St.
Lynn's Photo Finishing, Inc., 419 Pierce St.
WATERLOO: Macks Photo Shop, 225 W Fifth St.
Seehawk Camera Shop-Studio, 189 W. 4th St.

KANSAS

COFFEYVILLE: Dale Movie Shop, Dale Hotel Bldg.
TOPEKA: Hall Stationery Co., 623 Kaosas Ave.

KENTUCKY

LEXINGTON: W. W. Still, 129 W. Short St.
LOUISVILLE: W. D. Gatchel & Sons, 431 W. Walnut St.
Sutcliffe Co., 225-227 S. 4th Ave.

LOUISIANA

BOGALUSA: Dixie Motion Picture Co., 446 Harper St.
NEW ORLEANS: Eastman Kodak Stores, Inc., 213 Baronne St.
Harcol Motion Picture Industries, Inc., Harcol Bldg., 610-612 Baronne St.
SHREVEPORT: Southern Cine Co., Inc., 310 Main St.

MAINE

BANGOR: Francis A. Frawley, 104 Main St.

MARYLAND

BALTIMORE: Amateur Movie Service, 853 N. Eutaw St.
Eastman Kodak Stores, Inc., 223 Park Ave.
Lewy Camera Shops, 502 N Howard St.
Photomaton, 406 E. Baltimore St.
Stark-Films, 219 W. Centre St.
Zepp Photo Supply Co., 3044 Greenmount Ave.

MASSACHUSETTS

BOSTON: Dadmun Co., 1 Washington St.
Eastman Kodak Stores, Inc., 38 Bromfield St.
Eastman Kodak Stores, Inc., Hotel Statler.
Ralph Harris & Co., 30 Bromfield St.
C. F. Hovey Co., 33 Summer St.
Iver Johnson Sporting Goods Co., 155 Washington St
Jordan Marsh Co.
Andrew J. Lloyd Co., 300 Washington St.
Montgomery-Frost Co., 40 Bromfield St.
Pathescope Co. of the N. E., Inc., 260 Tremont St.
Photomaton, 273 Huntington Ave.
46 Scollay Square
Pinkham & Smith Co., 15 Bromfield St.
Solatia M. Taylor Co., 56 Bromfield St.
BRAINTREE: Alves Photo Shop, 349 Washington St.
BROCKTON: Raymond C. Lake, 218 Main St.
LOWELL: Donaldson's, 75 Merrimack St.
NEW BEDFORD: J. Arnold Wright, 7 S. 6th St.
SALEM: Robb Motion Picture Service, 214½ Essex St.
SPRINGFIELD: J. E. Cheney & Staff, Inc., 301 Bridge St.
Harvey & Lewis Co., 1503 Main St.
WORCESTER: J. C. Freeman & Co., 376 Main St.
Harvey & Lewis Co., 513 Main St.
L. B. Wheaton, 368 Main St.

MICHIGAN

BAY CITY: Bay City Hdw. Co., Sporting Goods Dept., 1009-15 Saginaw St.
*DETROIT: Clark Cine-Service, 2540 Park Ave.
Crowley, Milner & Co., Sixth Floor, Dept. 124.
Detroit Camera Shop, 424 Grand River, W.

(Continued on page 758)

(Continued from page 755)

Goerz Lenses. The present mounts require only slight alterations to make them fit the Filmo 70-D, except that it has become necessary to design an entirely new mount for the popular 15mm. wide angle Hypar. This mount is now in the course of manufacture and will be available in a short time.

HISTORY IN FILM

Left, 17.5 mm. Film Made Fifteen Years Ago By A. J. Harte. *Right*, Print From Modern 16 mm. Film In Which The Baby, *Left*, Has Grown To Be The Young Lady, *Right*

Harte-Expert

WITH the advent of practical 16mm. negative and positive film, special laboratory work for the amateur is becoming increasingly popular. The Expert Film Lab., Inc., 130 West 46th Street, New York City, has developed a most efficient service for both normal and special treatment of the amateur's film. This includes tinting, toning, developing, printing, reduction and enlarging. It is interesting to note that A. J. Harte, now chief technician of the Expert Lab., conceived the idea of utilizing narrow film for amateur purposes fifteen years ago. Mr. Harte, while not the first to do this, was working independently when he split the standard unperforated 35mm. in half, producing a 17.5mm. film, which he provided with one pair of perforations to each picture. He built his own camera, projector, and perforating machine, and has, at the present time, a quantity of this film on which he photographed his own family records fifteen years ago.

Air Film Shows Latest

CONQUERING the last of the elements, the amateur 16mm. motion picture has just successfully passed its tests as an adjunct to transcontinental air travel and is being considered as a permanent feature of the great national air routes. Cooperation of Duograph, Inc., Transcontinental Air Transport, Inc. and Universal Pictures Corporation made possible this unique development. J. Frankenberg, development director of Duograph, Inc., conducted the experiment in a hop from Port Columbus, Ohio, the Eastern air terminal, to Los Angeles, California, the Western port, and return.

The Duograph Projector used weighed 6¼ pounds and was equipped with a special lamp developed by the Edison Lamp Works-General Electric Company. Brite-Lite Screens, made by the Beaded Screen Corp., were employed. The Show-at-Home-Universal Pictures exhibited included short subjects and newsreels. A great part of the success of the exhibition was said to be due to the fact that 16mm. safety film has been developed, eliminating fire hazard and making possible lightness in weight of equipment used. From the experience gained, Mr. Frankenberg reports several improvements in equipment are planned.

Three shows a day were given during the flight, the first three at an average altitude of 10,000 feet and the second three at from 13,000 to 15,000 feet, with the earth completely hidden from view by clouds. The plane was traveling at an average speed of 125 miles per hour.

Dahme Returns

MANY amateur movie makers who were familiar with the clever animation work in the special 16 mm. leaders and trailers offered in the past by the studios of F. A. A. Dahme, Inc., 145 West 45th Street, New York City, will be interested to know that Mr. Dahme has recently returned from a tour of Europe and is again in the 16 mm. title field. Estimates will be gladly given to amateurs on all regular and special animated or art title work either on 16 or 35 mm.

IN CANADA

Headquarters for
Filmo, DeVry, Kodak, Victor, Projectors and Cameras—Screens and Accessories

Show-at-Home-Universal-16mm. Library

Send for Rental List

Dallmeyer Lenses Cost Less in Canada

Canadian Distributors

Trade Your Used Camera on a New Model
Used Projectors and Cameras of All Kinds

Lockhart's Camera Exchange
384 Bay Street, Toronto, Ont.

HOW

to find what films exist and where they can be obtained.
The new Sixth Edition of

"1001 Films"

answers in 144 pages of educational and entertainment films, each title with brief description, all classified by subject, with directions where each may be secured.

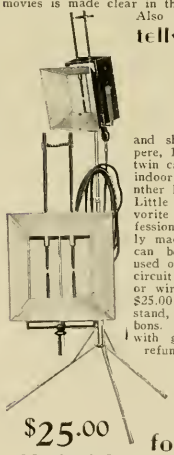
Special section devoted to 16mm. films
Per copy, 75 cents

The Educational Screen
5 S. Wabash Ave., Chicago

This FREE BOOK

Shows HOW to make PERFECT INDOOR MOVIES

Here is the only book of its kind ever written—and just the book you have been hoping some one would write. Shows by pictures and diagrams exactly how to illuminate all kinds of interior sets and obtain perfect results. Placement of lamps for different effects—light intensity and exposure with respect to distance of lamp from subject—back lighting—elimination of shadows—every phase of artificial lighting for amateur movies is made clear in this wonderful new book.



Also
tells all about LITTLE SUNNY TWIN

and shows why this 15 ampere, 110 volt, semi-automatic, twin carbon arc makes perfect indoor movies at *f*:35 when other lamps fail.

Little Sunny Twin is the favorite with amateurs and professionals everywhere. Strongly made, light in weight. It can be taken anywhere and used on any AC or DC house circuit without special fuses or wiring. And think! Only $25.00 complete with folding stand, long cord and six carbons. Sent on 10 day trial with guarantee of immediate refund if not satisfied.

$25.00 COMPLETE

Specify whether "pan" or white flame carbons are wanted. Extra carbons, $2.00 dozen.

Send Coupon for FREE Book

Mail coupon at once. Our FREE book, *Interior Movie Lighting*, will be sent you at once. Use coupon also to order Little Sunny Twin. Mail it now.

LEONARD WESTPHALEN
438 Rush Street — Chicago, Ill.

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438 Rush St., Chicago.
☐Send me free book, *Interior Movie Lighting*.
☐Check for $25.00 enclosed. Send me Little Sunny Twin with ☐ "Pan" carbons ☐ White Flame carbons. I understand you will refund me full purchase price if I return lamp within 10 days.
☐Send me.... dozen ☐ "Pan" ☐ White Flame carbons at $2.00 dozen.

Name . . . . . .

Street . . . . . .

Town . . . . . State . . . .

(Continued from page 756)

Eastman Kodak Stores, Inc., 1235 Washington Blvd.
Fowler & Slater Co., 156 Larned St.
J. L. Hudson Co., Dept. 290.
Macumber-Smith and Co., General Motors Bldg.
Metropolitan Motion Picture Co., 2310 Cass Ave.
E. B. Meyrowitz, Inc., 1516 Washington Blvd
United Camera Stores, Inc., 14324 Jefferson Ave., E.

LANSING: Linn Camera Shop, 109 S. Washington Ave.
Vans Cine Service, 600 Prudden Bldg.

MARQUETTE: Ray's Photo Service, 335 Harrison St.

MUSKEGON: Beckquist Photo Supply House, 885 First St.

SAGINAW: Heavenrich Bros. & Co., 301 Genesee
Hesse's, Genesee at Jefferson.

MINNESOTA

DULUTH: Eastman Kodak Stores Co., 330 W. Superior St.
Louis Frerker Co., 12 E. Superior St.

MINNEAPOLIS: Eastman Kodak Stores, Inc., 112 S. Fifth St.
E. B. Meyrowitz, Inc., 825 Nicollet Ave.
Sly Fox Films, 49 S. 9th St.

ST. PAUL: Co-operative Photo Supply Co., 381-3 Minnesota St.
Eastman Kodak Stores Co., 380 Minnesota St.
E. B. Meyrowitz, Inc., 358 St. Peter St.
Ray-Bell Films, Inc., 817 University Ave.
St. Marie Cigar & News Co., 96 E. 5th St.

WINONA: Van Vranken Studio, 57 W. Fourth St.

MISSOURI

KANSAS CITY: Eastman Kodak Stores, Inc., 916 Grand Ave.
Eastman Kodak Stores, Inc., 1006 Main St.
Eastman Kodak Stores, Inc., 21 E. 11th St.
Harold Edwards Radio & Cinema Co., 6239 Brookside Blvd.
Hanley Photo & Radio Shop, 116 E. 10th St.

ST. LOUIS: A. S. Aloe Co., 707 Olive St.
Eastman Kodak Stores, Inc., 1009 Olive St.
Erker Bros., 608 Olive St.
Geo. D. Fisher & Co., 915 Locust St.
Hyatt's Supply Co., 417 N. Broadway.

NEBRASKA

HASTINGS: Carl R. Matthiesen & Co., 713 W. 2nd St.

OMAHA: Eastman Kodak Stores, Inc., 419 S. 16 St.

NEW HAMPSHIRE

NEWPORT: K. E. Waldron, 1 A Main St.

NEW JERSEY

ATLANTIC CITY: Eastman Kodak Stores, Inc., 1735-37 Boardwalk.
Photomaton, 1119 Boardwalk.
2133 Boardwalk

CAMDEN: Parrish & Read, Inc., 308 Market St.

EAST ORANGE: Main Radio Company, 142½ Main St.

ELIZABETH: William C. Golding, 219 Broad St.

JERSEY CITY: Hugo Bermann, 13 Exchange Pl.
Levy's Sport Shop, 149 Monticello Ave.
Photomaton, 325 Grove St.
319 Jackson Ave.
18 Journal Square.

MONTCLAIR: Edward Madison Co., 427 Bloomfield Ave.

NEWARK: Anspach Bros., 838 Broad St.
L. Bamberger & Co.
Fireman's Drug Store, Market and Broad.
Photomaton, 170 Market St.
J. C. Reiss, 10 Hill St.
Schaeffer Co., 103 Halsey St.

PLAINFIELD: Mortimer's 317 Park Ave.

TRENTON: Barlow's—Music, 130-132 E. State St.
H. E. Thompson, 15 Newkirk Ave.

UNION CITY: Heraco Exchange, Inc., 611 Bergenline Ave.

WEST NEW YORK: Photomaton, 657 Bergenline Ave.

NEW YORK

ALBANY: E. S. Baldwin, 32 Maiden Lane.
F. E. Colwell Co., 465 Broadway.

BINGHAMTON: A. S. Bump Co., 180 Washington St.

BROOKLYN: Geo. J. McFadden, Inc., 202 Flatbush Ave.
J. Navilio, 1757 Broadway.
Photomaton, 278 Broadway
920 Flatbush Ave.
427 Flatbush Ave., Ext.
1223 Avenue J
1226 Kings Highway
695 Nostrand Ave.
1757 Pitkin Ave.

BUFFALO: J. F. Adams, Inc., 459 Washington St.
Hauser Bob Studio, 11 W. Tupper St.
Buffalo Photo Material Co., 37 Niagara St.
United Projector & Film Corp., 228 Franklin St.

CORNING: Ecker Drug Store, 47 E. Market St.

FAR ROCKAWAY: Photomaton, 1926 Mott Ave.

GLEN FALLS: M. Lapham's Sons, 2 Rogers Bldg.

GREAT NECK: Lovett Cinema Studio, 66 Middle Neck Rd.

HAVERSTRAW: E. H. Vandenburgh, 3 Broadway.

ITHACA: Henry R. Head, 109 N. Aurora St.
Treman, King & Co., care of Geo. E. Houghton.

NEW ROCHELLE: Ye Little Photo Shoppe, Inc., 457 Main St.

Said Mr. Whosit,

"Oh, why can't I think of something *different* to give her?"

Said Mrs. Whosit (supplicating friends and relatives),

"What do you think he'd like? Can't you suggest something *new*?"

The modern answer — cine cameras, projectors, lenses, filters, tripods, cine gadgets of all kinds and descriptions.

And what's the "catalog" that Mr. and Mrs. Whosit will reach for to find a complete list of the *Christmas gifts in the modern manner*?

Why, the December number of MOVIE MAKERS, of course!

Where will they go to buy that equipment? Naturally to the *dealers* they find inviting their visits in that "catalog."

What space can you have, Mr. *Manufacturer*? Mr. *Dealer*?

Ask the *Advertising Department*, MOVIE MAKERS, *105 West 40th Street, New York, N. Y.*

(Advertisement)

NEW YORK CITY: Abercombie & Fitch, 45th & Madison Ave.
American News and its Subsidiaries, 131 Varick St.
J. H. Boozer, 173 E. 60th St.
Brentano's, 1 W. 47th St.
City Camera Co., 110 W. 42nd St.
City Radio, 42 Cortlandt St.
* Abe Cohen's Exchange, 120 Fulton St.
Columbus Photo Supply, 146 Columbus Ave.
* Cullen, 12 Maiden Lane.
Davega, Inc., 15 Cortlandt St.
Davega, Inc., 111 E. 42nd St.
Davega, Inc., 152 W. 42nd St.
* Eastman Kodak Stores, Inc., Madison Ave. at 45th St.
Eastman Kodak Stores, Inc., 235 W. 23rd St.
H. & D. Folsom Arms Co., 314 Broadway.
Gall & Lembke, Inc., 7 E. 48th St.
* Gillette Camera Stores, Inc., 117 Park Ave.
Gloeckner & Newby Co., 9 Church St.
A. C. Hayden Co., Room 2542, 11 W. 42nd St.
* Herbert & Huesgen Co., 18 E. 42nd St.
William Krippner, 342 Madison Ave.
Lowe & Farley, News Stand, Times Bldg.
* Lugene, Inc., Opticians, Main Store, 600 Madison Ave., bet. 57th and 58th Sts. Uptown Store, 976 Madison Ave., bet. 76th and 77th Sts.
* Luma Camera Service, Inc., 302 W. 34th St.
Medo Photo Supply Corp., 323-325 W. 37th St.
Meta Photo Supply Co., 122 Cedar St.
E. B. Meyrowitz, Inc., 520 Fifth Ave.
New York Camera Exchange, 109 Fulton St.
Parker and Battersby, 146 W. 42nd St.
Photomaton, 126 E. 14th St.
113 West 42nd St.
205 West 125th St.
1575 Broadway
1630 Broadway
1947 Broadway
2539 Broadway
3542 Broadway
73 E. Burnside Ave.
140 Dyckman St.
334 E. Fordham Rd.
567 Lenox Ave.
907 Prospect Ave.
1402½ St. Nicholas Ave.
87 Second Ave.
965 Southern Blvd.
526 Willis Ave.
Pickup & Brown, 41 E. 41st St.
Rab Sons, 1373 Sixth Ave.
Schoenig & Co., Inc., 8 E. 42nd St.
* Stumpp & Walter Co., 30 Barclay St.
G. Tankus, 837 Seventh Ave.
* Willoughby Camera Stores, Inc., 110 W 32nd St.

POUGHKEEPSIE: Marshall's Gift Shop, 27 Market St.
Willheide Movie Service, 281 Main St.

ROCHESTER: Marks & Fuller Co., 36 East Ave.
A. H. Mogensen, Dept. of Mechanical Engineering, University of Rochester.
Sibley, Lindsay & Curr Co., Camera Dept.

ROME: Wardwell Hdw. Co., Inc., 134 W. Dom. St.

SCHENECTADY: J. T. and D. B. Lyon, 236 State St.

SYRACUSE: Francis Hendricks Co., Inc., 339 S. Warren St.
Geo. F. Lindemer, 443 S. Salina St.

UTICA: Edwin A. Hahn, 111 Columbia St.

WATERTOWN: Edson E. Robinson, Inc., 111-113 Washington St.

YONKERS: Photomaton, 3 S. Broadway.

OHIO

AKRON: Dutt Drug Co., 7 E. Exchange St.
Pockrandt Photo Supply Co., 16 N. Howard St.

ALLIANCE: England Drug Co., cor. Park and Main.

CANTON: Ralph W. Young, 139 S. Cleveland Ave.

CINCINNATI: Burck-Bauer, Inc., 11 W. Seventh St.
Fountain News Co., 426 Walnut St.
Huber Art Co., 124-7th St., W.
Movie Makers, Inc., 110 W. 8th St.
L. M. Prince Co., 108 W. Fourth St.

CLEVELAND: Conger-Latta Co., 735 Euclid Ave.
Dodd Co., 652 Huron Rd.
Eastman Kodak Stores, Inc., 1126 Euclid Ave.
Escar Motion Picture Service, Inc., 10008 Carnegie Ave.
Fowler & Slater Co., 806 Huron Rd.
Fowler & Slater Co., 347 Euclid Ave.
Fowler & Slater Co., 1915 E. 9th St.
Halle Bros. Co., 1228 Euclid Ave.
Home Movies Co., 1501-7 Superior Ave.
Lyon & Healy, Inc., 1226 Huron Rd. at Euclid Ave.
Photomaton, 1507 Euclid Ave.

COLUMBUS: Capitol Camera Co., 7 E. Gay St.
Columbus Photo Supply Co., 62 E. Gay St.

DAYTON: Dayton Camera Shop, 1 Third St. Arcade.

NORWOOD: Home Movie Service Co., 2128 Cathedral Ave.

SALEM: Butcher's Studio, 176 Jennings Ave.

TOLEDO: Franklin Print. & Eng. Co., 226-36 Huron St.
Gross Photo Supply Co., 325 Superior St.
Lawrence's, 1604 Sylvania Ave.
Leo MacDonough, 1103 Detroit Ave.
Photomaton, 334 Superior St.

YOUNGSTOWN: Fowler & Slater Co., 7 Wick Ave

ZANESVILLE: Zulandt's Drug Store, Widney, cor. Seventh and Main.

OKLAHOMA

DURANT: B and B News Co., 142½ W. Main St.

OKLAHOMA CITY: H. O. Davis, 106 S. Hudson St.
Veazey Drug Co.

TULSA: Camera Shoppe, 225 Atco Bldg., 519½ Main St. S.
Alvin C. Krupnick, 9 E. 6th St.

OREGON

CORVALLIS: Lynn's Photo-Art Shop, 1555 Monroe St.

EUGENE: Steven's, Inc., 764 Willamette St.

PENDLETON: Floyd A. Dennis.

PORTLAND: Eastman Kodak Stores, Inc., 345 Washington St.
Lipman Wolfe & Co., Kodak Dept.

PENNSYLVANIA

ALLENTOWN: Geo. E. Phillips, 36 N. 6th St.

BETHLEHEM: Arthur F. Breisch, 527 Main St.

ERIE: Kelly & Green, 116 W. 11th St.
James Lett Co., 225 N. 2nd St.

JOHNSTOWN: F. W. Buchanan, 320 Walnut St.

LANCASTER: Darmstaetter's, 59 N. Queen St.

PHILADELPHIA: Amateur Movies Corp., 132 S 15th St.
Eastman Kodak Stores, Inc., 1020 Chestnut St.
Jos. C. Ferguson, Jr., 1804 Chestnut St.
Strawbridge & Clothier, Market, Eighth & Filbert Sts.
John Wanamaker, Dept. 56.
* Williams, Brown & Earle, Inc., 918 Chestnut St.

PITTSBURGH: Eastman Kodak Stores, Inc., 606 Wood St.
B. K. Elliott & Co., 126-6th St.
Joseph Horne Co., Magazine Dept.
Kaufmann's Dept. Store, Dept. 62, Fifth Ave.
Root's Kamera Exchange, 11 Fifth Ave., Arcade.

READING: W. F. Drehs, 541 Court St.
Alexander Kagen, 641 Penn St.

(Continued on page 760)

Classified Advertising

EQUIPMENT FOR SALE

THESE are a few exceptional bargains we have to offer in used equipment: Filmo 70 Camera with *f*: 3.5 Cooke lens and carrying case, $85.00; Filmo 70 Camera, late model, with special case, $100.00; Bell & Howell Eyemo Camera with *f*: 2.5 Cooke lens and carrying case, $160.00. HERBERT & HUESGEN CO., 18 East 42nd St., New York City.

HOME TALKIE ATTACHMENT with one 200-foot Patricula film and record; perfect condition; $25 takes it. E. F. HALLOCK, 1911 Albemarle Road, Brooklyn, N. Y.

MOVIE SUPPLIES for the Amateur. DeVry Cameras, $110.00. NO-WAT-KA, 195 Broadway, Paterson, N. J.

FOR SALE—Cine-Kodak Model B, *f*: 1.9 lens—practically new, $120.00; 1" *f*: 1.8 Cooke Lens, $28.00; Kodacolor Filter for Kodascope Model B, new, $12.50. Several beaded screens, slightly used, at bargain prices. A quantity of selected library films, from 20% to 50% discount. J. B. HADAWAY, Swampscott, Mass.

BARGAINS in used and demonstrating equipment—A few Model 70 Filmo Cameras, in perfect condition, complete with lenses and cases, $100.00 each; Model B Kodascope Projector with case, demonstrated only a few times, $175.00; several Model A Kodascope Projectors, 200 watt, perfect condition, $90.00 each; Model A Kodascope, small lamphouse, $75.00; several Model C Kodascope Projectors, $35.00 each; DeVry Continuous 16mm. Projector, demonstrated few times, $135.00; Capitol Continuous 16mm. Projector, demonstrator, $175.00; Model B Cine Kodaks, *f*: 3.5 lens, $50.00 each; Model B Cine Kodaks, *f*: 6.5 lens, $35.00 each; Model B Cine Kodak, *f*: 1.9 lens, new condition, $100.00; few Filmo Projectors, 200 watt with cases, $75.00 each and up; Cooke *f*: 1.8 lens for Filmo 70, old style, $30.00 each; Dallmeyer *f*: 1.9 lens for Filmo 70, old style, $25.00. All of the above equipment guaranteed to be in excellent working condition. WILLIAMS, BROWN & EARLE, INC., 918 Chestnut Street, Philadelphia.

DE VRY 35 mm. camera, *f*:3.5 lens, with carrying case, cost $165.00; used few times as demonstrator, A-1 condition, $125.00. Bargains in new aluminum roll screens, any size. BERNARD SULLIVAN COMPANY, 410 N. Michigan Ave., Chicago.

BASS offers unusual values in rebuilt and trade-in cine cameras. Victor 16mm. cine camera, three speed, including slow motion combination, carrying case, fitted with 1" *f*: 3.5 lens, price, $85.00. Victor 16mm. cine turret front with 1" *f*: 3.5, 3" *f*: 3.5 and 4" *f*: 4.5 telephoto lenses, carrying case, price, $174.50; Bell & Howell Filmo Model 70 with Cooke *f*: 3.5 lens, carrying case, price, $97.50. Bell & Howell Filmo Model 70, equal to new condition, Cooke *f*: 1.8 lens, carrying case, price, $110.50. All the above fully guaranteed subject to ten days' money back trial. Still cameras taken in as partial payment. BASS CAMERA COMPANY, Motion Picture Headquarters of America, 179 West Madison Street, Chicago, Illinois.

FOR SALE Bell & Howell 16mm. Filmo 70-A-5 three speed, with *f*: 1.5 lens, like new, $150.00. ROBT. L. HUNTER, Rock Island, Ill.

FOR SALE—Talking attachments for portable standard (35 mm.) projectors. On disc or on film. Perfect synchronization guaranteed. BERNARD SULLIVAN COMPANY, 410 N. Michigan Ave., Chicago.

FILMO 70-A, with Kodacolor attachments, cost $232.50—perfect condition—will sell, $140.00. C. F. CALKINS, Ponca City, Okla.

ONE practically new Model A Cine-Kodak *f*: 1.9 lens, $150.00; 1 practically new Model A Cine-Kodak; *f*: 1.9 lens and fitted with both *f*: 1.9 and *f*: 4.5 lenses, $200.00. The first call gets these bargains. TAMPA PHOTO & ART SUPPLY CO., 709 Twiggs St., Tampa, Fla.

ONE three speed Filmo Camera, less case, price $135.00; one six-inch Taylor, Hobson, Cooke Telephoto Lens, with view finders complete in leather plush-lined case, $75.00; one combined leather camera and accessory case, $37.50; one 1" *f*: 1.8 Taylor, Hobson, Cooke Lens in focusing mount, $41.25; one two-time color filter for *f*: 1.8 lens, $3.50; one auxiliary finder unit, $3.50. CHARLES J. ZAHN, 1439 South Sheridan Road, Highland Park, Illinois.

FILMO MODEL 70 with case, perfect condition, $75.00; Filmo Model 70 with case, like new, $100.00; Filmo Model 70 with turret front, 1" *f*: 3.5 lens and case, $120.00; Super-speed Filmo with 1" *f*: 2 Schneider Lens and case, $175.00; Kodascope C Projector, $30.00; Q. R. S. Projector, 100 watt bulb, $39.00; DeVry Model G Projector, 200 watt bulb, $55.00; Dremophot Exposure Meters, used, $6.50 each; Correctoscope, combined range finder and exposure meter for Filmo, $20.00 each; Mocatan Alligator Case for Model 75 Filmo, $5.50; Schneider Xenar 1" *f*: 2 lens, $18.00; Meyer Plasmat 1" *f*: 1.5 Lens, $30.00; Wollensak Telephoto 3¼" *f*: 3.3 Lens for Filmo, $45.00; Wollensak Telephoto 4" *f*: 4.5 Lens for Filmo, $35.00; Wollensak *f*: 1 8-2" Lens for Filmo, $37.50. WILLOUGHBYS, 110 West 32nd St., N. Y.

FILMS WANTED

WANTED to buy or exchange, 16mm. library film. J. B. HADAWAY, Swampscott, Mass.

FILMS FOR SALE

PANCHROMATIC and regular film stock for DeVry and Eyemo 35mm. Cameras—daylight loading—100-foot rolls—$3.50 per roll sent C. O. D. any place. Quantity quotations on request. EDUCATIONAL PROJECT-O FILM CO., 129 West 2nd St., Los Angeles, Calif.

PERSONAL OPPORTUNITIES

WANTED To hear from part time sales-people who own 16 mm. or 35 mm. equipment. Unusual opportunity for Christmas money. BERNARD SULLIVAN COMPANY, 410 N. Michigan Ave., Chicago.

MISCELLANEOUS

WANTED—Back copies of MOVIE MAKERS—January, March, April, 1928. WARREN WOOD, 325 West 93rd St., New York City.

LOST—100 ft. 16mm. film missing from processing laboratory, Chicago. Identify by toys used as animated Easter symbols, Easter title and child hunting Easter nests in shrubbery. Would very much appreciate return to: A. W. POLLARD, 225 Marshall Ave., Houston, Texas.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912,

OF MOVIE MAKERS, published monthly at New York, for October 1, 1929.
State of New York,
County of New York ss.

Before me, a notary public in and for the State and county aforesaid, personally appeared J. B. Carrigan, who, having been duly sworn according to law, deposes and says that he is the editor of the MOVIE MAKERS and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 411, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are: Publisher, Amateur Cinema League, Inc., 105 West 40th Street, New York, N. Y.; Editor, J. B. Carrigan, 105 West 40th Street, New York, N. Y.; Managing Editor, none; Business Managers, none.

2. That the owner is: Amateur Cinema League, Inc., 105 West 40th Street, New York, N. Y. Membership corporation with no capital stock. President, Hiram Percy Maxim, Capitol Building, Hartford, Conn.; Vice-President, Stephen F. Voorhees, 101 Park Avenue, New York, N. Y.; Treasurer, Arthur A. Hebert, 1711 Park Street, Hartford, Conn.; Secretary and Managing Director, Roy W. Winton, 105 West 40th Street, New York, N. Y.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: None.

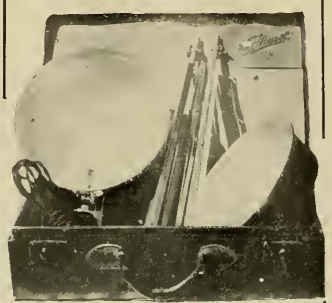
4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

J. B. CARRIGAN, Editor.

Sworn to and subscribed before me this 27th day of September, 1929.

WARREN B. SHELDON, Notary Public.
(My commission expires March 30, 1930.

FOR INDOOR PICTURES • "Movielite" MAZDA



TWIN 500 WATT OUTFIT
WITH CASE AND TWO STANDS $20.
Bulbs $3.50 ea.

1000 WATT OUTFIT $15.
Bulb 16.50

500 WATT SINGLE $10.

Northeast Products Co.
Tewksbury, Massachusetts

FISCHER'S CAMERA SERVICE, Inc.
Amateur Motion Picture Equipment
154 EAST ERIE STREET CHICAGO

SNAP THE HOLIDAY SPIRIT

THANKSGIVING .... football....bracing autumn outings. Around the corner lurks December. And before you know it—Christmas!

You can retain the holiday spirit all year if you have a pictorial record of holiday happenings. Joe Maggio and Morry Luxenberg will help with your equipment and will give you expert service on ciné and still films. Visit photo-fan headquarters.... just a block from Penn Station!

Luma Camera Service, Inc.
Expert service on cine and still films
302 West 34th Street
New York City

(Continued from page 758)

SCRANTON: Jermyn Bros., 205 N. Washington Ave.
WILKES-BARRE: Ralph E. DeWitt, 60 W. Market St.

RHODE ISLAND

NEWPORT: Rugen Typewriter & Kodak Shop, 295-7 Thames St.
PROVIDENCE: E. P. Anthony, Inc., 178 Angell St.
B. & H. Supply Co., 116 Mathewson St.
Chas. S. Bush Co., 244-246 Weybosset St.
Starkweather & Williams, Inc., 47 Exchange Pl.
Photomaton, 228 Weybosset St.

TENNESSEE

CHATTANOOGA: Englerth Photo Supply Co., 722 Cherry St.
KNOXVILLE: Jim Thompson Co., 5 Journal Arcade.
MEMPHIS: Memphis Photo Supply Co., Hotel Peabody, 86 S. 2nd St.
NASHVILLE: G. C. Dury & Co., 420 Union St.

TEXAS

ABILENE: W. C. Cosby, Box 338.
AMARILLO: C. Don Hughes, 1019 Oliver-Eakle Bldg.
BEAUMONT: Thames Magnolia Store, 2599 Magnolia St.
DALLAS: Jamieson Film Laboratories, 2212 Live Oak St.
E. G. Marlow Co., 1519 Main St.
EL PASO: Fred J. Feldman Co., 308 E. San Antonio.
Schuhmann Photo Shop, P. O. Box 861.
FORT WORTH: Hodges & Co., 806 Main St.
Chas. G. Lord Optical Co., 704 Main.
HOUSTON: Camera Shop, 1310 Walker Ave.
Star Elc. & Eng. Co., Inc., 613 Fannin St.
PARIS: R. J. Murphy, So. Side Square.
SAN ANTONIO: W. C. Allen, Rialto Theatre Lobby.
Fox Co., 209 Alamo Plaza.
E. Hertzberg Jewelry Co., Houston at St. Mary's Sts.
Hughes-Combes, Inc., 407 E. Houston St.

UTAH

SALT LAKE CITY: Salt Lake Photo Supply Co., 271 Main St.
Shipler's, 144 S. Main St.

VERMONT

BURLINGTON: Robert T. Platka, 231 S. Prospect St.
RUTLAND: Geo. E. Chalmers Co., Inc.
SPRINGFIELD: Wheeler's Pharmacy, Inc., 27-31 Main St.

VIRGINIA

NORFOLK: S. Galeski Optical Co., 209 Granby St.
G. L. Hall Optical Co., 257 Granby St.
RICHMOND: S. Galeski Optical Co., 737 E. Main St.
G. L. Hall Optical Co., 418 E. Grace St.

WASHINGTGN

SEATTLE: Anderson Supply Co., 111 Cherry St.
Eastman Kodak Stores, Inc., 1415-4th Ave.
Lowman & Hanford Co., 1514-3rd Ave.
Sixth Ave. and Stewart St.
SPOKANE: Joyner Drug Co., Howard & Riverside Ave.
TACOMA: E. W. Stewart and Co., 939 Commerce St.
YAKIMA: Bradbury Co., 19 S. Second St.

WEST VIRGINIA

WHEELING: Twelfth St. Garage, 81-12th St.

WISCONSIN

EAU CLAIRE: Davis Photo Art Co.
FOND DU LAC: Huber Bros., 36 S. Main St.
GREEN BAY: Bethe Photo Service, 125 Main St.
MADISON: Photoart House, 212 State St.
MILWAUKEE: Boston Store, Wisconsin Ave. & 4th St.
Eastman Kodak Stores, Inc., 427 Milwaukee St.
Gimbel Bros., Kodak Dept., Wisconsin Ave. & W. Water St.
Photoart House of Milwaukee, 220 Wells St.
OSHKOSH: One Drug Co., 128 Main St.
SUPERIOR: Gruenfeld Photo Supply Co., 1328 Tower Ave.
WAUKESHA: Warren S. O'Brien Commerial Studio, 353 Broadway.

FOREIGN

AFRICA

Cape Province

CAPE TOWN: Kodak (South Africa) Ltd., "Kodak House," Shortmarket and Loop Sts.
Lennon, Ltd., Adderley St.

AUSTRALIA

New South Wales

SYDNEY: Filmo Stores, 142 B King St.
Harringtons, Ltd., 386 George St.
Kodak (Australasia) Pty., Ltd., 379 George St.

Queensland

BRISBANE: Kodak (Australasia) Pty., Ltd., 250 Queen St.

South Australia

ADELAIDE: Harringtons, Ltd., 10 Rundle St.
Kodak (Australasia) Pty., Ltd., 37 Rundle St.

Tasmania

HOBART: Kodak (Australasia) Pty., Ltd., 45 Elizabeth St.
LAUNCESTON: Spurlings, Pty., Ltd., 93 Brisbane St. (next Quadrant)

Victoria

MELBOURNE: Charles W. Donne, 349-51 Post Office Pl.
Harringtons, Ltd., 266 Collins St.
Kodak (Australasia) Pty., Ltd., 284 Collins St.
Kodak (Australasia) Pty., Ltd., 161 Swanston St.

West Australia

PERTH: Kodak (Australasia) Pty., Ltd., Hay St.

NEW ZEALAND

AUCKLAND: Frank Wiseman, Ltd., 170-172 Queen St.
INVERCARGILL: New Zealand Book Depot, 49-51 Esk St.
WELLINGTON: Kodak (Australasia) Pty., Ltd., Box 1474, G. P. O.
Waterworths, Ltd., 216 Lambton Quay.

BRITISH WEST INDIES

Trinidad

PORT OF SPAIN: Tucker Picture Co., 23 Sackville St.

CANADA

Alberta

CALGARY: Boston Hat Works and News Co., 109 Eighth Ave.

British Columbia

VANCOUVER: Eastman Kodak Stores, Ltd., 610 Granville St.
Film & Slide Co. of Can., Ltd., 319 Credit Foncier Bldg.

Manitoba

WINNIPEG: Eastman Kodak Stores, Ltd., 472 Main St.
Film & Slide Co. of Can., Ltd., Paris Bldg.
Strain's, Ltd., 345 Portage Ave.

Ontario

HAMILTON: W. Hill & Bro., 90 W. King St.
OTTAWA: Photographic Stores, Ltd., 65 Sparks St.
TORONTO: Associated Screen News, Ltd., Tivoli Theatre Bldg., 21 Richmond St., E.
Eastman Kodak Stores, Ltd., 66 King St.
T. Eaton Co., Dept. V-6, 190 Yonge St.
Film & Slide Co. of Can., 156 King St., W.
* Lockhart's Camera Exchange, 384 Bay St.
R. S. Williams Co., Ltd., 145 Yonge St.

Quebec

MONTREAL: Associated Screen News, Ltd., 5155 Western Ave., at Decarie Blvd.
T. Eaton Co., St. Catherine St., W.
Film & Slide Co. of Can., Ltd., 104 Drummond Bldg.
Gladwish & Mitchell, 7 Cypress St.

CENTRAL AMERICA

Canal Zone

ANCON: Lewis Photo Service, Drawer B.

CHINA

SHAGHAI: Chiyo Yoko Photo Supplies, 470 Nanking Rd.
Eastman Kodak Co., 24 Yuen Ming Yuen Rd.

CUBA

HAVANA: Havana News Co., Neptuno 2-B.

DENMARK

COPENHAGEN V: Kodak Aktieselskab, Ostergade 1.
COPENHAGEN K: Kongshak and Cohn, Nygade 2.

EGYPT

ALEXANDRIA: Kodak (Egypt) Societe Anonyme, 23, Cheriff and Pasha St. and Ramleh Sta.

ENGLAND

BRISTOL: H. Salanson & Co., Ltd., 20 High St.
HARROGATE: A. R. Baines, 39 James St.
KENT: Direct Service Co., 112 Ravensbourne Ave., Shortlands.
LIVERPOOL: J. Lizars, 71 Bold St.
LONDON, S. W. 1: Westminster Photographic Exchange, Ltd., 119, Victoria St.
LONDON, W. C. 2.: Sands, Hunter & Co., Ltd., 37 Bedford St., Strand.
LONDON: W. 1.: Bell Howell Co., Ltd., 320 Regent St.
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Wallace Heaton, Ltd., 119 New Bond St.
Wallace Heaton, Ltd., 47 Berkeley St., Piccadilly.
Westminster Photographic Exchange, Ltd., 62, Piccadilly.
Westminster, Photographic Exchange, Ltd 111 Oxford St.
SHEFFIELD: Wm. McIntosh (Sheffield) Ltd., Change Alley.
Sheffield Photo Co., 6 Norfolk Row (Fargate).

FRANCE

PARIS: Grande Librairie Universelle, 84 Boulevard Saint Michel, VIe.

HAWAII

HONOLULU: Honolulu Photo Supply Co., P. O. Box 2999.

HOLLAND

AMSTERDAM: Capi, 115 Kalverstraat.
Foto Schaap & Co., Spui 8.
DEN HAAG: Capi, 124 Noordeinde.
Fotohandel Ter Meer Derval, Fred. Hendriklaan, 196.
GRONINGEN: Capi, 3 Kleine Pelsterstraat.
NIJMEGEN: Capi, 13-17 van Berchemstraat.
Capi, Broerstraat 48.
ROTTERDAM: Boffemeijer & Brans, Korte Hoogstraat 25.

HUNGARY

BUDAPEST, IV: Pejtsik Karoly, Varoshaz, U-4.

INDIA

AHMEDABAD: R. Tolat & Co., Bawa's St., Raipur
BOMBAY: Continental Photo Stores, 253 Hornby Rd.
Hamilton Studios, Ltd., Hamilton House, Graham Rd., Ballard Estate.
Kodak, Ltd., Kodak House, Hornby Rd.
M. L. Mistry & Co., 46 Church Gate St., Fort
BOMBAY 4: Movie Camera Co., Walker House, Lamington Rd.
BURMA: Y. Ebata & Co., 200 Phayre St., Rangoon.
CALCUTTA: Army & Navy Coop. Soc., Ltd., 41 Chowringhee St.
Photographic Stores & Agency Co., 154 Dhurramtolla St.
LAHORE: Watch Materials & Tools Supply Co., Gondiwali St., Delhi Gate, Chauk Wazir Khan.

ITALY

MILAN: Kodak Societa Anonima, Via Vittor Pisani N. 6.
Lamperti & Garbagnati, Piazza S. Allessandro N. 4 (105).

JAPAN

KOBE: Honjo & Co., 204 Motomachi 6-Chome.
KYOTO: J. Osawa & Co., Ltd., Sanjo Kobashi.
OSAKA: Fukada & Co., 218 Dojima Bldg.
T. Uyeda, No. 4 Junkeimachi Shinsaibashi-suji, Minami-ku.
TOKYO: Home Movies Library, 515 Marunouchi Bldg.
OSAKA: Fukada & Co., 2 Chome Kitakyutaro Machi, Higashiku.

MEXICO

MEXICO CITY: American Photo Supply Co., S. A., Agencia Postal 25.
Kodak Mexicana, Ltd., Independencia 37.
"La Rochester," Av. 16 de Septiembre 5.
Pathe Baby-Agency for Mexican Republic; Latapi Y Bert, Av. 16 de Septiembre 70, El Globo.
PUEBLA: Casa "Hertes," Av. Reforma 109.

NORWAY

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SCOTLAND

EDINBURGH: J. Lizars, 6 Shandwick Pl.
GLASGOW: Robert Ballantine, 103½ St. Vincent St.
J. Lizars, 101 Buchanan St.

SIAM

BANGKOK: Bangkok Central Book Depot, Sikak Phya Sri, New Rd.
Prom Photo Studio, New Rd., Cor. Chartered Bank Lane.

SOUTH AMERICA

Argentine

BUENOS AIRES: Conmo, Gattamorta & Cia, Maipu 456.
ROSARIO de SANTA FE: Enrique Schellhas Y Hijos, San Martin 764.

Chile

SANTIAGO: Casa Heffer, Estado 150.
VALPARAISO: Eckhardt & Pieper, Casilla No. 1630.
Laverick & Co., Casilla 244.

Venezuela

MARACAIBO: MacGregor & Co., Apartado Postal No. 197.

SPAIN

BARCELONA: James Casals, 82 Viladomat St.
MADRID: Kodak Sociedad, Anonima, Puerta del Sol, 4.
Kodak Sociedad Anooima, Avenida Conde Penalver 21.

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PENANG: Kwong Hing Cheong, 1c Penang St.
Y. Ebata & Co., 77 Bishop St.
SINGAPORE: Amateur Photo Store, 109 N. Bridge Rd.
Y. Ebata & Co., 33 Coleman St.
Kodak, Ltd., 130 Robinson Rd.
Singapore Studio and Photo Co., 55-3 High St.

SUMATRA

MEDAN: Y. Ebata & Co., 69 Kesawan.

SWEDEN

STOCKHOLM: A. B. Nordiska Kompaniet, Photographic Dept.

SWITZERLAND

BASEL: H. Strubin & Co., Cine Service, Gerbergasse 25.
GENEVA: Lewis Stalder (Photo-Hall), 5 Rue de la Confederation.
LAUSANNE: Kodak Societe Anonyme, 13 Av. Jean-Jacques Mercier.
WINTERTHUR: Alb. Hoster, Marktgasse, 57.
ZURICH: Ganz and Co., Bahnhofstrabe 40.
M. M. Gimmi & Co., Merkurstrasse 25.

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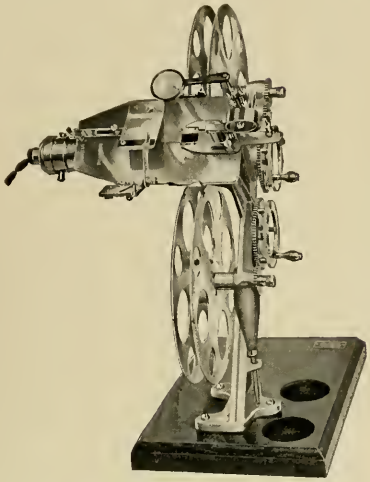
The Deluxe Model B

Viewer, Splicer and Rewind

The New Junior Splicer



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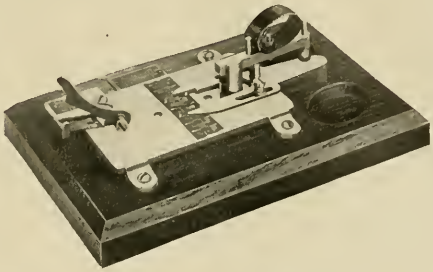

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The New Model B. Hayden Viewer, Splicer and Rewind is the DeLuxe Model of all machines of this type. It is the very finest device made. Compactly made, its many patented features enable you to view, splice and rewind your films with the utmost ease. All the effort in film editing is eliminated. You will find it one of your most pleasant diversions. Made of the very best material, under ordinary conditions it will last a lifetime. Unconditionally guaranteed. Priced at $37.50.

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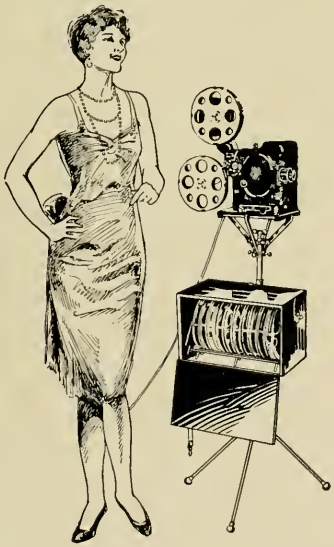

THE illustration on the left shows a HAYDEN PROJECTOR STAND with Kodascope and HAYDEN HUMIDOR

The Hayden Projector Stand will help you attain the flawless projection that gives your home movies the sought-for professional finish. It is sturdily built of finest material and permits instant focusing and changing of reels.

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Four interchangeable arms accompany each stand and are made to fit any model 16 mm. projector.

The Hayden Humidor can be quickly attached to the brackets on your Projector Stand. The patented moistening feature keeps your film in proper condition. It holds ten 400 ft. reels, yet is compact and can be carried anywhere.

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Stand or humidor can be bought separately and this modest investment will complete your projecting equipment.

Made for the following projectors:

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Stand Folded

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City & State.....Dealer .....

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KODACOLOR

Here's a gift that is certain to be appreciated—
a complete outfit for making and showing
Kodacolor, home movies in full color.

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All that is needed for making Kodacolor with Ciné-Kodak, Model B or BB*f*.1.9, is a Kodacolor Filter and Kodacolor Film.

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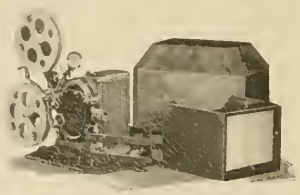
Showing Kodacolor

Showing Kodacolor is equally simple. You merely attach the Kodacolor Filter equipment to Kodascope Model A, Model B or the Library Kodascope, and show your movies in full color on a Kodacolor Screen.

Ask a Ciné-Kodak dealer to give you a demonstration of Kodacolor, and to show you Ciné-Kodaks and Kodascopes. After you have seen Kodacolor on a screen, and have been shown how simply it may be taken and projected, you will realize why we say, "This Christmas Give Kodacolor!"



WOULDN'T *you* be glad to have some one make it possible for you to make and show movies in Kodacolor—full natural color? Of course you would! And you probably have on your Christmas list the name of more than one friend who would be equally appreciative of a Kodacolor outfit.

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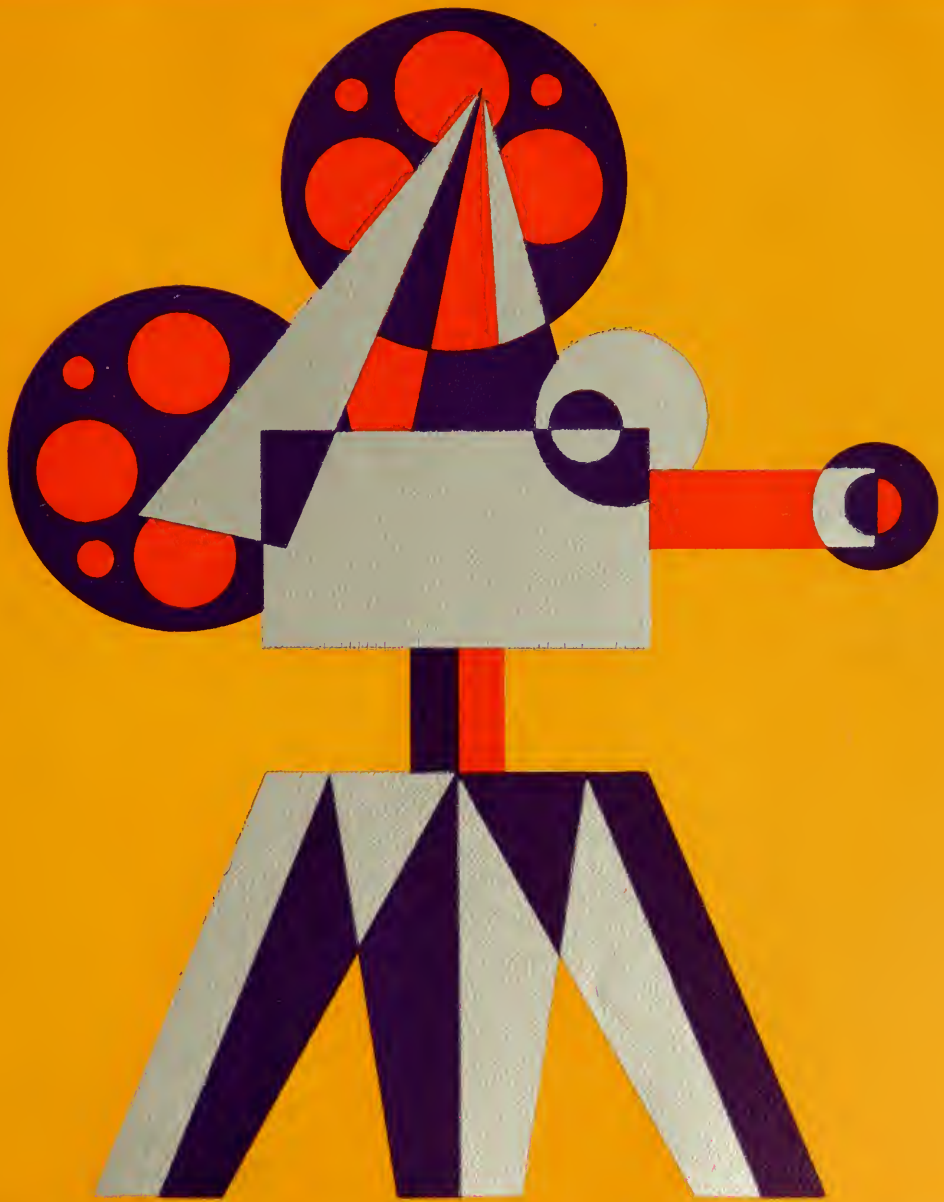
To make a friend or your family happy this Christmas, give Kodacolor!

EASTMAN KODAK COMPANY, ROCHESTER, N. Y.

MOVIE MAKERS

Magazine of the Amateur Cinema League, Inc.



DECEMBER, 1929

F. D Cipro

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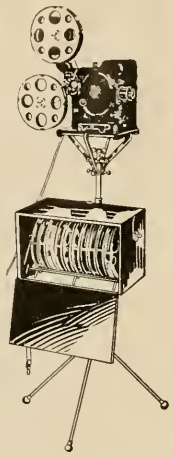
Hayden Accessories

"Movies in the Home"



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Interchangeable for any
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Fit Any 16mm. Reel
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One click of the little instrument tells you accurately that one foot of film has been exposed. Less than four clicks means a waste of film and disappointment.

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Any Model

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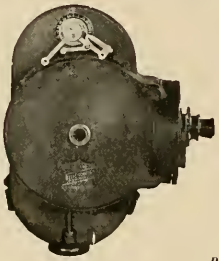
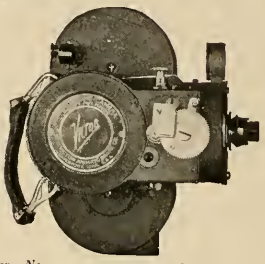


FILMO 70

Remember—No Alterations to Your Camera



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Total — Combination price	1.00	1.50

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f:1.5

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MAGAZINE OF THE AMATEUR CINEMA LEAGUE, INC.

VOLUME IV | DECEMBER, 1929 | NUMBER 12

Third Anniversary

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MOVIE MAKERS is published monthly in New York, N. Y., by the Amateur Cinema League, Inc.

Subscription Rate $3.00 a year, postpaid (Canada $3.25, Foreign $3.50); to members of the Amateur Cinema League, Inc. $2.00 a year, postpaid; single copies, 25c.
On sale at photographic dealers everywhere.

Entered as second-class matter August 3, 1927, at the Post Office at New York, N. Y., under the Act of March 3, 1879.

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Editorial and Publication Office: 105 West 40th Street, New York, N. Y. Telephone, Pennsylvania 3715.

Advertising rates on application. Forms close on 5th of preceding month.

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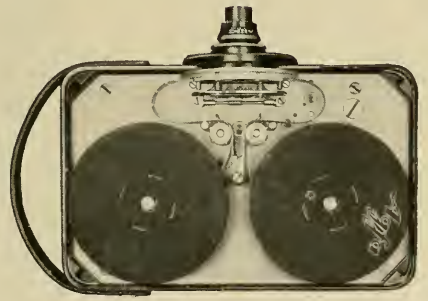
Loading all in one plane and easy to understand. No uncertainty, no guessing, no awkward manipulation. Positive in action.

A simplified exposure table, intelligible at a glance. Practical.

A camera easy to hold, easy to operate, convenient to carry, and of logical easy shape to set down or to pack into a bag. Sturdy.



See it in its beautiful Florentine handmade leather covering, and its simplified perfection of form and features will impress and surprise you. A real piece of craftsmanship for the finest variety of movie work.

And — by the mere pulling out of a button — it transforms itself to a slow-motion camera, operating instantly and evenly at four times normal speed.

For yourself, for your friends, for everyone interested in 16 Millimeter movies as good as can be had, we recommend — the new CINE-ANSCO.

The New
CINE-ANSCO

FOR BOTH SLOW-MOTION AND NORMAL-SPEED PICTURES

CINE-ANSCO $120.00 . . . . CARRYING CASE $15.00

Agfa Ansco

AGFA ANSCO CORPORATION,
BINGHAMTON, NEW YORK

Please send me literature and complete information on the new Cine-Ansco.

Name .....

Address .....

FOR Steady AMATEUR MOVIES~

SHOOT EVERY PICTURE FROM A TRIPOD

EQUIPPED WITH A PANO-TILT

MOUNT YOUR PROJECTOR ON A PROJECTOR PLATE

LIKE THE PROFESSIONALS DO ~

When Professionals Turn Amateur!

THE NEW 16 mm. cameras are turning professionals into enthusiastic amateurs.

They use Thalhammer Tripod and Pano-Tilt to hold their private cameras steady. "Body-Weave" is no more welcome in their own films than it is in their commercial productions.

A Thalhammer Tripod is light in weight but holds the camera perfectly steady. The Pano-Tilt allows you to elevate or depress the lens with a twist of the wrist. A flip of the thumb locks the camera straight ahead or permits a full, smooth panoram swing.

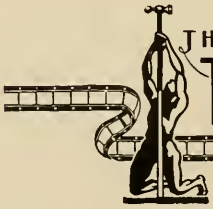
You'll be proud of your Thalhammer equipment. The blue-grey and red lacquering sets off the polished plating and the dark oak woodwork.

The better 16 mm. dealers have Thalhammer equipment in stock. Have them show you how you can positively eliminate "Body-Weave" from your films.

(Even the person that "Has Everything" may not have a Thalhammer Tripod and Pano-Tilt for his 16 mm. camera. That would solve a difficult Christmas problem, wouldn't it?)

Carol Lombara

Popular young Pathe actress, who has been featured recently in such pictures as "High Voltage," "Big News" and "The Racketeer."



THE THALHAMMER CORPORATION

123 South Fremont Ave., Los Angeles

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For The Night Before Christmas

Youngsters and Oldsters will be thrilled alike as Clement C. Moore's immortal poem comes to life on your home movie screen. This picturization of the delightful Christmas story is an ever popular number of the Cine-Art Library. Your dealer has it.

35 Singing and Talking Pictures

Cine Art announces thirty-five brand new singing and talking pictures to run and play on your Home Talkie. These pictures feature Hollywood's well known players of the professional talking screen. Records are standard 78 recordings.

24 Two-reel Christie Comedies

By exclusive arrangement with the Christie Film Company, Cine-Art now offers twenty-four of these wholesome, laugh producing films. There will be four new ones each month.

"The News"

Cine-Art Amateur Movie News is a wide awake monthly magazine that carries stories of interest to the amateur. It is distributed free.

CATALOGUES

There is a new Cine-Art Catalogue just off the press. It shows stills from, and describes, the new releases. Ask your dealer for a copy or write direct to

CINE ART PRODUCTIONS

Made in Hollywood

CINE-ART PRODUCTIONS INC.
6060 Sunset Boulevard
Hollywood, Calif.

FEATURED RELEASES
For Home Projectors

Special Releases

"Flying the Golden Trail"

America's first Air-Travel-Scenic of the Southwestern United States. Leading cities; winding rivers; rugged mountains and famous peaks; world's largest oil fields and tank farms; great salt basins; historic missions of San Antonio; Kelly and Brooks Fields, cradles of American aviation; Treasure Island; Gulf of Mexico are just a few of the many places that pass before your eyes in an amazing pictorial continuity as you fly in a giant cabin plane over 2,000 miles to behold the wonders of nature and the works of man in this scenic planescape from the AIR! ! The outstanding picture of the year. Six months in production—Perfect photography. Brought to you at the cost of ordinary pictures. 600 feet, 16mm. $45.00

"The Sweetest Story Ever Told"

An educational depicting the fine art of candy making. Highly instructive and entertaining. 200 feet, 16mm. $15.00

"The Spurt of Kings"

A day at the track of America's newest and finest two million dollar racing plant—Arlington Downs. Unusual closeup Akeley follow shots of famous horses and jockeys as they leave the post on their wild ride around the track to the finish line. A thrill in every frame. 200 feet, 16mm. ..$15.00

"From Forest to Home"

From the tree in the forest to the creation of a fine piece of artistic furniture, is the unusual and highly instructive story of this entertaining film. 200 feet, 16mm. $15.00

"The Staff of Life"

Ultramodern methods employed in turning out over 100,000 loaves daily of the most important food of our diet—bread. Automatic, scientific machinery performs almost human operations in making this educational an important addition to every library. 200 feet, 16mm. $15.00

"The International Beauty Pageant"

The most beautiful bathing beauties of the Universe pass in review in the most colorful pageant of all time. Unusual closeups and perfect photography will make every lover of art and beauty want this one. 200 feet, 16mm. $15.00

For sale outright,
At your dealer or direct.

BROWNE FILM COMPANY
Producers of Mastercraft Motion Pictures
Silent or with sound and talking sequences
1942 Fairmount Ave. Ft. Worth, Texas

FISCHER'S CAMERA SERVICE, Inc.
Amateur Motion Picture Equipment
154 EAST ERIE STREET CHICAGO

"Cristus"
The Most Beautiful Story of the Life of Christ Ever Filmed

The picture that will live forever in the hearts of mankind.
In seven reels—for 16mm. projectors.
Price $200.
150 others, including *Zeppelin Flight* and *Romance in Spain*, the greatest bullfight picture ever made.

Send for list.

ARC FILM CO.
729 Seventh Ave., New York City

ARC FILM CO., New York City. Particularly appropriate for the Christmas showing should be the religious film, *Cristus*, a beautiful study of the life of Christ, *Zeppelin Flight*, *Romance in Spain* and nearly 150 other interesting subjects are also offered by this new entry to the home library field.

BELL & HOWELL CO., Chicago, Ill. A vivid and powerful drama, *Scars of Jealousy*, five 400 ft. reels, portrays the struggle of a "Cajan" boy of the Old South in his rescue of the dissolute son of his benefactor, representing the new upper social strata. Four new vaudeville acts: *No. 1*, world famous rooster act, 100 ft.; *No. 2*, unique horse, dog and bear act, 100 ft.; *No. 3*, a Hindu fire eater and sword swallower novelty, 100 ft., and *No. 4*, a monkey, donkey and pony act, 100 ft., are also offered, in addition to six comedies: *His Better Half*, two 400 ft. reels, with Lloyd Hamilton; *The Cloud Hopper*, two 400 ft. reels, with Larry Semon; *Naughty Boy*, a Lupino Lane comedy of domestic triangles, two 400 ft. reels; *Open House*, a Johnnie Arthur and Lucille Hutton farce, two 400 ft., reels; *The Movie Hound*, a comedy of mistaken identity, one 400 ft., reel, and a Felix comedy, one 400 ft. reel, *Felix Hunts The Hunter*. Information on these or the many other Filmo library releases may be had from Filmo dealers or the Bell Howell Company direct.

BROWNE FILM CO., Ft. Worth, Texas. The Southwest unfolds before one in *Flying The Golden Trail*, 600 ft., a most interesting scenic review taken from the air. *The Sweetest Story Ever Told*, 200 ft., depicting the art of candy making; *The Sport of Kings*, 200 ft., a day at the race track, Arlington Downs, with closeups of famous horses and jockeys; *From Forest To Home*, 200 ft., tracing the complete process of the manufacture of a piece of fine furniture; *The International Beauty Pageant*, 200 ft., a review of the recent Galveston contest, and *The Staff of Life*, 200 ft., an interesting educational on the baking of bread in a huge modern bakery, complete the December offerings of this library.

CINE-ART PRODUCTIONS, INC., Hollywood, Calif. A picturization of C. C. Moore's poem, *The Night Before Christmas*, seems most appropriate for the Christmas eve projection party. Thirty-five singing and talking pictures for the home talkie outfit, twenty four two reel Christie Comedies, and four new ones are promised each month. A new descriptive catalog of recent releases is available on request.

EASTMAN KODAK CO., Rochester, N. Y. Four exciting races in which clever animated models in the guise of thorobreds fight it out to the finish as they thunder down the home stretch, make up the *Cinegraph Sweepstakes*. Each race is on a fifty foot roll, the entire sweepstakes being in two hundred feet. Unless the reels are marked it is impossible to tell in advance which horse will win. This original movie game should be a thrilling addition to the home entertainment library.

EMPIRE PRINTS, New York City. This library lists a reel on *Palestine* that seems especially appropriate for Christmas. A new series of travel pictures by Eloise Maci, covering Japan, China and the Philippines, are also announced, as well as 100 foot subjects on historic events, travel, special happenings, sports and comedies. A descriptive catalog is available.

BURTON HOLMES LECTURES, INC., Chicago, Ill. A beautiful and thrilling little film, *Mid Winter Sports in Quebec*, pictures the excitement of curling, snow shoeing and tobogganning. The *World Catalog*, issued by this library, lists many other subjects of educational and entertaining content.

HOME-TALKIE MACHINE CORP. Synchrooized acts and song hits by Broadway favorites, ventriloquists, marionettes, jazz bands and harmonists are offered for the home talkie program by this library.

HOME FILM LIBRARIES, INC., New York City. Especially made for the children, *Schoenkut's Toy Circus*, a 100 foot animated cartoon of these famous toys performing their antics, should prove a fascinating treat, indeed! *Felix Goes West* and a complete line of 100 ft. Felix Cartoons are also offered. These films are available through any of an extensive list of international dealers.

KODASCOPE LIBRARIES, INC., New York City. *Eagle of the Sea*, Paramout, and *Ella Cinders*, with Colleen Moore, First National, are the featured offerings for December. Pirates, galleons flying the skull and cross bones, and picturesque New Orleans of 1820 are among the fascinating features of the former. A movie contest in which Miss Moore wins the golden rewards of Hollywood forms the basis of the second picture. The new descriptive catalog of this pinneer library is still available to all amateurs.

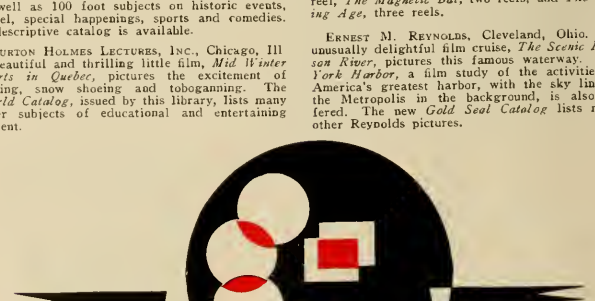
NATIONAL FILM PUBLICITY CORP., St. Louis, Mo. Four synchronized musical releases—*The Recordion Orchestra*, 400 ft., a medley of popular hits; *Toyland Fantasie*, 300 ft., featuring Cliff Friedrickson, the Boy Accordionist; *Cotton Pickers Melody Boys*, 200 ft., with the Singing Southland Boys, and *Recordion Revue*, 200 ft., concerning youth and beauty on parade—are offered for the home synchronization enthusiast.

PATHE EXCHANGE, EDUCATIONAL DEPT., New York City. A series of ten subjects on *Human and Physical Geography*, edited at Harvard University for classroom use, is offered by this library on 16 as well as 35 mm. These films, together with other educationals on the Pathe list, are vivid, interesting and especially helpful to children of school age, whether shown at home or in the classroom.

PATHE EXCHANGE, PATHEGRAMS DEPT., New York City. Rod LaRoque, as the dashing Captain in *The Fighting Eagle*, portrays a role of army and court intrigue. Duels, a near court martial and secret service operations involving a beautiful countess make this a very entertaining program picture. Our Gang in *Fire Fighters* are as mischievous and engaging as ever. *Barnyard Flapper*, 100 ft., concerns the fury, fights and flirtations of barnyard inhabitants and is an especially clever reel for children. *Up and Up*, a scenic replete with interesting camera angles, and an Aesop Fable, *Fwe Orphans of the Storm*, 100 ft., in which Christmas cheer is brought to five lonely puppies, complete this month's featured offerings.

PATHEX, INC., New York City. The library of films for Pathe 9½ mm. Projectors contain the following new pictures: Our Gang in *Dog Days*, one super reel; *Crystal Champions*, one super reel, and *Tarpon Fishing*, one reel, both Grantland Rice Sportlights; *Alaskan Adventures*, two super reels; *Hair-Raising Moments*, one reel, and three Aesop's Fables, *Alaska or Bust*, one reel, *The Magnetic Bat*, two reels, and *The Flying Age*, three reels.

ERNEST M. REYNOLDS, Cleveland, Ohio. An unusually delightful film cruise, *The Scenic Hudson River*, pictures this famous waterway. *New York Harbor*, a film study of the activities of America's greatest harbor, with the sky line of the Metropolis in the background, is also offered. The new *Gold Seal Catalog* lists many other Reynolds pictures.



PATHEGRAMS PRESENTS

ROD LA ROCQUE in
THE FIGHTING EAGLE
with PHYLLIS HAVER

A romantic, adventuresome tale of the glamorous days of the First Napoleon, with Rod La Roque portraying the dashing role of Captain Etienne Gerard, secret agent of the Emperor. Plots and counter-plots, duels and narrow escapes from dangerous situations, splendid settings and brilliant costumes give this film unusual interest for young and old. A picture that is different and well worth having in your library! Buy or rent it from your local dealer.

No. 7041—400 Feet—$30.00.

ANOTHER DIVERTING
OUR GANG COMEDY
"FIRE FIGHTERS"

The gang builds a fire engine, using what they think is a water tank, but what really turns out to be a still loaded to the limit with bootleg! At the first fire the barnyard animals gather round, and taste the overflowing "water" from the engine. Then the fun starts! You'll rock with laughter at the antics of the animals and learn incidently that they are real actors!

No. 7037—400 Feet—$30.00.

A TIMELY AESOP'S FABLE

Five Orphans of the Storm—No. 7010—100 Ft.—$7.50

How Blackie's unselfish action brought Christmas cheer to five lonely orphan puppies! A story with a wholesome spirit, very appropriate to show the youngsters on Christmas Eve. They'll enjoy their own happiness the more for knowing that Blackie and the puppies share it!

ALL PATHEGRAMS can be run on any standard 16 mm. projector

A CLEVER ANIMAL COMEDY

Barnyard Flapper—No. 7038—100 Feet—$7.50

Another exhibition of really remarkable animal acting. Old Pop Duck, Ma Duck, Miss Plymouth Rock and Old Tige the Dog provide the fun in this picture of domestic complications in the barnyard. You'll laugh as loud as the children when you see it!

AN UNFORGETTABLE SCENIC

Up and Up—No. 7039—100 Feet—$7.50

A thrilling film record of the ascent of the "Needle" in the Cumberland Mountains of England. The camera depicts a perpendicular climb of a half mile through some of the most wonderful scenery ever photographed. A reel you'll watch over and over without tiring of it.

PATHEGRAMS

ASK YOUR DEALER OR WRITE FOR CATALOGS ✣ PATHE EXCHANGE ✣ 35 WEST 45th STREET, NEW YORK CITY

Give this *Economical* Happiness

The gift of a projector to a family is a perfect present. It brings to the home the romance of the world . . . beauty and laughter . . . education and instruction

BUT how unwise to make a gift with no thought of the future upkeep. A projector for which films are too expensive, will gather dust.

How different with the perfected Pathe Motor Projector. Films cost about one-third of the price of films for other home projectors.

For example:

A full length Pathe Super Film costs $9.50.

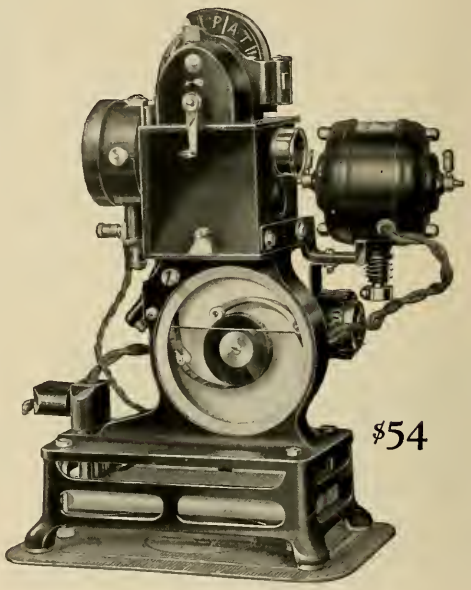
The identical film for other projectors costs $30.00.

Think of this when your gift is a Projector. Remember that in the Pathe Film Library there is immediately available more than 400 subjects covering almost every phase of human interest—comedy, drama, sport, art, science, travel and education.

Films range in cost from 75 cents to $9.50.

None more simple

There cannot possibly be a more simple projector to operate. Insert a film, push the end into the film track, close the Projector and turn on the current from an electric switch. A turn of a screw focuses the picture — and that is all. No previous experience is essential to be able to operate the Pathe Projector in a few minutes.



Send for this

We are printing a new list of the Pathe Film Library, with releases up to January 1, 1930. Write for this and for any information you need about Pathe Home Motion Picture Equipment.

PATHEX INC., 35 WEST 45th STREET, NEW YORK

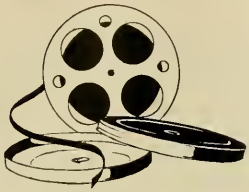
Pathe *Automatic* Motion Picture CAMERA & PROJECTOR

GIFT GUIDE

VAN LIEW FILM FILE

A commodious storage place for your films that matches the beauty and refinement of your living room furnishings. Each of the book units holds two 7 inch, 16 mm. reels in tins. Six units pictured above, $15.00. Three units, $8.50.

XMAS LIBRARY SPECIALS



Seasonable films are always available at the Cullen Rental Library. Arrange your Christmas program early; send for the Cullen Catalog, it will help.

CULLEN 70-D CASE

A convenient, small, compact, carrying case for the Filmo 70-D with telephoto lenses attached. Also accommodates needed accessories. Made in black and tan heavy sole leather $25.00

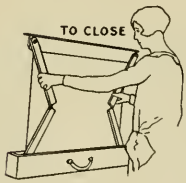
SOLITE

The all purpose lamp. For close-ups, medium shots and long shots. Solite is the only home lighting unit with an optical system as carefully designed as your projector. Set of 3 lights in cluster and accessories, $70.00—one light and accessories, $22.50.

COOKE KODACOLOR

A special dual utility *f*:1.8 lens licensed for Kodacolor or instantly adapted for black and white by removing Kodacolor filters. Being primarily constructed for Kodacolor photography, using the Kodacolor filters, better color results are obtainable, yet with filters removed it is an excellent lens for black and white $82.50

CULLEN "RADIANT" SCREEN



The Satin Finish Beaded Screen. Opens easily in one motion by an upward pull. Self contained in a portable leatherette case. Light in weight yet rigidly constructed. Made in sizes from 22″ x 30″ for $17.50 to 45″ x 60″ for $45.00.

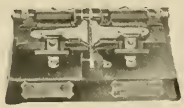
MAGNETIC TITLE BOARD and KODACOLOR SCREEN

Make your own titles in this unique easy way. The Wondersign Magnetic Title Board and Kodacolor Screen comes in a black non-glaring metal background to which magnetic letters can be applied in any formation. The back of the board is the finest Kodacolor screen. A title board and Kodacolor screen for the price of one $30

THALHAMMMER TRIPOD

You, no doubt, have always wanted a good tripod. The Thalhammer tripod takes an undisputed place in the hearts of serious workers. Beautifully finished, strong, sturdy and dependable, $35.00.

NEW GRISWOLD SPLICER



Made especially for 16 mm. use. The reputation of Griswold splicers has long been carved in the annals of cinematography as one of its successes. This new splicer holds to tradition. Lighten your task of editing and titling, get a Griswold, $13.50

CULLEN

PHOTO SUPPLIES SINCE 1882

12 Maiden Lane New York City

DECEMBER

ONE MONTH ONLY

AGAIN—The Amateur Cinema League makes its special holiday offer of a membership and an animated League leader, to be spliced before your completed film, certifying to your membership.

ONLY *until December 31* will this offer hold. Until then you may obtain both for

$5

The Three Points of This Special Offering:

1. *New members* will receive a paid up membership and a leader, 35 mm., 16 mm., or 9 mm. as specified. MOVIE MAKERS goes to every member.
2. *Old members* who send us a paid membership application for a friend will receive a leader for their own use, in addition to that sent to the friend.
3. *Old members* who renew their membership during this one remaining month of *December* will receive a League leader with our compliments. If your membership expires during this one month you are exceptionally lucky. If this is not the case you can bend luck to your own desire by sending in your renewal in advance of the due date.

Specify Width of Leader You Want

To the *Date*

AMATEUR CINEMA LEAGUE, Inc.
105 West 40th Street, New York City.

I accept the invitation of the Amateur Cinema League, Inc., to become an annual League member. My check for Five Dollars, payable to Amateur Cinema League, Inc., is enclosed in payment for the dues, $2.00 of which is the special membership rate for a year's subscription to MOVIE MAKERS. (Non-member rate $3.00; Foreign $3.50.)

It is understood that immediately upon my election I am to become entitled to all the privileges of the League. It is also understood that there are no duties or obligations connected with this membership other than those which I may voluntarily assume from time to time.

Name.....

Street..... *City* ... *State*

ANNOUNCING

STAN-A-PHONE

Portable Talking Picture Equipment

BRINGS talking movies into the home for users of standard (35 mm) projectors of any make. The gift supreme for the family. An equally appreciated gift for an institution, church, club or school. Attaches to any standard portable or stationary projector without an extra motor. Easy to operate. Perfect synchronization. Excellent tonal quality. Assures a talkie performance on a par with the best in the modern theatre.

Stan-a-Phone Unit

$250 PRICES OF VARIOUS AMPLIFIERS ON REQUEST

THE HOME-TALKIE UNIT

$49 ATTACHES TO 16mm PROJECTORS

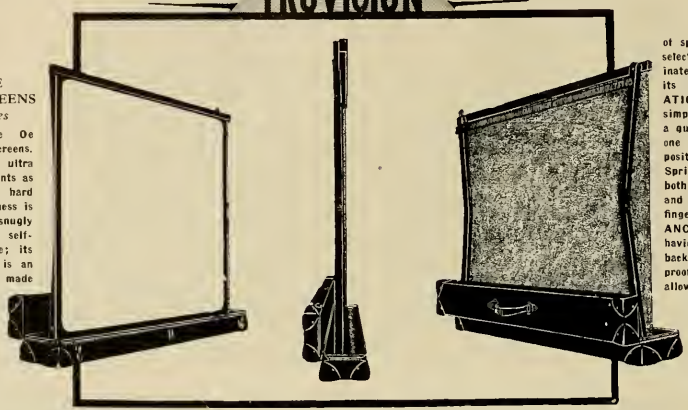
HOME-TALKIE MACHINE CORP.

220 West 42nd Street, New York City

FAMOUS TRUVISION NATURAL VISION SCREENS

Best Gifts by All means

TRUVISION



TYPE C
PORTABLE FOLDING SCREENS
In Fibre Cases

Representing the De Luxe in portable screens. Designed to meet ultra fastidious requirements as well as to stand hard usage. Its compactness is an innovation — snugly rolling up into a self-contained fibre case; its LIGHTNESS is an achievement—being made of specially designed and selected parts to eliminate bulk and weight. its SWIFT-SET OPERATION is the acme of simplicity, only requiring a quick pull upward with one hand to snap it into position, ready for use. Spring tension acts for both opening and closing and requires but one finger; its PERFORMANCE is second to none—having a special opaque backing of DuPont waterproof material which allows no loss of light.

PRICES DE LUXE PORTABLE FOLDING SCREENS TYPE C

1—C	22″ x 30″	(7½ lbs.)	Retail Price $17.50
2—C	30″ x 40″	(10½ lbs.)	Retail Price 25.00
3—C	39″ x 52″	(13½ lbs.)	Retail Price 35.00

TYPE B
PORTABLE FOLDING SCREENS
In Metal Cases

Rugged, all-metal, transportation-proof construction, in a neat, compact, black crystalline metal case. The Truvision swift-set feature (opening and closing in one movement), and the famous Truvision screen surface at an unusually low cost

1—B	22″ x 30″	$15.00
2—B	30″ x 40″	20.00
3—B	39″ x 52″	30.00

TYPE F
FRAMED SCREENS

Representing the standard Truvision Screen in a permanent hardwood frame backed with compo board, with folding standards and canvas cover. Built for rugged wear and permanence of top grade selected materials.

1—F	22″ x 30″	$12.50
2—F	30″ x 40″	17.50
3—F	39″ x 52″	25.00

REAR PROJECTION

Gives great brilliance in daylight projection. Finished in permanent, hard wood frames, folding standards and canvas cover.

1—RP	22″ x 30″	$12.50
2—RP	30″ x 40″	17.50

SPECIAL SIZES—ANY SIZE

For home, school, church, club, theatre or studio. Any size hanging, framed or on rollers. Made to specifications. $1.25 per square foot.

TYPE W
PORTABLE FOLDING SCREENS
In Wooden Cases

Sturdy, transportation-proof wooden cases of excellent appearance, exceptionally light weight, containing the famous Truvision Screen at the LOWEST PRICES ON THE MARKET.

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FOR WALL OR TRIPOD
In Metal Tube

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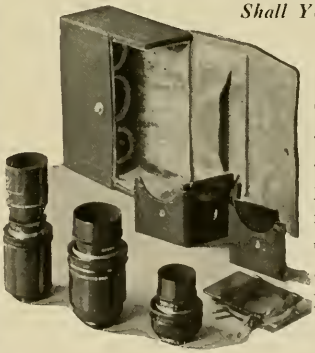

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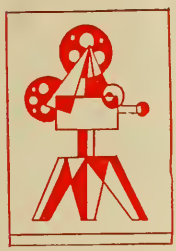
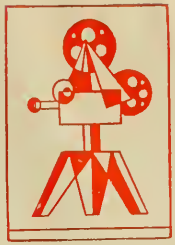


EDITORIAL



Hiram Percy Maxim

IT has become tradition for the President to foregather with the membership on this page every December. The President has always extracted considerable pleasure from this proceeding. Just why, is not altogether plain, but the pleasure is a very real one, nevertheless.

¶ It is not altogether without significance that this same agreeable sensation is enjoyed by those of us who have seen fit to foregather in groups. In fact, it may not be too much to say that if there is one outstanding feature in all amateur cinematography during the past year, it is the pleasure that we amateurs have experienced in our foregatherings. There is something entirely different in it from any other intercourse.

¶ The competitive screenings of amateurs from the different states, or the "competitive salon" idea, as it has come to be known, has provided one of the vehicles for foregathering. Connecticut established its best amateur dramatic, its best amateur general and its best amateur color films by competitive screenings between the Hartford Amateur Movie Club and the New Haven Amateur Motion Picture Club. These screenings were preceded by dinners given by each Club to the other and I believe I express the opinion of all of those who were present when I say that the affairs were exceedingly enjoyable and very much worth while. We certainly were shown means for extracting considerably more pleasure from our cameras than would have been the case had we not thus foregathered.

¶ Underlying this entire matter resides the basic idea back of our Amateur Cinema League. When amateur motion picture making was first introduced it was quickly seen that some means was needed, either in a printed page, or in actuality, for us to come together. Owing to the fact that none of us really accepted amateur motion picture making other than as a diversion, and also from the fact that we are all continually being asked to join so many organizations, leagues and societies, the pioneers seriously questioned whether there would be a favorable response to joining an amateur cinema organization. But the thing had, and probably always will have, a compelling charm to it. There was a favorable response and many of the most confirmed non-joiners came in, so that we were able to create our present Amateur Cinema League.

¶ And, thus, as we look back over the three years that we have carried on, we have just a little feeling of pride. Our League and our MOVIE MAKERS have been very successful. Those of us who could not see joining have missed a great deal. It is interesting to contemplate what the situation in amateur cinematography would have been today had we all "gone it alone" rather than joined together. This world would have been just a little bit less enjoyable a place in which to live. A distinct advance in cinematic art probably would not have come to pass, for one of the results of amateur foregathering has been to create an entirely new and very much worth while form of cinematic art. Already the more discriminating of the public are beginning to indicate a preference for advanced amateur films over what the professional offers.

¶ The President once again greets his fellow members on this very pleasant annual ceremony and looks forward with keen anticipation to the foregatherings which he is to enjoy with his fellow members during the coming year.

A Word About the Amateur Cinema League

THE Amateur Cinema League is the international organization of movie amateurs founded, in 1926, to serve the amateurs of the world and to render effective the amateurs' contribution to cinematography as an art and as a human recreation. The League spreads over fifty countries of the world. It offers a technical consulting service; it offers a photoplay consulting service; it offers a club consulting and organizing service; it conducts a film exchange for amateur clubs. MOVIE MAKERS is its official publication and is owned by the League. The directors listed below are a sufficient warrant of the high type of our association. Your membership is invited.

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PORTRAIT OF A PROJECTOR
An Unique Camera Study By Patricia Novlan

MOVIE MAKERS

THIRD ANNIVERSARY

DECEMBER, 1929

OBLIVION IS CONQUERED

A Survey Of The Remarkable Progress Achieved In Amateur Equipment

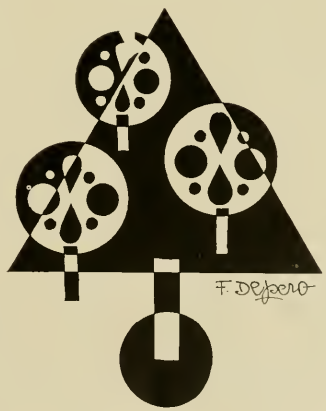
So, forward side by side they've marched
For years that number three;
And the records of that Tyro band
Have made film history.

By Katherine M. Comstock

TYROS no longer, but a band still and for years to come, for union is the magic idea that has made such phenomenal advance possible. How often have we read the phrases, "the amateurs have created the market and the trade has supplied the goods," or, "amateur consumption has been so pronounced that the trade is able to announce a cut in price," and have rejoiced in the law of cycles —demand—supply—growth—mass production—price reduction!

Five years ago amateur movie makers were almost unknown. Professional motion pictures had long had their established place as one of the great industries of the world but there were only a few who were attracted to personal motion picture making with the bulky, expensive, professional cameras. Explorers and some travelers had desired a less awkward machine and less expensive film that would be safe to show in schools, churches and in their homes. Aimed at satisfying that need, 28mm. non-inflammable film had appeared and, for a few years, had enjoyed a limited favor, but the reduction in bulk and cost was not great enough to achieve a general use. One of these 28mm. hand-cranked projectors, by the way, especially equipped to generate its own electricity for lighting, was carried by the Martin Johnsons on their first return trip to a cannibal island and was used to show the savages pictures of themselves taken on an earlier trip. It produced unbounded astonishment among those untutored folk who had probably never before seen their own reflections in that mirrorless land.

The popularity of the 28mm. equipment was never great and it was short-lived. Following this, after long research and experimentation to evolve practical equipment which would meet every reasonable amateur requirement 16mm. reversal film appeared and small, compact, really portable cameras were invented and were offered to movie-minded people at reasonable prices. The response was immediate and stories began to appear in newspapers —first about celebrities and their cameras and, eventually, about many others who also were doing interesting things with personal motion picture apparatus. Small 35mm. cameras were soon evolved and 9½mm. equipment introduced.



A little more than three years ago a small group of devoted amateur movie fans realized that thousands of people in the world owned home movie cameras and projectors and naturally supposed that the use of this equipment would interest its owners in advancing their knowledge of the wider application of home movies. The time was ripe for banding all these folk together. The Amateur Cinema League was born and, shortly after, MOVIE MAKERS made its bow as the proponent of the amateur cinematographers of the world. From that time dates the phenomenal advance of amateur cinematography. Why? Because there was created a common interest stimulated by the exchange of ideas, by the reception and interchange of suggestions and service, by the desire to experiment in order that new ideas might be contributed and, finally, by the sheer joy of the things accomplished as the result of that experimenting. Among the most important contributions to the continued interest of amateurs and the advance of their productions are the superior quality and the variety of the cameras, projectors and accessories which have been placed continually within their reach by the "Trade."

Let us, therefore, look at the materials that have been given us with which to accomplish. Three years ago there were available several 16mm. cameras, several 35mm. and one 9mm. These were well made and of the best materials, although they were not the improved instruments the amateur has today. Pictures had to be taken in good light because of the lack of speed lenses, although a fast lens was being developed for the increased exposure necessary in slow motion cinematography and a telephoto lens had already been produced. Two or three kinds of lighting units had been introduced for indoor portraiture, as had a silver screen, a rewind and splicing device, a panoram and titling-top tripod and several firms were offering to edit and title

films, a service of major importance.

Today we have thirteen different makes of 16mm. cameras, the majority of them perfected to a high degree, steady, clear, easy to operate, almost fool-proof, some of them equipped with lens turrets, various film speeds and variable viewfinders. Cameras are produced in regular and pocket size and many of the smallest and most compact machines allow for interchange of lenses and addition of various accessories, retaining the precision of their larger brothers. Several 35mm. cameras, at moderate prices, are also on the market, some of which antedated and, perhaps, encouraged the development of the automatic 16mm. variety. The 9½ mm. camera, whose appearance both in the United States and elsewhere was an early feature of the amateur movement, is now available in improved form, together with an accompanying projector and film library.

Accessories include lenses for photographing in all kinds of weather or light, long-focus, microscopic and speed objectives, wide-angle lenses and supplementary lenses for special and trick effects, variable finder units, exposure meters, dissolving and fade devices, vignetters and combination focus-and-exposure meters. The revolving turrets hold a plurality of lenses which can be changed by simple adjustment and there are micro-focusing viewfinders which make possible the photography of movements of microscopic organisms. We have distance meters; we have a variety of filters for getting fog and diffused-screen effects. There are floating irises and the like, for registering the tones of black or white and halftone; there are color filters, graduated filters and filter-holders that make available a complete set of filters for each lens.

A number of lamps, either incandescent or arc, are obtainable for indoor work. They are equipped with reflectors spreading the cone of light over a large area. Swivel and tilting mirror reflectors aid in diffusing, directing and controlling light. Outdoor flares can be used. Midget lamps and pilot lights are also available. Projection surfaces have progressed from the earlier rolled silver screens to the very latest, one-action, automatic, beaded or crystal, non-wrinkling models, easy to carry, easy to operate and good to look upon. We may even obtain one that is a parlor tapestry decoration when not in use. It is made usable by drawing down the screen surface from under the valence, as a shade is drawn.

Among the time and film-saving devices that insure good pictures are exposure meters, distance meters, a combined attachment for the camera which secures both accurate focus and correct exposure and a footage meter which clicks out a warning of the feet of film that have been exposed, thus preventing wastage. Printers, developing and drying racks, reel-holders and other necessities for home developing and printing are obtainable when desired. Simplified chemical solutions for this type of work have been perfected.

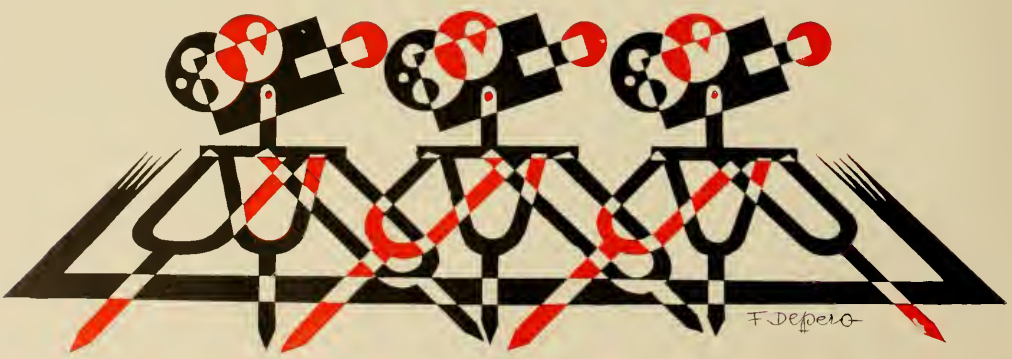
Tripods have been produced in various forms and are able to do almost anything but walk. There are automatic panoram attachments, table tripods, ball panoram and tilting tops, which can be firmly locked when so desired, tripod heads that fit the vest pocket or tripods that fold up completely, to make good-looking walking sticks. Clamps have been created for fastening projectors to tripods, thus doing away with the necessity for the hard-to-find, steady table that was just the right size to fit into the available space left by an eager audience.

Projectors have been improved so that we now have several types of 16mm., 35mm. and 9mm machines, flickerless, self-threading, easy to focus and to operate. They can be obtained, either hand or motor-driven, for alternating or direct electric current and need only to be plugged into any ordinary wall socket. Particularly has the development of 16mm. projectors advanced and it can now be safely said that 16mm. projection is entirely feasible and highly satisfactory before audiences of as many as five hundred persons.

Splicer-viewer and rewind machines, that relieve all eyestrain by enlarging the tiny picture frame to several times its size and presenting it right side up for inspection, have been invented for us. The most perfect of these machines makes the whole business of splicing almost entirely automatic. We can buy title-writers for making our own titles or a title-hood, which clamps on in front of our camera and photographs a hand-drawn title by transmitted light, or we can engage the services of one of several excellent titling companies and have our films edited and titled for us at a nominal price.

Files and chests in various forms have been created for the storage of films in humidor cans. We can purchase a humidifying solution, a film cleaner and a machine for cleaning, polishing and prolonging the life of films with the least possible effort or we can have our films protected by a scratch-proof process. Realizing the reaction of wives to having houses cluttered up with all this equipment, as well as the discomfort of having to hunt about for it, new combination cabinets have been made by the amateur industry which, besides storing cameras, projectors, screens, lenses in protective velvet-lined drawers, splicers

(Continued on page 820)



WHAT HAS HE DONE WITH IT?

An Inquiry Into The Use Made Of His Equipment By The Amateur Filmer

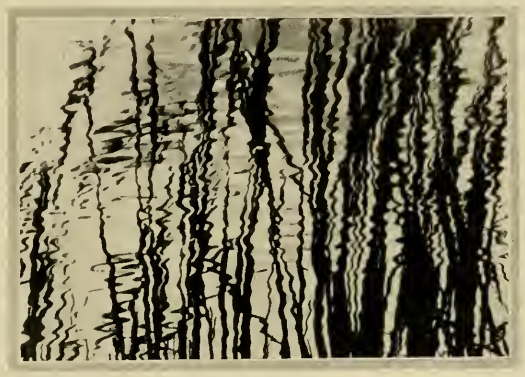
By Arthur L. Gale And Russell C. Holslag

THERE can be no doubt that the ranks of amateur movie makers have enormously enlarged since the Fall of 1924, when 16mm. film and cameras were first made available. Amateur enthusiasts have grown in numbers and there is today hardly a country or corner of the world where they are not busy making films of family or friends, shooting film records or making amateur photoplays. Also, since the appearance of the amateur movie camera, accessories and facilities have been developed to an extent which would have seemed well-nigh impossible five years ago. Innumerable devices have been invented and placed on the market for the amateur's convenience, while major developments, such as natural color films, special-speed cameras and projectors for synchronized sound and motion pictures, have greatly widened the horizon of movie making possibilities. Beyond doubt this development will continue.

But what use is the amateur cameraman making of this fine array of equipment? Is he improving his technique, widening the range of his subject matter and employing his equipment as a broad human medium of self expression with definite artistic progress, as we would all like to think? Exact answers to these questions are more elusive than are answers concerning the growth of equipment and accessories.

The technical consultant and the club and photoplay consultant of the Amateur Cinema League see approximately one thousand films of all types in the course of a year of their services to League members. However, these represent only a small fraction of the total filming of all amateurs. For that reason, any evaluation of the progress of the individual amateur and the widening scope of his work demanded the fullest cooperation of manufacturers of film and equipment. This cooperation has been generously given and the experience of these manufacturers has splendidly supplemented that of the League's consultants in providing the basis for this survey.

The experience of all those who see large numbers of amateur films makes it plain that there has been a decided improvement in such obvious factors as holding the camera steady and avoiding too frequent or jiggly panoraming or tilting. This improvement is found among new amateurs, who are starting with better instructions from dealers, as well as among the older workers. There seem to be fewer instances of the more obvious errors, such as light-struck film resulting from careless loading in daylight. Although we can never expect the complete disappearance of these fundamental causes of poor films, this progress is distinctly encouraging.



RUSHES AND RIPPLES
An Enlargement Of A 35mm. Frame From Ralph Steiner's Strikingly Cinematic Film, *H20*, A First Prize Winner In *Photoplay Magazine's* 1929 Contest.

There can be no doubt that amateurs have greatly bettered their exposure and are becoming more thoroughly aware of focusing requirements. This improvement is found very markedly among those of longer experience and beginners show a measurable improvement compared to earlier corresponding work. Better exposures are found under a greater variety of conditions than was formerly the case, when many movie makers avoided unfavorable lighting conditions. This general and consistent improvement would seem to indicate an increased use of devices aiding in exact exposure, as well as the employment of simplified exposure charts.

There are still many films which would have been greatly improved by the use of reflectors to supplement natural light. Although larger numbers of experienced amateurs are using reflectors and although their use is constantly improving, the general body of movie makers has not yet realized the value of this aid in controlling natural light sources. This is probably due, largely, to the factor of available time. We find that special lighting effects secured in this manner are employed only by the more experienced. This is regrettable because the use of reflectors is as simple as their advantages are obvious. In general, the only experimental filming of this type which has been noted is in the combination of natural and artificial light.

The increase in the use of artificial light has been marked. One estimate sets this as high as five hundred percent in the last four years. There has been a notable improvement in the exposure of scenes taken with artificial light, and reflectors, so ignored in outdoor work, are often effectively used in interior scenes. Results indicate an increasing knowledge of the correct placing and coordination of camera, lights and reflectors. The number of original experiments being made with interior lighting is growing. The largest new use of lighting equipment is found in filming industrial processes and in special studies of machinery and business routines. This is a great source of satisfaction to the League consultants who have constantly endeavored to give special services to amateurs undertaking such efforts.

Many more amateur films are being carefully titled than previously. This increase includes films titled by the amateur himself, as well as those done for him at the professional service stations, so that it is difficult to say whether the number of amateurs making their own titles or those who have titles made for them is growing faster. It would seem that, for the present, the latter is more common. On the whole, the wording of titles seems to be improving and they seem to be more carefully planned to fit film continuity. However, there is still room for great improvement in this direction.

There can be no doubt that the photographic quality of amateur-made titles is improving. Carelessly framed, poorly exposed and badly lettered titles are now infrequent. There has been a

(Continued on page 824)

Photograph By United Artists

SHAKESPEARE WAS A MASTER AT PLOT JUGGLING
Above Is A Scene From *The Taming Of The Shrew* For Which He Borrowed His Prologue From *The Arabian Nights*

VERSATILE SCENARIOS

Revealing That Every Plot Is Susceptible Of "Multiple Exposure"

By Epes W. Sargent

YEARS ago, so long ago that movie magnates then made motion pictures instead of buying theatres and merging them, I was trying to drill the idea of a play into the thick skull of my old boss. After I had talked myself hoarse, he looked up. "Yes, but suppose we can't get chickens what can act. What then?" So I suggested that he might use ducks.

He didn't fire me—then—for he never did quite make up his mind whether I was kidding or just plain dumb. I think he inclined toward the latter theory. Anyhow, if you want to make a picture and can't get chickons, *why not* try ducks?

The amateur does not appear to realize that a plot is not like a steel rod but, rather, like a rubber hose. It can be bent and twisted to fit whatever characters, locations or properties are handy. You are not compelled to follow the suggestions of the story any further than suits your pleasure or facilities. Bend them.

It is not possible to write a script which would be equally useful on the rock-ribbed shores of Maine and the sun-kissed rocks of Catalina Island, but it is possible to offer a suggestion. Rearrange the plot to suit the location.

There are only fourteen original story situations. From these, millions of plays and stories have come. Pick out the story that you want to make and reshape it to suit yourself. The only danger is in piling on incidents or lengthening the story by adding characters instead of changing them.

Consider the story of Cinderella, for example. Should you not want to film Cinderella, because your leading woman doesn't care for it or because the leading man buys the film, you still needn't cast the plot idea aside. Although you really want a story featuring a male lead, you can still use the Cinderella plot, but give the hose a kink.

In scene one the prince sees Cinderella and falls in love at first sight. He doesn't know who she is and so he moves heaven, earth and a private detective agency to find out. He rushes up to strange girls on the street and has all sorts of trouble. Then he accepts an invitation to a week-end in the country with a mercenary mamma and a plain daughter. There is a poor relation visiting them and, of course, she turns out to be Cinderella—Clutch. Finis. There is Cinderella with Cinderella largely left out.

But suppose you want a plot without costumes for youngsters. You can make over the Cinderella story for a twelve year old lead. Davey (Cinderella, in the original) is a sort of backward youngster who loves a pretty little girl (the Prince of the Original), but a fresh kid (the ugly sisters of the original) is winning Cinderella in the competition. Then there is a party and the tough little boy proves to be a social washout, while Davey plays the violin or does card tricks, and you fade out on Davey and the little girl on the steps, eating chocolate ice cream. Still Cinderella but—different!

Perhaps it is to be a film story of a dog and a cat. The dog runs the cat all over the lot and successfully claims first place. But one day she gets in a corner where she can't run and starts to scratch. You don't have to be an animal trainer to predict the finish. It is still fundamentally the Cinderella tale of the down trodden coming out top hole.

Suppose that we ring a few changes on Shakespeare's best, *Romeo and Juliet*. We will modernize it. In our story, Romeo thinks that Juliet gave him the gate after a lovers' quarrel. (That is the plot equivalent of finding her supposedly dead.) Instead of committing suicide by a quick death he chooses a lingering exit by agreeing to a loveless marriage with a scheming admirer. She persuades him to elope with her and they stop at a pretty country parsonage. The minister needs a witness. He calls and in comes Juliet, who is visiting her clerical cousin in order to forget Romeo, and so the lovers are married after all. The disappointed schemer has to ride home in the rumble seat, maybe in a rainstorm. That is stretching the rubber a bit but it is good rubber.

Next time you make it you can have Juliet elope as well. All four will meet at the country parsonage and get the right spouses. That is giving a terrible yank to the arm of coin-

cidence but it is no worse than Hollywood.

Thousands of feud stories have been written since the Montagues and Capulets strafed each other in Verona. It was not a new idea when Shakespeare met it. You can trace most of his stories back. The prologue to *Taming of the Shrew* is one of the Arabian Nights stories and he got Lear from Thomas Mallory.

You are entitled to the same rights Shakespeare enjoyed, and you can get many more yarns out of *Romeo and Juliet*. Call them Smith and Brown. Although the parents are at war, Jimmie Brown loves Susie Smith. You can find a hundred ways for Jimmy to break down Smith's sales resistance, and a lot of them will make good stories. Jimmy might catch old man Smith tossing his ball out of a hazard. He can get a chorus girl to vamp him. He can persuade a friend to lure Deacon Smith into a poker game or a horse race on Sunday. Use whichever is handiest and keep the rest for some other time.

You can get a flock of stories from *Uncle Tom's Cabin*. The story of Cassie and Legree can be told in a score of ways. You've seen lots of underworld stories lately about the gangster and the girl friends. They are all first-cousins of Cassie and Simon. The familiar yarn of the girl who marries for money or to save her father from disgrace is the same story with a gilded cage complex and, in *East Lynne*, Lady Isabel is merely Cassie in the toils of illicit love instead of a bill of sale. The theme dates back to the Greek drama.

Topsy, too, is a whole library of plays. She is the rough soubrette of the Western story, the tomboy of polite society plays and the gutter snipe in such plays as *The Brat*.

Ophelia is the village gossip, the meddlesome grande dame, the popeyed reformer lady or the prude in a girls' boarding school. You don't have to send Little Eva to heaven, and even the colorless St. Clair might give you the idea of a girl who marries for pique and whose weak husband dissipates her fortune.

Sometimes it is more profitable to "copper the bet" as the faro players say. In other words you do what the other fellow didn't. Perhaps you've seen Richard Barthelmess in *Drag* lately. It is the story of a boy who married an entire family instead of just the girl. Probably William Dudley Pelley did not consciously "copper" the biblical story of Ruth and Naomi, but that's what it amounts to. Ruth's "Thy people shall be my people" is merely *Drag* turned about.

Many stories you see might have been elaborated from *Mary Had a Little Lamb*. The "lamb" may be the ardent swain who pesters Mary so that she gets tired of him. He follows Mary to the "school" of worldly pleasures, and the teacher (the other man) turns him out "but Mary loves the lamb, you know," so in the end all comes well.

It may never have occurred to you that there were ideas in the Mother Goose poems, but most of the comedies and half the tragedies might have been elaborated from this child classic. Do you happen to know of any more compact drama than in the first four lines of *Old Mother Hubbard?*

"Mother Hubbard" is a fine, upstanding fellow. He goes to the "cupboard" of a shallow young girl's heart, hoping to find the "bone" of love his lonesome soul craves. But the cupboard is bare of everything but jazz and so the "poor doggie gets none."

If this contortion stunt comes to you as a new idea, it may seem far-fetched but it is precisely the way a lot of writers get their stories. And it is easy, once you catch the trick.

The amateur movie maker often has too much respect for the printed word and too little confidence in his own ability. He may feel that he must hold to the exact letter. He is sometimes too timid to tamper with another writer's ideas, not realizing that the other fellow must have gotten his idea from someone else.

The late Sidney Drew once told me that he regarded *Preparedness* as about the best comedy he had ever made. He was rather taken aback when I told him that I had gotten the plot by kidding Sir James Young's *Drifted Apart*, which used to be a great favorite with amateur societies and vaudeville players. This little one act play was a sobby sort of thing about a couple who had lost their only child. They become estranged and agree to separate. They divide the child's belongings

(Continued on page 827)

THE PHOTOPLAY *DRAG* IS A PERFECT EXAMPLE

It Is The Story of Ruth And Naomi Reversed

Photograph By First National

THE CLINIC

By Russell C. Holslag

The Christmas Show

THE month of December gives us twenty-four days in which to take thought for the final cutting and splicing of our year's films for the important occasion of their Christmas showing. Here is a time when an interested audience of relatives and friends foregather from far and near; what better time could be provided for a pleasant film summary of the year's events? Now, while everyone will undoubtedly be in holiday mood for this occasion, it behooves the home showman to take every precaution to keep this mood unruffled. To this end, he should carefully prepare his films in advance, paying particular attention to the mechanical features of careful splicing, cutting out blank or wobbly frames, inserting titles properly and so on. But this is not all. This important part of the Christmas reunion deserves to be more carefully prepared and the exhibitor should lose no time in giving his films a series of selective screenings with himself as the critical audience. Now is the time to do a little intensive work with that new home lighting outfit, so that the year's film stories shall "hang together." For, while the story may seem thoroughly familiar and logical to the photographer because of his familiarity with the circumstances, remember that this knowledge is denied the audience. Therefore an effort to make the film an understandable sequence of events will be well repaid. Judicious titling is good, but to connect unrelated action with too many explanatory titles is often baneful. If the story can be told completely with action, the film will be ideal. After cutting and assembling the shots in the smoothest possible order, it may be found that one or two extra shots inserted at just the right places will correlate the action perfectly. For instance, little Henry may toddle purposefully from one scene, while the next shows him standing still in the middle of the picture. There would be a perceptible break in the continuity of little Henry's progress were these two scenes shown in sequence.

A closeup of little Henry's toddling feet, entering from the right direction and stopping about the right place, spliced between the two scenes, at once relates them and saves the sequence. Little closeups such as this may link together an astonishing number of unrelated scenes and the idea is capable of a thousand variations. Backgrounds for closeups are not especially important, since they are usually out of focus. Any neutral background will do; a six or seven-foot square of black cotton velvet will serve the purpose admirably. Here is a chance, too, to break the monotony of too many long shots, a rather widespread amateur failing. The film should be studied carefully to find just where the closeups may be introduced most effectively. Then a few feet of closeup is made to fit in. But do not tarry too long; shoot your fillers now so that they will return from the finishing station with plenty of time for you to carefully match them in.

Yuletide Film Records

IF you receive an interior lighting outfit for Christmas, why not utilize it immediately in taking shots of the Christmas party? Do not try to take the entire group in animation as a whole. A succession of closeups or semi-closeups of each individual, as nearly as possible in a characteristic action pose, will tell the story better. If you have a single twin arc, you will be able to illuminate scenes such as a group of children playing with their toys on the floor, or a group of two or three adults. Fine results may be obtained with the arc by use of "panchromatic carbons" and panchromatic film. With incandescent units, use no other film than panchromatic, since it is superior both in exposure and color correction. Here is what you will require for correctly exposed shots with incandescent units in efficient reflectors: for closeups, one 500-watt unit; for semi-closeups or half-length shots of one or two persons, one 1000-watt or two 500-watt units; for semi-long shots, not farther away than is necessary to secure full-length views, three 500-watt units or one 1000-watt and one 500-watt unit. It is better, however, to be sparing on the long shots, as closeups are usually most effective. The Christmas party gives plenty of opportunity for fun and animation, from the skidding, false beard of the amateur Santa Claus to the child with his mechanical toys. The film, of course, should be saved and shown next Christmas and in this way a unique record will gradually be built up.

Closeup Timing

IN planning to use the telephoto or long-focus lens for closeups, it will, of course, be found that the subject is at a greater distance from the camera than is usual with the one-inch lens. Most amateur cinematographers are familiar with the dictum that an increase in exposure is called for in the larger closeups with the normal lens. But, when making use of the telephoto lens for the same purpose, they are often rather uncertain whether this rule should be applied, because the increased distance from the camera seems to defeat the application of the term "closeup" to the shot. However, it should be pointed out that this rule applies and, in fact, should be observed with especial care, in telephoto work. Still photographers in their copying operations know that, when an object is to be photographed so that its image on the film or plate is full size, the exposure must be increased four times. In motion picture work it is extremely rare to film an object of such small dimensions that it may be reproduced full size on the 16 mm. frame. Never-

theless, as the difference between the size of the object and image decreases—in other words, as the image grows larger in the closeup—the exposure must be increased. A good, safe working rule is to open the diaphragm one-half to one stop over that required for a long shot under the same lighting conditions. Since the average telephoto lens does not have in reserve the wider stops of the shorter focus lenses, it is best to choose subjects with adequate illumination for telephoto closeups.

Exchange Shooting

SEVERAL times during the year this department has received suggestions couched in various terms but all to a single effect. A recent letter from O. D. Ingalls of Nantucket, Mass., an active League member, puts the idea in such succinct form that we can do no better than quote: "For those who are working up particular film continuities and who desire scenes in other parts of the country to supplement their own shots, why not institute an exchange listing for the kind of shots wanted so that those living near the desired location could go out and shoot a few feet of that particular locality. For instance, if some member in Fargo wanted a sea scene, I could swap him a few yards of billows for a shot of the wild prairies, and so on." The League and MOVIE MAKERS, always on the alert to render a valid service, will be glad to arrange for a practical working-out of this idea. But, to justify the time allotment, we must have more inquiries on this subject. If the idea appeals to you and you would be willing to cooperate, please write the technical consultant and so advise him.

Outlet for Amateur Film

AMATEURS who have interesting shots of any description and who wish to dispose of these profitably will be interested to learn of an offer made to all readers of MOVIE MAKERS by League member H. C. Pannebakker, president of the Moviecraft Studios, Governor Hotel, Harrisburg, Pa. Mr. Pannebakker states that these amateur shots are to be used as interesting "fillers" in 16mm. advertising reels and offers to pay twenty-five cents per foot for all film accepted. Film to qualify should contain plenty of action and may be of any subject that is odd, interesting or with universal appeal.

Asked and Answered

Question: Is there a 35mm. reversal film at present available? Could the normal 35mm. negative be used as reversal film, providing the process were practical? I should appreciate any information you could give relative to the source of supply for such film and where it could be processed.

Answer: Theoretically it is possible to bleach and reexpose a normal negative, but the process is attended by a great number of technical difficulties not at first apparent. Therefore, unless one has exceptional laboratory facilities, the outcome is bound to be unsatisfactory. Then, too, for best results in the reversal process, a special negative emulsion should be provided, somewhat heavier than that of the ordinary negative. I have no record that such an emulsion is being commercially supplied at present on 35mm. film. Several years ago a prominent German film manufacturer introduced a reversal process and appropriate 35mm. film but this seems to have been since discontinued. In view of the above, if you desire the advantage of lower cost offered by the reversal process, I think you may best adopt 16mm. film, where this process is brought to a definite degree of perfection by the use of automatic machinery. 35mm. film will in all probability continue to be made in straight negative and positive because of its wide use in the professional field where many prints must be made from the master negative.

Question: How may I repair a torn perforation at the side of the film without cutting out the frame?

Answer: Although a rather delicate operation, it is practical to make such a repair by cementing to the edge of the torn film a similar portion taken from another film. The repair patch should be trimmed with rounded edges and all traces of gelatine should be removed carefully. The matching of the perforations may be accomplished by using the pins of the film splicer. Pressure will probably have to be applied with the fingers and the result will not be as dependable in running through the projector as is the ordinary splice. However, it is worth attempting if the frame must be saved.

Question: Can the camera be held upside down for reverse motion effects while operating at high speed?

Answer: Certainly, why not? I have secured some highly novel and diverting shots in this way, particularly one of a galloping horse. In this, half the effect would have been lost if the action had not been in slow motion.

Threading by Inspection

MOST amateurs are aware that the projector threading of library film or of the usual positive print brings the emulsion or dull side of the film away from the screen and towards the light, whereas reversal film brings the emulsion side towards the screen. This is because the reversal film occupies the same relative position in the projector as in the camera, while the positive film, being one step removed from the original, must be reversed in position in order to give the correct image on the screen. Nevertheless, the practice of threading the projector with reference to the emulsion side of the film is sometimes deceptive because in the case of reversal dupes, or positives printed from the back of the film, this reference does not produce the correct screen image. Indeed, it is far better to ignore the fact that the emulsion side is "out" or "in" and to become accustomed to the proper placing of the film in the projector by inspection. As soon as this principle is mastered, there need be no hesitancy about correct threading, nor the annoying necessity of stopping the projector because the titles are reversed on the screen. Here is an easy way to do it. The upper or feed reel being

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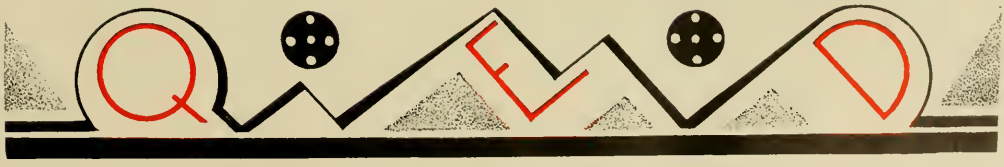

DRAMATIZING INDUSTRIALS

Suggestions On How To Film Your Business Effectively

By Paul D. Hugon

THE object of industrial films, a type with which so many personal filmers are now experimenting in connection with their business activities, is always *to induce in a particular group of people* (who may be the ultimate consumers, the dealers, the stockholders, a trade convention, a body politic, the firm's salesmen or its employees) *a favorable attitude toward the organization* (its management, policies, trade marks, merchandising methods, service or its stocks and bonds) *or toward a particular product.*

Such a broad definition is necessary to cover all varieties of industrials which the amateur may attempt. It shows at a glance the limitations of straight factory shots taken in sequence, since they will be, in many cases, unnecessary or even harmful.

For example, here is an optical company manufacturing lenses and spectacle frames. The only way it can sell its goods is to stimulate among the general public a demand for eye-examinations, to be made by registered optometrists—the firm's customers. Factory views will be worse than useless, for no one cares how optical glass is made but everyone is interested in the conservation of his own eyesight. This is a case of individual use of a health *service.*

Again, here is a steel wire concern which finds a great deal of unnecessary waste in the manufacture of its goods. A film to remedy the condition will have to create in the firm's own workers an attitude favorable to the firm's program for conservation of resources. This can be done by linking the employees' interests with those of the concern. The picture should show each department, in minute detail, how its negligence produces defects that hamper the work of the next department and how the scrap heap grows with each process. This is a *policy* use.

Here is a manufacturer of automatic elevators who wishes to have his system installed in freight terminals. Nobody cares how his elevators are made—his name is already a household word. However, the prospective buyer wants to know how to get over the very large expenditure involved in scrapping present equipment. This is a case of business use of a *system.*

Here is a large department store which loses customers and wastes money because of delayed deliveries of its packages, due to wrong addresses. A motion picture will teach its employees the best way to make out an address slip. This is a case of educational *method.*

Here is a State Health Department that wants a law passed in favor of compulsory medical inspection of school children. The parents, largely ignorant foreigners, object to the undressing of their children before the doctors and nurses. This is a case of *good-will* to be earned from a body politic.

Just one more example—that of a manufacturer of cash-conveying tubes who wants to sell installations to department stores, in competition with cash registers on the counters. Who cares just where or how he gets his steel? If his tubes will give the store better service, they will sell easily enough. The film will not be one of factory scenes but of merchandising *efficiency.*

All these examples are from concrete cases that I have personally handled. They will suffice to illustrate the variety of approach and, therefore, the undesirability of standardized routine in the presentation of the story.

To a manufacturer, production routine may seem supremely important. It is often difficult for him to realize that it matters little or not at all to the consumer, who is interested in the *use* he can make of the goods. Only when the article does not bear intrinsic evidence of its worth is it necessary to have recourse to pedigree. The problem of industrial film production, then, is very similar to any advertising problem. We eliminate irrelevant considerations by asking:

Who are the particular people to whom the film will be shown?

Where will this film be exhibited?

What is it selling?

What desires can be tapped to make people interested in this film, so that they react favorably to the goods?

Photograph By Stanley Advertising Co.

SCENE FROM A DRAMATIC INDUSTRIAL FILM

This Type Of Film Is Designed To Appeal To The Emotions, In This Instance Presenting A Bank's Thrift Program.

Upon the answer to these questions will depend the scenario. A film for *purchasing agents*, to be exhibited at a *buyers' convention* and sell *cotton sheeting*, if it appeals to their sense of *value* will be an ocular demonstration of the fact that this particular brand of sheeting complies with the highest tests devised by the Bureau of Standards.

A film to sell the same *cotton sheeting* to *housewives*, to be exhibited *in department stores*, if it appeals to the sense of *cleanliness*, will be an emotional story of *The Romance of Bedtime*, with curly heads in dainty cots, blushing brides, careful grandmothers and the like. Not one single scene will enter this reel from the purchasing agent's reel of the same subject. If a factory sequence is necessary, it will also have to be made quite differently. The purchasing agents will be shown the magnitude of the organization, its tremendous resources, its careful shipping methods—in a word, its business side. The housewives will be shown the cleanliness of the plant, the happiness of the workers and the fact that the sheets are untouched by hand from first to last.

There we have the two and only two attitudes toward life, from which two and only two types of film production (authorship, art or anything else) can arise—the scientific or factual view and the emotional or dramatic view. Few individuals can pass readily from the one to the other, which is why so few good industrials are made. If the film maker leans too far to the first, he gets logical sequences and factual views that bore his audience. If he overstresses the dramatic, he gets a story that sells nothing because it applies equally to his competitor's goods. Or, perhaps, the advertising is dragged in by the hair, as still practised in the trailers of the local drug store, laundry or cleaner and displayed by small theatres in the backwoods (and on Hollywood Boulevard).

For example, I remember a scenario that was submitted by a large studio, at that time interested in industrials, to a rubber tire company. The villain, a foreigner, jealous of the heroine, chased her, dagger in hand, through the entire factory, pausing long enough in each room to give us a good view of the processes of tire manufacture.

To reach a balance between fact and drama is not easy. In the early days of advertising films, all kinds of tricks were tried to foist indirect advertising upon the theatre patron, under the appearance of regular productions. Cameramen were bribed to set up in front of a certain cigarette sign-board; the auto in the exterior was photographed to show its name; unusual facilities were offered by recruiting offices to the producer who would show the Army, the Navy or the Marines in a favorable light: cities placed their police forces at the disposal of the company that filmed local views as a background. There is still far more of that than the public imagines but it is done so discreetly—and so expensively—that it ceases to be advertising and becomes dignified propaganda. The reason is that *the advertising value of a theatre film is in inverse ratio to the story value*. A good photoplay obliterates all memory of any casual advertising it might contain; a photoplay containing obvious advertising has no story value and fails to go over. The theatre is not the place for advertising.

Photograph by Stanley Advertising Co.

A SCENE FROM A FACTUAL INDUSTRIAL
This Class Of Non-Dramatic Film Appeals To The Mind, In This Example Demonstrating For Dealers The Efficiency Of A Drugstore Chain

In large measure, the same is true of the industrial that exaggerates dramatic treatment. Within the resources of a business concern, it is practically impossible to produce a story film that will advertise a certain article well enough to compare with a theatrical production, since the latter costs so infinitely much more. A plot that sounds well on paper will look ridiculous, even to the most uncritical audience, if the casting, the direction, the photography, the lighting, the technique all round, are inferior to usual standards of the screen. Yet many business men expect to accomplish this impossibility.

There is, however, one type of dramatic value that can be exploited convincingly in an amateur industrial. It is the absolutely true story of home life, enacted by real-life people. What such a story lacks in highlights—for it must have no vamping, murders, drunkenness nor night clubs—it more than makes up for in convincingness, owing to the truthfulness of the surroundings. It is, then, like a newsreel, which we accept in a totally different spirit from studio productions, because its tempo is consistent.

Apart from acted plots, however, we can dramatize in another way—by changing the spectator's point of view. We can nearly always use either the microscope or the telescope, so to speak, and pick up a trivial detail and analyze it minutely until it looks tremendously important, or take a product or service and show it in its true relation to the whole magnificent panorama of social life. Two examples will show the method.

In the optical film mentioned above, instead of showing the product (eyeglasses) or the industry (a factory), we show all the mysteries of the human eye and the play of light as it is refracted through different types of lenses. Of course, we start by arousing human interest with a very beautiful pair of dark eyes in a wide range of action. Here and there we also insert amusing tests, such as focusing the eye first on the surface of a window screen and then on an object seen *through* the screen. (Try it.) But the secret of holding the attention is in the continuous revelations of the wonders of

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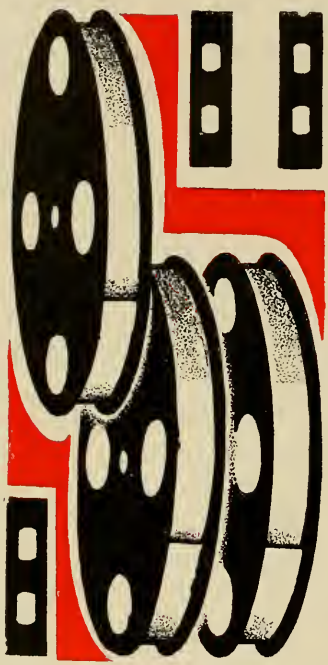
MORE PROJECTION POINTERS

How To Get The Best Results From Your Projector

By Russell C. Holslag

THE latter part of the month of December will see many new projectors in use and each new owner will want to do his utmost to keep the machine always in its best condition. He will desire also to so use his projector that the screen picture may be enjoyed by the audience under the most favorable circumstances. Last month's article on *Projection Pointers* dealt principally with the improvement in screen effects to be gained by special care of the film. This article proposes to suggest ways in which the projector itself may best be kept ready to fulfill its functions in the achievement of the ideal home showing.



In the first place, the projector should be, and is meant to be, unobtrusive. Like the brush of the painter, it is the medium by means of which the picture is transferred to the canvas. It should be used as an implement to produce the result and this result should be the chief indication of its presence. The home exhibitor, then, will see that his projector does not attract attention because of breakdowns that are due to improper care and threading or by noisy operation through careless maintenance.

Therefore, the first thing to master concerning the new projector is its threading system; the second thing, its care. The principal features in threading are, in the order of their occurrence: care in seating the reels snugly on the feed and take-up spindles; making sure that the film is properly and firmly engaged by the sprocket teeth; care in establishing the upper and lower loops in the required sizes and certainty that the film is properly seated in the gate. Make sure that the end of the film first threaded through the mechanism does not have too sharp a curl: this often causes the film to jump the sprocket teeth and become unseated in the gate. This precaution applies especially to self-threading projectors and, in every instance, the film should be carefully straightened, if necessary, by rolling it sharply in the direction opposite to the curl. Also, for convenience in threading, trim the leader end of the film to a rounded shape.

The projector to be unobtrusive and efficient should operate quietly. A noisy projector, besides creating distraction, is an indication of improper operation and maintenance. The average projector is well-behaved under good treatment. Keep the projector clean. Pay special attention to every point at which the film makes contact as it travels through the mechanism. Emulsion from the edges of the film is often scraped off and collected on the sprocket teeth and on the film track at the gate; it will also adhere to the claw of the intermittent movement. As the machine is warmed up by the projection lamp, these emulsion deposits dry into hard, brittle masses which may retard the action of the film and seriously affect the operation of the projector. Indeed, the clicking sometimes heard is almost invariably caused by the fact that the intermittent mechanism is trying to move the film at the proper speed against the unnecessary friction caused by deposits of dried emulsion. The remedy is obvious. The operator should always thoroughly inspect the film track, sprockets and claws after each extended projection. Freshly deposited emulsion can be removed by scraping with a hard wooden toothpick, the residue being cleared away with a bit of cotton wound around the other end of the toothpick. Resolve to perform this operation regularly with your new projector and you will be rewarded by long life and active service on its part.

As to oiling, do not flood the projector with oil. A drop or two in the receptacles provided is sufficient. Use the oil which the manufacturer recommends or a very fine grade of clock oil. The product known as "government oil" is very good for this purpose and may be bought at many hardware and sporting stores. Careful attention to this matter will do much to keep the projector running quietly and efficiently.

An often unsuspected source of noise in projecting is caused by placing the machine on an insecure or easily vibrating support. If you do not think this point is valid, try placing the projector on top of an empty steel filing cabinet and note how the vibration is accentuated. The same principle applies to any hollow and light article of furniture. Select a solid table or other support to hold the projector. Some of the well-made projection stands sold for this specific purpose are excellent; they have their definite place in the chain of conditions whose result is perfect projection, because they are designed for strength, rigidity and lightness. A mat of some absorbent material, such as rubber, felt or cork, placed under the projector, will aid still further in producing the desired result.

These suggestions apply directly to the projector, but there are other means to be employed which might be termed auxiliary. If possible, arrange a place for the projector in a room adjoining the main exhibition room. If this auxiliary room has folding doors, they may be closed just to the point of admitting the small cone of light which has its apex at the projector lens. Or, if the door is narrow, a screen or large piece of wallboard may serve to block off the projection room, a small circular opening being cut in the screen just in front of the projection lens. A really professional arrangement may be had by also cutting a small opening through which the operator may observe the picture. Such a system would serve a double purpose, concealing the operation of the machine and at the same time effectively muffling attendant noise.

Finally, the ultimate effect may be had by providing suitable music during the showing of the picture. But whatever the means used, keep the purpose in mind. Some extra effort is required, true, but one may feel real pride in doing the thing as perfectly as possible.

EDUCATIONAL FILMS

Film Progress In School, Medical, Civic, Welfare, Art And Industrial Fields

By Louis M. Bailey

College Medicals

BETWEEN thirty and forty 16mm. films, many personally produced by Dr. H. L. Northrop, League member, who for the past eight years has been filming surgical cases, are included in the medical film library of the Hahnemann Medical College, Philadelphia, where Dr. Northrop heads the Department of Surgery. Many of these films are of excellent informative content and are employed for purposes of instruction with telling effect. Although Dr. Northrop has done much of the filming himself, recently an outside photographer has been employed to assist in this part of the work.

Doctors John E. James, Newlin F. Paxson, E. O. Gecheler and L. T. Ashcraft, all of the Hahnemann staff, have also taken 16mm. medical films.

For Charity

TO aid a newspaper campaign for sending poor children to the seaside during the summer months, H. Mottershaw of Sheffield, England, has made a publicity film illustrating the value of this work. Individual amateurs, as well as groups, are frequently using their cameras to help charities and civic programs of various sorts.

Eastman Educationals

SIXTY 16mm. educational films on geography, civics, general science and health are now available in the Eastman Classroom Films Library. These films were particularly designed for classroom instruction and new subjects are constantly being added to conform with a broad plan for meeting specific needs in the nation's schools.

A very attractive and interesting booklet, *The Story of Eastman Classroom Films*, describing their use in one hundred schools, is available free from Eastman Teaching Films, Inc., 343 State Street, Rochester, New York.

Laboratory Teaching Films

THREE very interesting and instructive series of films have been prepared by League member Dr. George L. Rohdenburg in connection with his laboratory work in the Lenox Hill Hospital, New York City. The first series depicts proper and improper methods of procedure in preparing specimens for the hospital laboratory; the second illustrates lectures given for nurses in bacteriology and the third, studies in microcinematography, provides interesting excursions into this fascinating field of educational camera work.

Dr. Rohdenburg in his micro experiments uses as a spot light a 3000-watt arc with a mirror and condensing lens. The spot is confined to a circle not over two inches in diameter.

Film and the Dance

TO analyze, show improvement accomplished between series of filmings, publicize and to demonstrate pupils' ability to other dancing masters is the role played by films produced of her students at practice by Miss Nan Heinrich, dancing instructor of Rochester, New York. Miss Heinrich takes pictures of her students after they have attained a measure of polish. The films are then projected while students and instructor watch closely to detect errors and discuss points where improvement can be effected. Some time later the same subjects under study are again filmed, improvement is noted and further faults pointed out. This process is aiding considerably toward progress since it enables the students, in

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STARS OF UNIVERSITY OF OREGON PRODUCTION

THEY ARE VERNE ELLIOTT AND DOROTHY BURKE

AMATEUR CLUBS

News Of Group Filming

By Arthur L. Gale

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Philadelphia Results

THE awards in the recent contest held by the Philadelphia Amateur Motion Picture Club were announced at the club's last meeting and the prize-winning films were screened. The first award, a large silver loving cup, presented by the directors of the club, was won by W. Theodore Whitaker of Elkins Park, Pa. His film, *Many Times a Day*, is a personal film story of the daily activities of a business man. The film follows the subject through the familiar high spots in a day of his life and is remarkably well photographed, planned and edited. It is entirely complete without titles.

The second award, a smaller but equally attractive silver loving cup, presented by Williams, Brown & Earle, Inc., was won by Edward S. Burrell of Philadelphia. His film, *Contrasts*, is a scenic of outstanding photographic quality. The third award, a tripod, was won by Oscar O. Bean of Doylestown, Pa., for his scenic, *Historic Bucks County*, a film record of the historic monuments and scenic beauty of that countryside. Fourth prize, an exposure meter, was won by R. H. Weeks of Brookline, Pa. His film, *White Cranes*, is an exceedingly beautiful study of these birds. Another exposure meter, as fifth prize, went to W. L. Holmes of Elkins Park, Pa., for his film, *Bass Fishing*. Honorable mention was given Miss Margaret L. Bodine of Philadelphia for *Events in a Sand-Piper's Life*. Miss Bodine's ornithological motion picture studies are both scientifically interesting and skillfully photographed.

A screening of *The Fall of the House of Usher* and a demonstration of home talkie equipment completed the program which, according to J. W. Robbins, "was one of the most successful ever given by our club." The League offers the Philadelphia Amateur Motion Picture Club its congratulations upon the efficient management of the contest and for the remarkably fine amateur films developed.

Oakland Opens

AMATEUR movie enthusiasts in Oakland, Calif., have recently formed the Greater Oakland Motion Picture Club, representing home movie makers in Oakland and nearby towns. Organization has now been completed and meetings are being held twice monthly. Among the club's activities planned are the production of a civic film record and a series of lectures on amateur movie technique. In a recent program, *And How* and *The Norfolk Case*, from the Club Film Library, were screened.

The new club's officers are W. A. Jones, president; D. D. Holland, vice-president; Judge W. W. Moore, second vice-president; R. M. Trinidad, secretary-treasurer. The directorate is made up of H. L. Hock, Jerome Arends, J. B. Steere, E. B Cook and J. W. H. Meyer. In order to get the members better acquainted, the custom has grown up of holding informal dinners at various leading Oakland clubs before each meeting. In size and enthusiasm the Greater Oakland Motion Picture Club bids fair to lead the amateur cine movement in Northern California.

Wichita Unites

IN Wichita, Kansas, the amateur motion picture activities of Jack Lewis have borne fruit in the formation of the Wichita Amateur Cinema Club, the first of such clubs in Kansas. Activities and programs will be arranged for both amateur cameramen and for those interested in amateur photoplay production. The recent semi-monthly program included a demonstration of natural color films, the screening of *Narrow Paths* and *The Fall of the House of Usher*, from the Club Film Library, and the projection of members' films.

The scenario for the club's first film, to be produced under the working title of *Campus Capers*, has been written. Running 400 ft., 16mm., it will include a one hundred foot sequence in natural color which is so planned that it will be semi-independent of the main plot, so that its screening may be optional. The story features college life at the University of Wichita and is written around a spectacular fire in

which one building of the University was destroyed. Excellent 16mm. sequences were secured at the time of the actual fire and now will be worked in as an integral part of the photoplay. The cast will include Earl Harness, Wayne Pipkin, Mildred Kelly, E. E. Long and Professor G. D. Wilmer. Jack Lewis will direct and photograph the picture, a copy of which has been promised to the Club Film Library. Temporary officers of the club are Jack Lewis, president, and Robert Lawrence, secretary.

Ladies Win

FIRST awards in the amateur movie contest recently held by the Cinema Club in Toledo, Ohio, have been given to Mrs. E. N. Riddle for the best entry in the sport film division; to Mrs. E. A. Clay, in the personal film division; to J. E. Dunipace in the travel film division. Toledo is the first city in Ohio to hold a city-wide amateur contest and other Ohio groups may soon expect to be challenged by this active club.

Members are now preparing scripts to submit for the club's second production. Recent regular programs have featured the screening of members' films and of *Nothing To Declare*, recent addition to the Club Film Library.

Another Contest

A CITY-WIDE amateur movie contest has been announced by the Amateur Cinema Club of Delaware, in Wilmington. The contest will be open until January first and is intended to represent only films taken in Wilmington. The length of all the entries will be limited to 200 ft. and the contest will be restricted to black and white 16mm. film. Because club members should take special films for this contest, the club is also considering a second contest with no limitations, so that previously made amateur films can be submitted. The last program featured a screening of *The Fall of the House of Usher*, the projection of members' films and a discussion and demonstration of Kodacolor by Paul Kelly of the Eastman Kodak Co.

Plan Third Play

PLANS have been made by the Orleans Cinema Club of New Orleans, La., for the production of its third amateur photoplay, to run about 1000 ft., 16mm. The story, written by Michael J. Liuzza, is based on the rivalry of two sisters, attending the same college, who fall in love with the same man. The cast and production staff have not yet been selected. Members of this active club have all become members of the Amateur Cinema League or subscribers to MOVIE MAKERS.

REMARKABLE MODEL WORK
Scenes In Miniature From *War Under The Sea*, Filmed By Artkino, Burbank, Calif.

Cinematic Studies

IN Rochester, N. Y., the Flower City Amateur Movie Club has begun its fourth production, *Indelible Passions*, to run 400 ft., 16mm. The story, written by R. S. Potter, is based upon a study of revenge. Preparations have also been made for another cinematic study based upon the presentation of a single emotion. *What Price Pearls* was screened in a recent program. *Inherited Money*, the film built around the activities of fake stock promoters, made by this club for the Rochester Chamber of Commerce, is being used in campaigns against stock frauds, illustrating the value of co-operation between a civic organization and an amateur motion picture club.

From Chicago

LATE programs of the Chicago Cinema Club featured the projection of members' vacation pictures and a talk, *The Changing Newsreel*, by Charles T. Chapman, accompanied by the projection of unusual newsreel shots. At the annual election held in October, Dr. O. B. Nugent was chosen president; Joseph G. Davis, vice-president; V. S. Smith, treasurer; Dwight R. Furness, secretary. On the board of directors, Howard Webster was chosen for a three year term and Joe Simmons for one year.

Homemade Locale

IN Burbank, Calif., two amateur movie enthusiasts, J. D. Mickelson and D. G. McPherson, working under the production name of Artkino, are building sets for a story to be entitled *The Trap*, 2000 ft., 35mm. The plot of the story requires a North Woods setting. A large garage is being remodeled to resemble the interior of a Canadian trading post. An exterior set, presenting a full size clearing in the woods, is being made for the same space, false perspectives and model work being used to create the effect of out-door distance. Salt snow will cover the set and a realistic blizzard will rage during the action.

Artkino's first production, *War Under the Sea*, 3000 ft., 35mm., concerns submarine warfare and contains some of

(Continued on page 831)

FILM FLAM

By Louis M. Bailey

Disenchantment?

IT is amusing to note that, while professional stars may do their best movie work together during actual courtship, as we have been informed was the case with a recently wedded Hollywood pair, upon marriage they are immediately given, or, as we sometimes think, seek a new opposite lead.

It was doubtless to avoid a similar outcome that an amateur luminary is said to have refused recently to appear in a photoplay opposite her fiance.

The Celluloid Trail

IT is becoming increasingly evident to us that home movies are strengthening the moral fiber of the race. Devotion to the cine camera in East Teabone, N. J., alone, has evinced previously unheard of demonstrations of character. While our movie club was producing *Glued Lips*, just completed, there were many gratifying instances in point. J. Ostermoor Ticking, our handsome juvenile, loathes a moustache, yet he bravely cultivated the one called for in his latest role. Although a man-hater of forty years' standing, Miss Petunia Pincenez rose above it all and allowed herself to be kissed in the last reel. Little Herman Hamblatz, six years old, consented to wear his abominated curls for another month, so that he could appear as a cherub in the symbolic prelude, although this broad-minded attitude definitely eliminated him from the Kiwanis Kindergarten Football Team. Colonel Schuyster, who has been running for mayor on a prohibition ticket for ten years (unsuccessfully), actually held a wine glass to his lips in the cabaret scene and carried off his bit without allowing so much as a grimace to suggest its unfamiliarity and the brave sacrifice he was making to community art. But it was when the Blob sisters agreed to forego woolen stockings and wear silk in the Garden of Garters sequence that the high moment of self-immolation was reached. In fact, the Reverend Priestly is so elated by the evidence of sacrifice and nobility which have come to East Teabone with the amateur cine that he is preparing to take for his text next Sunday, *Home Movies As Helps To Heaven.*

Home Movies Through the Ages

THE jewels of Queen Isabella of Spain have long been regarded as the source of finance for the famous venture which resulted in Columbus's discovery of America. However, the recent unearthing of the woodcut, reproduced above, in an old Spanish monastery, proves that it was not her diamonds Isabella pawned but the royal movie camera. In her indecision between "hocking" the family jewels or her priceless cine, for our discoveries have also revealed that it was the only one in all medieval Spain, she evidently chose to sacrifice the latter and, as is often true of a fair woman's choice, she decided wrongly. As a result there is not a single reel of that breathless moment when Columbus set sail for the edge of the earth, although *Film Flam* notes that the world is still replete with jewels.

"WASN'T IT LUCKY I HAD THE CAMERA!"

IN CINE SOCIETY

Mrs. Peyster De Peyster Discovers Mr. De Peyster Has Slightly Rearranged The Drawing Room Furniture For The First Screen Party With His New Christmas Projector

NEW IDEAS *For* ANIMATION

Suggestions For Amateur Experiment

By Harry Alan Potamkin

I NEED not go into detail concerning the making of the familiar animated cartoon. It has been discussed frequently in MOVIE MAKERS. The method, of course, is based upon the physical principle of the movie—that a succession of static images conveys an illusion of motion. The animated cartoon, however, is not the only form of animated film. There are other kinds which offer to the movie maker opportunities for design and stylized motion and which are less tedious for the amateur to construct. With each the basic principle is the same, that one frame be exposed, the object moved a little, another frame exposed, the object moved, etc. While amateur equipment, generally, is not designed for frame by frame use, by very gently pressing and releasing the button, passable results may be obtained with some cameras.

But, before entering into animated films of arranged surfaces and solids, one may consider the work of the first "absolute" film makers, the Scandinavians, Viking Eggeling, who in 1918 filmed a moving point, and his successors, Hans Richter and Walter Ruttman, who filmed moving lines. This may be done in two ways, by photographing successive positions of points and lines or—an increasingly important procedure—working directly upon the negative itself, just as an etcher works directly upon his plate.

The Japanese have made films of rice paper cut-outs in which both background and performer are cut of the rice paper. The artist works for a pattern of contrasted and harmonized paper designs which are very pleasurable to the eye. The motion is based on the broad movements of the Japanese dance and sword drama. It is not necessary to be a skilled artist with a singular ability to make exact drawings in order to do a cut-out film. The Japanese are deliberately undetailed and broad in their pictures and the effect is all the more suitable because the primitive touch is the right one in a cut-out film. The usual thing is to cut out each position of the performer, though this is not necessary. One might join the parts of the body with paper fasteners that allow free movements and changing positions. Different designs of wall paper pasted on cardboard can also be used.

In Germany, Mrs. Lottie Reininger, assisted by Alex Strasser, has made silhouette cut-out films which are another form of animated pictures. I mention this rather as a source for study than as an end to achieve. It took Mrs. Reininger four years to complete *The Adventures of Prince Achmed*. The problems of such a film are very serious. There is the problem of tones. In *Prince Achmed* the black of the figures contrasted too sharply with the white background and, after a time, the eyes of the spectator were troubled. I prefer her *Dr. Doolittle* and Toni Raboldt's *Cinderella* because the figures in these are less detailed and there is not as much lacework cutting. In this form of cut-out, as in the others, it is not necessary to cut a new figure with each change of position. One may cut a new arm, leg, etc., and paste it upon the figure, or merely use pivots at the joints. Moreover, it is not necessary—in fact, it is even erroneous—to attempt exact variations in positions. The less detailed, the larger the movements, the less frequent the changes, the better the film.

In fact, why does one need human or animal figures at all in the animated film? I think of the "photo designs"—still photographs—made by Francis Bruguiere, the American photographer now resident in London. These photographs were meant to illustrate a book. When Bruguiere first showed them to me, I experienced the sensations of "flight," "panic," etc. This indicates that the pictures, though stationary, suggested kinetic qualities, qualities of the movie. Bruguiere cut paper into a design, then threw light upon it to organize the cut-out into a form with ridges, hollows and contrasting tones. Following the method of Bruguiere, on the principle of the animated cartoon, one could produce motion pictures of these "photo designs" with abstract ideas such as chaos, creation, the war of the planets, the seven virtues, etc. An artist with a sense of design that suggests ideas could produce a film of philosophic

WHAT YOU CAN DO WITH LIGHT AND PAPER CUT-OUTS

One Of The Photo-Designs Of Francis Bruguiere Which Suggests Interesting Cine Possibilities

views. But even if this were not wanted or were too difficult, one could still make a film for the pure delight in the changing appearance of the cut-outs, gained by moving the light source or by movement of the papers, or both. In a 16mm. film intended as a commentary on the play, *Six Stokers That Own the Bloomin' Earth*, the director of the Gate Theatre in London, Peter Godfrey, had a scene in which white cut-outs moved up and down resiliently in black space. It was very effective as motion, most simple in design and "got across."

It isn't even necessary to go into designed cut-outs to make a paper film. By photographing moving light over paper of different tones the amateur may get interesting movies. With the use of colored papers, now that color cinematography is available to the amateur, he may get light changes by means of a variety of colored surfaces. If he wishes to change the forms of the surfaces, he may vary angular with circular, oval with circular, vertical oblongs with horizontal, etc. Extending this, he can use pinpack paper designs for surfaces and thereby approach in his own way Bruguiere's "photo designs" in motion, by moving lights and by changes in the paper design.

Or the amateur may deal with three-dimensional objects like paper-cups, by moving light in relation to them. Changing the position of the cups and multiplying the number of them, heaped variously, he may get very interesting films. Man Ray in Paris has photographed lead balls of various shapes in a heap, the light contrasting the sizes further. By varying the heap and the angle of light, a film of moving spheres can be effected. Similarly, A. Sandy, a young Frenchman, in his picture, *Lights and Shadows*, filmed cubes, pyramids, spheres, helices, etc., with most unusual and interesting results.

PUPPET DRAMA
A Tragic Moment In An Animated Film Of Ladislas Starewitch

From these animated solids we may pass over to the animated puppet films. The most famous are those of Ladislas Starewitch, working near Paris. Starewitch won the Riesenfeld short-film medal for his film, *The Voice of the Nightingale*. He places his finger-size actors on his desk, films them, sets the next position, films it, and so on. He uses as many as 300 masks to portray the change in the expression of a single doll. But this elaboration is not at all needed. Starewitch is too eager for organic motion, whereas he might more artistically get actual stiff puppet motion and forego the changing physiognomy. The marionette theatre does not vary the visage of the puppet and yet gives the illusion of normal reality. Indeed, that is the very heart of the puppet theatre. Alex Strasser in Berlin made a toy film, *The Picnic*, in which he used ordinary toys with wooden bases. He gave them a relevant movement, stiff, wooden, without change of expression or limbs, the whole wooden toy moving and not the parts. This is, at the same time, simpler and jollier.

The amateur needs nothing more than ten-cent toys for his toy-film. He may film outdoors, getting the effect of forests by using some potted plants. Scale is the important thing to observe. Starewitch filmed a toy boat on an actual little stream running over rocks and gave the impression of a ship caught in a great sea. A toy keg and some small whiskey glasses would suffice for a cabaret. Here again, color may be frequently used most effectively.

Going back a bit to the geometrical solids, a figure can be made of such units. There have been geometric marionettes in Germany and Italy. By moving the positions of these solids, the semblance of motion may be achieved very easily. And, with the help of light, splendid cinematic variations of motion may be accomplished. Make a figure by simply putting together a cylinder, a cube, a pyramid or other shapes. Move the cube, move the cylinder, and the figure, the robot, will seem to be moving. Or use glass objects—beakers, test-tubes. The opportunities are manifold—a challenge!

HUMOR IN MINIATURE
From Another Starewitch Marionette Film

A BLUE BOOK *For* POSTERITY

A Diverting Prophecy On The Future Of Family Films

By C. L. Edson

WILL the home film become the social register of posterity?

It will, if we are to accept the prediction recently made by a group of artists who were discussing the subject of portrait painting and its relation to the modern art of the camera. The painted portrait, as a means of leisurely recording the characteristic family features, was years ago practically superseded by the fashionable still photographer's ability to depict character quickly and authentically. By means of lighting effects the cameraman brought out any mood he wished; with shadings, overtones and high lights he threw into bold emphasis the salient feature that interpreted the whole character. The painter of previous generations could do this only after long, laborious effort on his part and exhausting sittings by the subject.

Hence the still camera study, an invention of the accelerating mechanical age, became the accepted family portrait of the generation now growing old.

But now we find cine portraiture endorsed by the newer generation, because neither oil painting nor still portraiture completely typifies the spirit of these times. This is the age of the skyscraper and, along with other developments in keeping with the contemporary spirit, this has became the age of motion picture photography.

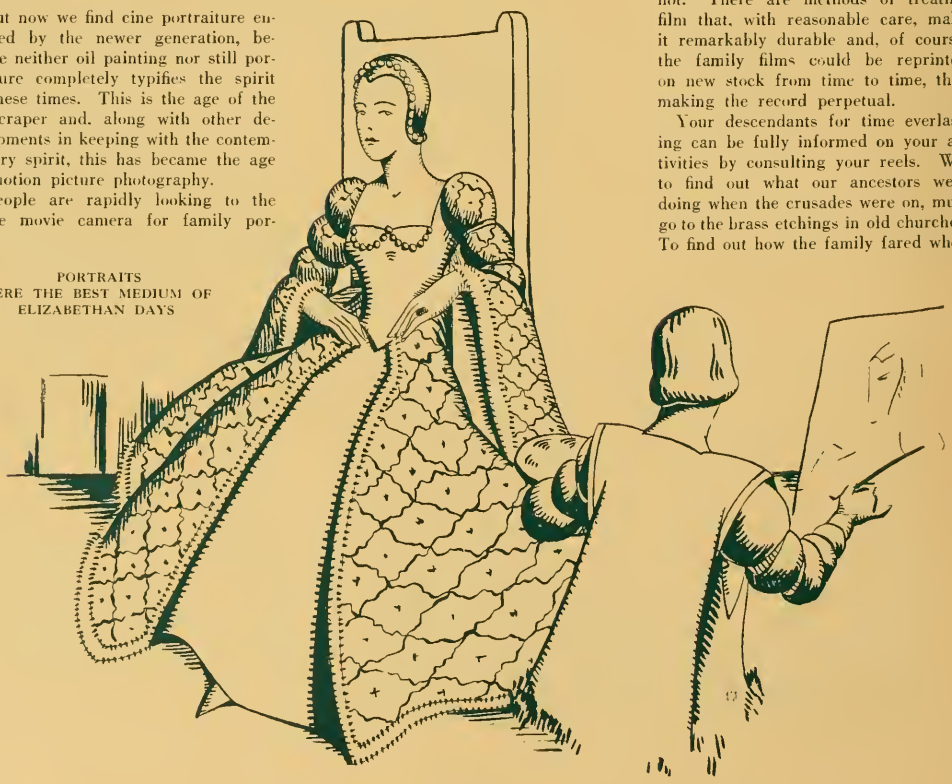
People are rapidly looking to the home movie camera for family portraiture because they say it is "the only correct medium for this period." How true this is may be seen by a glance at the past.

The Elizabethans were forced to sit to the painter because that was the best medium then available.

And far back in the days of Richard the Lion Hearted not even painting was practiced in England; the weaver could make a crude picture on his loom or the brass-smith could indent a good likeness on a sheet of metal. And so the patient knights actually stood while the artistic brazier etched a portrait with his chisel on a cold brass tablet. Men had to be lion hearted in those days! Their purpose in submitting to such an ordeal was to perpetuate their likenesses on their tombs, and only such a weighty purpose could persuade them.

Brass was used as the medium because it was enduring. Can the family film taken today be expected to resist the destructive effects of time like those ancient brass tablets, or even like the woven tapestries in wool, originally meant only for wall decorations, or the more recent Elizabethan paintings on canvas, as they are handed down the generations? Those brasses of the Thirteenth and Fourteenth Centuries are as distinct today as when they were made and are the only records that show us exactly what those ancient ancestors looked like, as the tapestries were sketchy, at best. The tablets are found over the burial crypts in the old abbeys. The man was always shown dressed in full armor and, if he had participated in one or more of the crusades, his hands were shown crossed in a certain way to indicate this. A crusader had a higher social importance than other men of his era. All this has been preserved in permanent brass. Can celluloid be expected to attain such permanency? Is it not too perishable? It is reasonable to believe not. There are methods of treating film that, with reasonable care, make it remarkably durable and, of course, the family films could be reprinted on new stock from time to time, thus making the record perpetual.

Your descendants for time everlasting can be fully informed on your activities by consulting your reels. We, to find out what our ancestors were doing when the crusades were on, must go to the brass etchings in old churches. To find out how the family fared when



PORTRAITS WERE THE BEST MEDIUM OF ELIZABETHAN DAYS

the Norman Conqueror took England, we study the tapestries now preserved in our museums and search out the knights and squires wearing the particular coat of arms that has come down in our own family.

"What was grandfather doing in the days when 'Americanization' captured the world?" some little boy may wonder in the year 2001. And he will go to the steel cabinet, take out the ancestral reels and run a few of them on the home screen to see how grandfather lived and how he fitted into his surroundings in the days when Lindbergh and the Zeppelins were young. Grandmother's wedding will be seen and her lawn parties and bridge entertainments, together with the notable persons that she entertained.

THE BAYEUX TAPESTRIES ARE THE CHIEF KEY TO THE SOCIAL LIFE OF NORMAN-SAXON TIMES

For, although pictures have always been the means of recording social rank and customs from the ancient courts of Egypt until today, there has never been a pictorial invention in the past that adapted itself so well as the motion picture.

Take the rare Bayeux tapestries, for instance: they have had to serve as our chief key to the social life of the Norman-Saxons in the days when knighthood was in flower, for the brasses tell even less of life as it was lived. The weavers of those marvelous, colored, pictorial tapestries, however, were more intent on making beautiful hangings for the halls of the gentry and the nobility than in recording accurately the portraits of leading personages and the insignia of various ranks of medieval society. Much, therefore, of actual facts of the time has been lost.

It is interesting to note, here, that the tapestry wall pieces of those ancient days correspond roughly with the photographic stills taken in the course of a professional Hollywood production today. For, the weavers of the tapestries, like the concocters of the usual Hollywood drama, were not accurately mapping a family history but were putting together a general picture of the social life of the times with the main stress on its entertainment value.

Possessing only the stills of current photoplays with which to judge our times, our own descendants, trying to study us through such a medium, would get as hazy an idea of who was who in the Hoover era as we get from the ancient Bayeux tapestries.

Even if our descendants had the news reels and current theatrical photoplays in full, as seen on any program at the commercial theatre today, they would only begin to get an idea of our real life. It would still be distorted. We, of course, know that such pictures are "stagey;" they were designed to entertain and they do.

It is only by having access to private family films that our posterity—a hundred or a thousand years from now—will find a true record of social life in America in the era when American business methods and American inventions captured the imagination of all countries and the American metropolis became the social metropolis of the world.

"What was your family doing when the Conqueror came over?" has long been the test question for English bluebloods. No authentic records survive except the Doomsday Book and the ruling of the College of Heralds as to who shall have a coat of arms and what kind.

The College of Heralds was a collaboration of the social secretaries of Henry the Fifth to find out who really was who when the age of recorded history began. The College of Heralds took the armorial insignia of all the established families of that time and tried to straighten them out. There was so much duplication found in pictorial symbols that they arbitrarily had to take away the hare, the lion, the falcon and the leopard from certain families and let others retain them. In a sense, those pictures on the old tapestries had gone into the cutting room where they had to be edited. The Doomsday Book was the guide used by the cutters in editing the family pictures. It was a poor guide but the only thing they had.

Every dynasty has tried to record itself permanently, from the ancient Egyptian who wrote hieroglyphs on granite and preserved his mummy in waxed wrappings, down to modern times. We have had the pleasure of looking at the likenesses which have been handed down by our ancestors and we are bound to attempt the preservation of our own family portraiture for the pleasure our descendants will get out of it. Our only regret about the gallery of ancestral portraits is that they are still. Many a poet has dreamed that ancestors stepped out of their frames and came to life to move among us for an evening, as in the operetta *Ruddigore*.

This pleasure will be possible for our descendants, thanks to the celluloid film and the home camera. The face of the Egyptian Sphinx was worn away by sand and wind in the course of three thousand years. But time need not wear away the face in the film. The picture is only your shadow; but after all, there is nothing so permanent under the sun as your shadow.

TIPS *On* TITLING

How To Handle Travel, Sport And Newsreel Films

By Arthur L. Gale

IN the article, *Titling Your Scenics*, in the last issue of MOVIE MAKERS, we discussed title subject matter for scenic reels. Next in line is the travel film, which is often, properly speaking, a semi-scenic. Because of similarity of subject matter or for convenience, shots that are actually scenic are often included in travel reels. Since it is generally safe to advise movie makers to plan travel films and scenics separately, we can discuss these reels as if they were edited for the sole purpose of telling the story of a trip, ignoring the scenic shots which they may contain.

A GOOD LEAD TITLE FOR A EUROPEAN TRAVEL FILM

In writing titles for travel films, the fact that you really title films for the amusement and entertainment of your audience still holds good and you should approach the subject matter of every title from that point of view. As nearly as possible, put yourself in the place of a member of your audience.

Many other points raised under the heading of scenic films also apply equally well to travel films. First, consider a film of a short trip in this country. You will probably wish to present a rough itinerary of the trip in the titles. Immediately, we run into the same difficulty that was discussed in scenic films, which is a tendency to label scenes with uninteresting one or two-word titles, chiefly the names of towns and cities visited. These unadorned labels are dull and give a choppy and incoherent effect to the whole reel. The first step in bettering them is to consider carefully the necessity of recording the name of the particular city at all. Often the scenes are so short that the title gives the audience nothing more interesting than the fact that you have been there, but sometimes, when you have secured several good scenes of a particular city, naming the location in a title will be desirable. Even in that case, avoid giving the name of the city alone and use the title, rather, to give additional information as well.

Here are some examples, good and bad. *San Francisco, 1929*, is the horrible example, without equal, for it is a label and a date, nothing more. Date your reel cans and save your title space for something of greater interest. The best title will, of course, depend upon the scenes that you have taken. Possible titles might be *Through San Francisco's waterfront* or, still better, some individualized title, such as *Not so picturesque as it once was, but considerably safer*, placed before a sequence of San Francisco's Chinatown.

The title, *El Paso, where we changed a tire*, is another bad example. The fact that the tire was changed is of trivial importance and is not worth recording. The title has no interest, while such a one as *The heat beats down on the flat roofs in Taos* not only has more interest but stimulates the imagination of those who read it. Again, the title, *Grant's Tomb; General Grant is buried here*, is as obviously redundant as it is uninteresting.

In titling travel films as well as titling scenics we always face the temptation to bring in the personal element and, hence, such titles as *Uncle Bill and the Statue of Liberty* or *Aunt Tillie, with the Matterhorn in the background* are written. Probably most of your audience will recognize the friend or relative in question and it is unnecessary to name him. If the film is to be a reel of personalities, the question is entirely different but, if it is a travel film to be screened for friends and occasional guests, such titles are very bad. By all means include friends and relatives in scenes taken on trips. The human touch almost always makes the scene more interesting and the presence of movement also helps a great deal, but don't emphasize them unduly in titles. They will recognize themselves, you will know them and, if necessary, you can tell your audience who they are.

The use of maps in travel films is justified only if you are making a film of an infrequently visited area or one of scientific or educational interest. Almost everyone in an audience that you are likely to ask to your home will be familiar with the country you have filmed, if not from visiting it themselves, then through travel books, newsreels or the numerous other sources that keep us in close touch with the whole world. Detailed title itineraries, titles naming each town, chateau and shrine, or animated maps of Europe or the Far West are likely to bore your audience like an enforced lecture on "Self Improvement." There is always the chance that we carry such titling too far because, fresh from our trip and with new enthusiasms and deep impressions, we wish to record them on the film, letting nothing escape. We try to tack them down in titles by listing places and cities visited, as a sort of chronicle of cultural accomplishment.

But this defeats its own purpose. It is far better that you try to represent your own personality in these titles and to convey your own feeling for the beauty or history of the places visited. Once on this tack, title writing will be a lot more genuine fun and your travel reels will be one hundred percent more interesting both to you and to your audience. In this spirit, Chaplain Raymond C. Knox has written the titles, *Where all the Muses' tales seem truly told*, for a sequence taken in Athens, *In the haze and smoke of Mt. Vesuvius*, for scenes of Naples, and *Constantinople in the morning mists*, for an early morning arrival at this port. Such titles stimulate the imagination and reflect the writer's personality.

AN EXCELLENT NEWSREEL TITLE, TELLING WHAT, WHO, WHEN AND WHERE

In newsreels or films of games and sports, stimulative and ornamental titles would be entirely out of place. Here they must answer questions which the film itself cannot answer. They should be short, dramatic and informative. They are not put in to present the writer's personality but to advance the

(Continued on page 829)

KNOWING *Your* CAMERA'S EYE

A Further Discussion Of The Fundamentals Of Lenses

By Russell C. Holslag

WE HAVE already seen in our last discussion that the lens will give a sharp image of any object when it reproduces every little point of light and shade on the film in circles of the smallest possible diameter—the circles of confusion. We know that, when the object is at a given distance in front of the camera, the lens must be placed at a certain distance from the film in order to focus the image of this object sharply. We found that, as the object approached the camera, the lens had to be moved farther away from the film to keep its image in focus and, conversely, as the object receded, the lens was brought nearer to the film until a point was reached where the image remained critically sharp without further motion of the lens, no matter how far distant the object. This point was called infinity and produced an ultimate distance from lens to film which we found was a fixed quantity for every lens, thus affording a means of identifying that lens through the term "focal length."

With this well in mind, we are now ready to proceed to an understanding of the lens diaphragm and how it affects our focusing problems. The diaphragm is a variable opening placed in the path of the light ray as it passes through the lens. While sometimes placed in front of the lens proper, it is usually mounted within the lens barrel itself, between the front and rear elements of the lens. The diaphragm is composed of interleaved opaque segments so arranged that the opening may be changed from a very small aperture to a clear opening almost as large as the full diameter of the lens itself. This aperture or diaphragm opening is changed by turning a knurled ring on the outside of the barrel. An index mark is provided so that, when this movable diaphragm ring is set at certain numbers, we know a corresponding change in the diaphragm opening has taken place. According to the system used in most amateur motion picture cameras, as the numerical value of the diaphragm or "stop numbers" increases, the actual diaphragm aperture or opening *grows smaller*.

The diaphragm has two important effects on the performance of the lens. *First*, as it opens or closes, it allows more or less light to reach the sensitive emulsion of the film. If our scene is brilliantly lit, the light which reaches the film may be so strong as to affect the emulsion too radically. We then say that the film is overexposed. In order to prevent this, we close the diaphragm to a point where it will admit only the correct amount of light necessary to expose the film properly. Conversely, if the light on the subject is poor, we shall want to open our diaphragm so as to let in as much light as possible. Thus, in order to get the best possible image on the film after processing, we should know just how to set the diaphragm in order to admit the correct amount of light under any given outside lighting condition. Inasmuch as there is an infinite number of variations in lighting conditions, it might be supposed that the diaphragm setting for proper exposure could only be determined after long experience. In practice, however, one soon acquires the knack of making very satisfactory approximations. Moreover, the latitude possessed by the sensitive emulsion, as well as the corrective effect of the reversal process, does much to compensate for errors in exposure. The amateur who takes pride in correct exposure, as an important link in the operation of picture production, will do well to make use of a good exposure meter. This instrument will materially reduce the chances of his going astray in this direction.

Photograph By The Author

CAMERA-ANGLING THE CAMERA
An Unusual Study Of Its Turret Mount And Lens Battery

The second of the important effects of the diaphragm opening in lens performance is its direct bearing on the focusing problem. As the diaphragm is opened, of course, more and more of the actual lens area is brought into use. This means that there is more chance for the introduction of some slight distortion into the image. Since it is impossible to grind the lens with absolutely perfect uniformity over its entire surface, as more of this surface is brought into use there is increasing chance for the introduction of irregularities. This is why the "fast" lens is usually more expensive, since it is to be used at a wide aperture and must be carefully ground and corrected accordingly. All other things being equal, we should, therefore, bear in mind the following fact, no matter what lens we are using:

The image grows sharper as the lens aperture is decreased, that is, as the stop number is increased.

Let us see how this fact will affect our lens setting for distant objects—the "infinity" focus. When the lens is set for infinity with the diaphragm wide open, we have seen that the image remains sharp, no matter how far beyond this limit the object recedes. Now, if the diaphragm opening is made smaller, thereby increasing the tendency to make the image sharper, the result is that the infinity limit is decreased. To take a specific example, a one-inch lens open at *f*:3.5 and focused at infinity would produce a sharp image of all objects from seventy-five to one hundred feet away, or farther; the same lens stopped down to *f*:5.6 would bring this infinity limit down to fifty feet and a further decrease in lens aperture would make it even less.

This, says the reader, is all very practical for workers in landscape and for those who wish to take pictures of the Rocky Mountains, but is there not some similar system, some diaphragm-and-focus combination, which enables

(Continued on page 826)

SOME IDEAL GIFTS FOR AMATEUR MOVIE MAKERS

CINÉ KODAK, MODEL BB, *f*.1.9
Small, light, 50-foot capacity, half speed feature, brown, blue, gray or black, takes Kodacolor with Kodacolor equipment. Price, with case, $140. With f.3.5 lens, black only, without case, $75.

KODASCOPE FILM HUMIDOR
Will keep eight 100-foot 16 mm. reels of film in perfect condition. Metal, covered with artificial leather. Price, $10.

CINÉ-KODAK PANCHROMATIC SAFETY FILM
"Pan" gives amateur movies new beauty and realism. It costs but little more than ordinary film. Price, $7.50 per 100-foot roll, $4.00 per 50-foot roll.

YOU know from your own experience the real, lasting pleasure that can be had with a movie camera.

Now—this Christmas—is the time to make this pleasure available to some one else—a parent, a son or daughter, a dear friend. From the equipment illustrated, you can select suitable gifts for a person who has never made movies, or for one who already owns a movie camera.

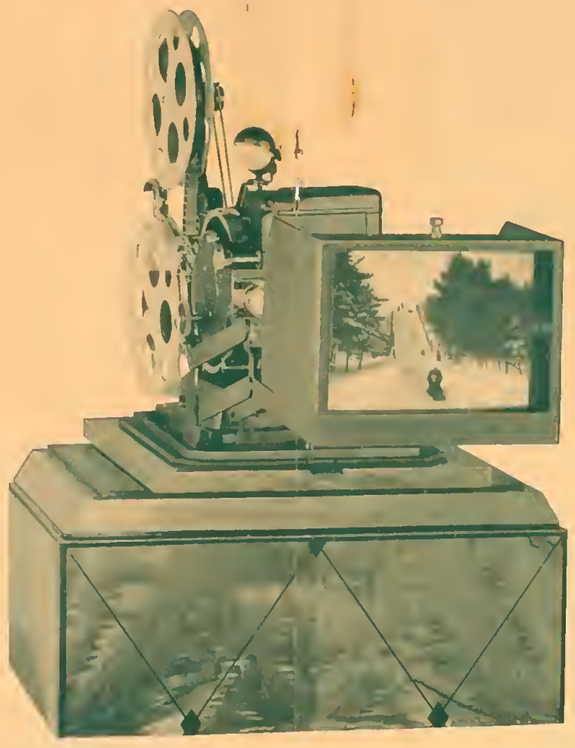
Eastman amateur movie equipment is designed and built to meet the fullest requirements of amateur movie makers. Ciné-Kodaks are built with the care and precision that characterize the manufacture of fine watches. They are given the most exacting tests, both for optical and mechanical correctness. They are tested under climatic and atmospheric conditions far worse than they will ever encounter in actual use—and they must pass these ordeals perfectly before they are allowed to reach the user.

Kodascopes are also subjected to rigid tests—and every Kodascope, from the inexpensive Model C to the higher priced Library Kodascope, may be relied upon to bring out the best there is in your pictures.

A Ciné-Kodak outfit—camera, projector and screen—will make a gift that will be used and appreciated for years to come. A complete outfit may be purchased for as little as $143; or if you want to give the finest in the amateur movie field, you can obtain it complete for $658—Ciné-Kodak, B *f*.1.9 in color, with case to match, the Library Kodascope and the Cabinet pictured at the left, and full equipment for both making and showing Kodacolor. The prices of other combinations range between these two.

Let a Ciné-Kodak dealer show you Ciné-Kodaks, Kodascopes and accessories—and you'll surely find something to make somebody dear to you happy this Christmas!

Eastman Kodak Company,
Rochester, New York



THE GIFT SUPERB—*the Library Kodascope and the Cabinet made especially for it. The Kodascope projects brilliant movies on the self-contained screen in the daylight or in a brightly lighted room; or this screen may be swung aside and a larger one supplied with the cabinet may be used.*
Both the Cabinet and the case for the Kodascope are made of beautifully grained walnut inlaid with ebony. Price, Library Kodascope and Cabinet, complete, $450. Library Kodascope only, $300.

CINÉ-KODAK, MODEL B, *f*.1.9
The ideal movie camera for all-round use. Takes 100 feet of film. Price, in color, with case, $175. In black, without case, $150. Model B, f.3.5, black only, without case, $85.

THE KODALITE
With a Kodalite, interior movies are just as easy to take as movies outside. Price, $25.

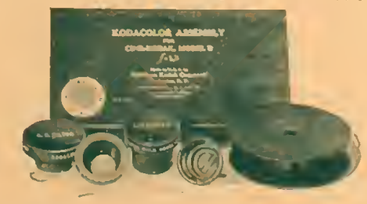
GIVE CINEGRAPHS THIS CHRISTMAS

Kodak Cinegraphs are movies for showing on 16 mm. projectors. They are made from professional films, and are 100, 200 and 400 feet in length. Subjects include comedy, animated cartoons, animated models, travel, adventure, history and numerous other classifications.

A new feature is the "Cinegraph Sweepstakes," a racing game in the form of four 50-foot reels. The races may be run again and again, but as the four reels are indistinguishable, one from the others, except for the order in which the horses finish, the excitement and suspense are always maintained to the end by merely shuffling the reels before showing the pictures.

Your family, or any friend having a projector, will appreciate the gift of some Cinegraphs this Christmas. Any Ciné-Kodak dealer will show them to you and give you a catalog.

A COMPLETE CINÉ-KODAK OUTFIT FOR $143
Ciné-Kodak, Model BB, f.3.5, Kodascope, Model C, and Kodascope Screen No. 0. A splendid gift!



KODACOLOR ASSEMBLY FOR CINÉ-KODAK, MODEL B OR BB *f*.1.9
This brings to the owner of a Ciné-Kodak, Model B or BB, f.1.9, all the pleasures of making Kodacolor. Price, $15.

KODASCOPE RAPID SPLICER AND REWIND
A new accessory that greatly speeds up and simplifies editing. Price, $25. Splicer only, $15.

KODACOLOR SCREEN
This screen is made especially for showing Kodacolor, and should be used to bring out Kodacolor's full beauty. It is aluminum, mounted in a polished cherry frame. Price, $25.

KODACOLOR ASSEMBLY FOR KODASCOPE, MODEL B
By simply using this Assembly, Kodascope, Model B projects movies made on Kodacolor Film. Price, $18.

THE *f* 4.5 LONG FOCUS LENS FOR TELEPHOTO EFFECTS
This lens is instantly interchangeable with the f.1.9 lens on present models of Ciné-Kodaks B and BB f.1.9, and can be fitted to older models of Ciné-Kodak B, f.1.9. Price, $15.

PHOTOPLAYFARE

An Amateur Outlet?

Reviews For The Cintelligenzia

By Roy W. Winton

THOUGHTFUL persons have long pointed out the logical relationship between the smaller motion picture theatres, having a policy of showing special pictures for special audiences, and the fuller development of amateur cinematography. They have indicated that the basic need for amateur movie makers of exceptional talent is an audience sufficiently impersonal to avoid the courteous commendation which friends give to their pictures and sufficiently intelligent to understand and appreciate the variations and quality factors that must accompany any critical evaluation of their films. They have hoped for this type of audience from the patrons of these special-showing houses.

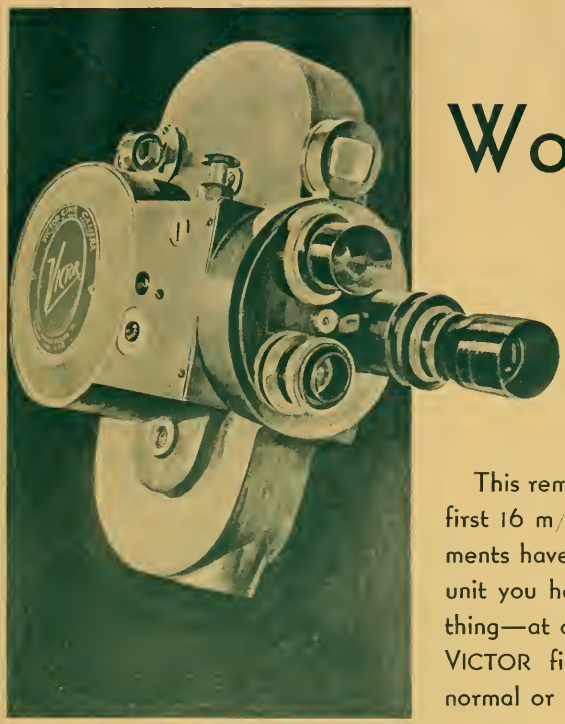
This is excellent logic but it presupposes one of two things: these theatres must be able to use different film widths without difficulty or more amateurs must undertake work in 35 mm. The first of these seems much more likely, especially as the present projection equipment available for 16 mm. films is easily capable of satisfactory projection for small audiences and, with certain modifications in lighting and optical systems to which there would be no possible objection for non-portable projectors, it can provide projection of a very high quality.

The development of special-showing theatres has been complicated by certain circumstances of an entirely adventitious nature, especially in New York City, where this movement has had its greatest American development. These so-called "Little Theatres" or "Little Picture Houses" have all been straight commercial enterprises of more or less radical "independents"—as those motion picture theatre owners are termed commercially, who are not in any way affiliated with a producing or distributing company. In calling them radical, there is meant no political designation, although, by a natural enough sympathy, their business radicalism has occasionally gone hand in hand with an appeal to audiences made up of political radicals of foreign extraction. The radical attitude of these theatres has manifested itself in a disinclination to follow the common practices of other movie playhouses that have offered a great mass of trite plays for trite people. Therefore, to call them merely "independents" is not enough, because that refers only to their disseverance from producing and distributing mechanisms of the commercial American film system. "Radical" is added to indicate their esthetic as well as their financial separateness.

These little picture houses have frequently found it difficult to obtain outstanding American commercial films at a low enough rate to justify their rental because of the very natural conditions of supply, demand and special market which have made it profitable for American producers and distributors to favor larger theatres or those smaller theatres that have become "affiliated" with their own production and distribution systems. Many of the little picture houses have been thrown back on foreign films, revivals and short subjects of various kinds, which has brought down on them the contemptuous condemnation of many critics, especially those of the trade press of the film industry, who have invented sarcastic appellations for the special-showing ventures. The first idea of providing intelligent people with exceptional films has been overlaid with later necessities arising from trade conditions.

There will open—if plans mature, which obtain at the time this is written—in Christmas week in New York City the Little Picture House of the Film Bureau. This latter society has a fine record of individual service to a prominent metropolitan membership in providing information concerning exceptional current offerings, in arranging private screenings and in other types

(Continued on page 818)



What a Wonderful Gift it Makes!

Hollywood quality in front-yard movies is the rule—not the exception—when you "film it for the future" with a VICTOR CINE CAMERA.

This remarkable recorder of life motion was the first 16 m/m movie camera—and constant refinements have kept it first. All in one small, compact unit you have the incredible power to film anything—at any time. Quick as the eye sees it, the VICTOR films close-up, distance, SLOW motion, normal or FAST speed—in all sorts of light.

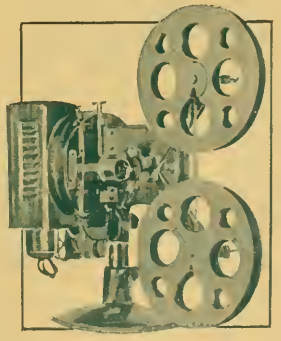
There are no "gadgets" to attach while the moment of action is escaping. The VICTOR is always ready—Big Moments can't evade it. Almost every conceivable demand can be met instantly—by a mere turn of a turret or button. The VICTOR is self-sufficient to catch life at all its whims, all its unexpected tricks. That's why it is different from other cameras—alone—first.

Naturally a movie camera is on your list of possible Christmas gifts. See the VICTOR at your local dealer's—or write us for literature—and your Christmas will stretch out over years of pleasure and satisfaction.

VICTOR ANIMATOGRAPH COMPANY
Davenport, Iowa ✣ 242 West 55th Street, New York City

VICTOR CINÉ CAMERA

The Victor Model 3 Cine Projector is the perfect complement of the Victor Camera—the two form a unit of motion picture excellence, which can be obtained with no other combination.



Truly fine gifts for the

Announcing the new Filmo

Telephoto Lenses

Taylor-Hobson Cooke lenses, made by master English craftsmen, are standard Filmo equipment. Telephoto lenses make excellent Christmas gifts, adding a new and greatly enjoyed flexibility to the Filmo owner's kit. Prices are:

Filmo 70

2 -inch F 3.5	$60.00
3¾-inch F 3.5	85.00
4 -inch F 4.5	60.00
6 -inch F 5.5	65.00

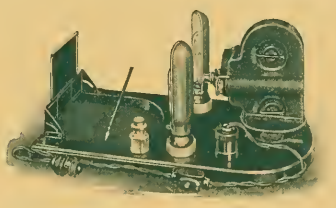
Filmo 75

2-inch F 3.5	$55.00
3-inch F 4	57.50
4-inch F 4.5	55.00

NOTE: If lenses are for Filmo 70-A equipped with Variable Viewfinder, or for Filmo 70-D, deduct $5 for omission of extra viewfinder eye-piece and objective lenses.

Twin Halldorson Lights

The new Twin 500-Watt Halldorson Mazda Lights are excellent for supplementing daylight in interior scenes and for reducing cross shadows. The twins come packed together in a neat metal carrying case, complete with bulbs, at $35. Single 500-Watt lights (without carrying case) are $13.50. Extra 500-Watt bulbs are $4.00. 1,000-Watt Mazda light is $37.50.



B & H Character Title Writer

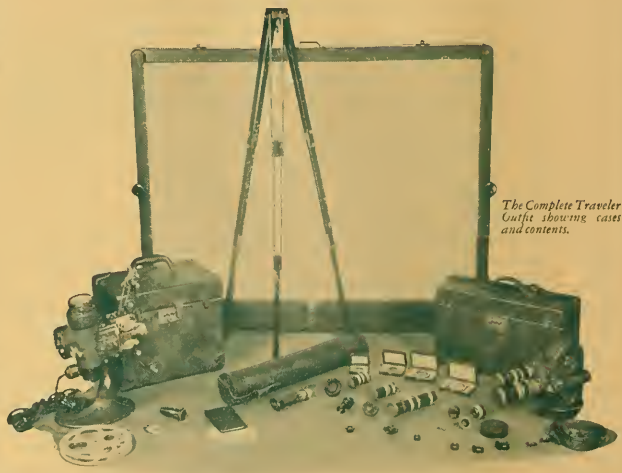
Endless pleasure for the Filmo 70 owner. Simple to operate and offering innumerable opportunities for all kinds of miniature and close-up photography in addition to the writing of titles. The two lights operate from any light socket. The Filmo 70-A or 70-D is fixed to the camera mount and a compensating focuser sets it for the close-up shot. Furnished complete at $36.

Dremophot Exposure Meter

The perfect exposure meter. Absolutely accurate. You look through it at your object, turn the knurl, and read the correct diaphragm setting for your lens on the scale. Complete in leather case, $12.50. Makes an ideal Christmas gift.

Filmo Enlarger

A splendid gift. Makes 2¼" x 3¼" "still" enlargements from regular 16 mm. movie film. Enlarger is used with Filmo Projector. $28.50 complete with film pack and holder.



The Complete Traveler Outfit showing cases and contents.

TO fill a definite demand, the Filmo Traveler Outfit was created. It is the expression of all that is fine in Filmo, a concrete and practical symbol of Filmo quality and craftsmanship. As a gift suggestion, it answers the most exacting desire of any movie maker. The Bengal Cobra cases, richly lined in blue velvet plush (the Camera and Projector cases equipped with Sesamee locks) are a noteworthy achievement themselves. Their construction is sturdy, their proportions excellent. Made of the finest of leathers in Bengal Cobra grain with Mayfair stitching, they are a distinguished contribution to the case-making craft.

The Traveler 70-D Camera Outfit complete with Bengal Cobra case consists of one Filmo 70-D Camera and the following lenses and accessories:

Greatlite Projection Lens

A thoughtful gift suggestion. Gives 25% more illumination with Filmo 57 Projector without change in lights or condensers. 2-inch size, $12.

Tripods and Tripod Heads

For telephoto work tripods are almost a necessity. And in all other shots, their use aids greatly in steadying and focusing the camera. Type K Tripod, 53 inches high, of wood, very sturdy and quickly set up, costs $7.50. Type E Tripod, of strong construction, 56 inches high is $6.50. For tilting and panoraming, the Nu-Tiran Tripod Head is an excellent device, $12.

BELL & HOWELL

Bell & Howell Co., Dept. L., 1828 Larchmont Ave., Chicago, Ill.
New York, Hollywood, London (*B. & H. Co., Ltd.*) *Established 1907*

personal movie maker

TRAVELER *Outfit*

Type E Tripod (in its own Bengal Cobra case); 1″ F 3.5 focusing mount lens with 2x and 4x Duplex Filter; Special T-H. C. 1″ F 1.8 lens for Kodacolor, and 4x slip-on filter; 2″ F 3.5 T-H. C. lens with either 2x or 4x filter; 3″ F 4 T H. C. lens and 4x filter; 4″ F 4.5 T-H. C. lens, using 4x filter as above; 3¾″ F. 3.3 T-H. C. lens and 4x filter; 6″ F. 5.5 T-H. C. lens and 4x filter; Four Orthoplan Graduated Filters, sizes 1, 2, 3, and 4; Dremophot Exposure Meter; Iris Vignetter for 1″ F 1.8 lens; Focusing Microscope; Lens Modifier; Duplicator; Filmo scene record book and cards; Extra set of scene record cards. In addition to the foregoing camera and accessories, the case will accommodate four rolls of 100-ft. film.

Companion to the Traveler 70-D Camera Outfit is the Traveler 57-G Projector Outfit Complete in Bengal Cobra cases. This outfit consists of the Filmo 57-G Projector fully equipped for showing movies in Kodacolor as well as in black and white, and a Filmo Type CX Crystal Pearl Bead Screen, 30″ x 40″, which folds into its own Bengal Cobra case.

The Bengal Cobra cases for both Camera and Projector outfits are also furnished alone or the Bengal Cobra Camera case may be substituted, as Mayfair case D, in place of Mayfair case A, B or C at slight additional cost when purchasing the Fimo 70-D Camera by itself.

Traveler 70-D Camera Outfit Complete, $790.60; Code FILEP.
Traveler Mayfair D Bengal Cobra Camera and Accessory Case alone, $44.50; Code FILCX.
Traveler Tripod, Type E, alone in Bengal Cobra Case, $15; Code FILEU.
Traveler Bengal Cobra Type E Tripod Case alone, $7.50; Code FILEW.
Traveler 57-G Projector Outfit Complete, $345; Code FILET.
Traveler Bengal Cobra 57-G Projector Case alone, $30; Code FILER.
Traveler Type CX Bead Screen, 30″ x 40″ in Bengal Cobra Case, $50; Code FILEX.
Traveler Combination Camera and Projector Outfit Complete, $1135.60; Code FIPBE.

Traveler Outfit complete in four compact pieces of matched luggage.

Color movies! What finer gift for Filmo users? The Taylor-Hobson Cooke "Special" 1-inch F 1.8 lens was developed especially for taking Kodacolor movies with Filmo cameras. The lens complete with filters for Filmo 70 or 75 Cameras is $82.50. For projecting Kodacolor movies, the new B & H Projection Lens assembly for Kodacolor, for use with Filmo 57 Projectors having extra condenser slot, costs $35. The old style lens assembly for Kodacolor, for projectors having no extra condenser, is $30.

Camera and Projector Lenses for Kodacolor

Filmo Duplicator

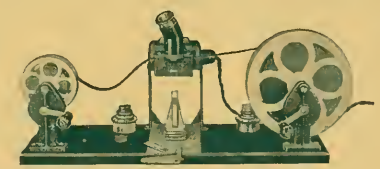
For amusing trick effects. A subject filmed through the Filmo Duplicator is shown as a complete double image on the film. A gift that will provide many laughs. Fits standard Filmo lenses, $4.50.

Variable Viewfinder for Filmo 70

Ask your wife to give you this device for your Filmo. Replaces standard Filmo 70 door. The turn of a knurl gives field area of lenses of six different focal lengths. Obviates eyepieces and objective lenses. Credit of $15 on Filmo 70-A, B or C door. Variable Viewfinder Door, complete, $45.

Projection Screens

Does your Filmo-owning friend still project pictures on the wall? Give him the "Bub" North Screen, particularly efficient for Kodacolor, equally good for black and white. Its projection surface may be faced in for protection, and the feet folded parallel with frame when storing. Comes in these sizes and prices: 12″ x 12″, $15; 18″ x 24″, $21; 24″ x 32″, $27.50; 30″ x 40″, $39. The Crystal Mirror Surface Screen has an exceptionally high reflective power, 16½″ x 22″, $25; 24″ x 32″, $32.50; 30″ x 40″, $38.50.



B & H Picture Viewer and Film Editer

Real thoughtfulness is expressed by this gift. Geared re-wind arms and reels, splicer, and picture viewer, all in one compact accessory. Picture viewer magnifies the film to nine times normal size, illuminating it for easy inspection. Picture viewer attachment alone, $21.50. Complete with splicer and geared re-wind arms as shown, $40. Re-winder and splicer alone, $14. Splicer alone, $7.50.

Filmo Remote Control

An inexpensive suggestion for all Filmo 70 camera owners. Useful in taking movies from difficult angles, shooting nature subjects at a distance or in a blind, or making shots of yourself in action. Including ten feet of black rubber tubing, the cost is $4.50. Additional ten foot lengths of tubing with couplings, $1.50. In lengths of more than 20 feet, without couplings, 15c a foot.

Filmo

{See Christmas Filmo Library Announcement, Page 00 and for Filmo Cameras and Projectors, see back cover}

BELL & HOWELL COMPANY
Dept. L, 1828 Larchmont Ave., Chicago

Gentlemen: Please send me complete information on the accessories marked: ☐ Filmo Traveler Outfits complete ☐ Traveler Mayfair Case D ☐ Traveler Type E Tripod and Case ☐ Traveler Crystal Pearl Bead Screen and Case ☐ Filmo Enlarger ☐ Variable Viewfinder Door ☐ Filmo Remote Control ☐ Greatlite Projection Lens ☐ B & H Character Title Writer ☐ Tripods and Tripod Heads ☐ B & H Picture Viewer and Editer ☐ Kodacolor Equipment ☐ Twin Halldorson Lights ☐ Telephoto Lenses ☐ Projection Screens ☐ Filmo Duplicator ☐ Dremophot Exposure Meter.

Name.....

State.....

City..... *State*.....

CRITICAL FOCUSING

Technical Reviews To Aid The Amateur

By Arthur L. Gale

Unholy Night

METRO-GOLDWYN-MAYER

CINEMATOGRAPHY: A long sequence of shots of a London fog is particularly well handled. Later a traveling camera is used to move down one side of the hall and up the other, to show the number of rooms. There is also some use of double exposure which is very well done in scenes of a seance. The lighting effects are very well arranged. One is shown below.

Frozen Justice

FOX

MINIATURES: This picture of a half-breed Eskimo girl contains an extensive and intelligent use of miniatures in connection with studio sets of Arctic exteriors. The models greatly enlarge the possibilities of the exterior artificial set. As the half-breed girl and her lover flee from the avenging husband they fall down a crevasse and the villain is crushed in the ice masses. The mechanical work of the closing crevasse is very well done and, although impossible to the average amateur, it is interesting.—*E. W. S.*

Fast Company

PARAMOUNT

SPORT FILMING: A very useful study of technique, which may be of service to the amateur movie maker next spring, is revealed in the filming of a baseball game. In this connection it would also be well to see Educational's two reel film, *Clancy at the Bat*, which is an even better study of advantageous angles in baseball filming.

Applause

PARAMOUNT

PHOTOGRAPHIC ANGLES: Rouben Mamoulian, a newcomer in the Paramount studios, who directed this film, uses about every photographic trick ever discovered, making particular use of the camera crane. In one scene the camera lens minutely scrutinizes the details of the furnishings of an apartment before coming to the character. It looks at the photographs on the wall, the theatrical trunk and finally the empty gin bottles. The same camera technique is used extensively in other scenes but those taken through a glass trap door, the overhead shots and the effective night lighting on Brooklyn Bridge, in its actual location, will particularly interest the amateur.—*E. W. S.*

Rasputin

FOREIGN

NEWSREEL INSERTS: This picture demonstrates a clever use of a clipping from a newsreel. The newsreel excerpt is worked into the story through double exposure. The characters stand by a curtained window and watch a military review through the glass. The idea probably requires an exactness of masking that is not possible to the average amateur but he will find it an interesting effect. There are also some well lighted battle shots.

Madonna of the Sleeping Car

FOREIGN

LIGHTING: Some very fine effects, achieved with very limited equipment, are found in several instances, largely in a series of prison scenes. There are also several very good examples of a new economical technique by which exterior backgrounds are done away with through the use of night shooting and flares. There is very little foreground and no background. This idea is useful, of course, only when the action occurs at night.

The Weavers

FOREIGN

CAMERA TECHNIQUE: Although disappointing to those familiar with Hauptmann, this film, like many other importations, contains several original and outstanding examples of camera technique which should provide a fine crop of amateur adaptations. Particularly worthy of note is the sequence in which the returned soldier describes the merciless rulers of the government to which the peasants propose to appeal. The idea is well presented by a series of closeups, each hardly more than ten or twelve inches of film, of the government officials. Occurring in such rapid succession, these closeups give a hard, composite picture of the typical government official whom the soldier seeks to describe. No special fades or dissolves were used, the effect being gained solely by cutting.—*R. C. H.*

Photograph By Metro

DRAMA IN LIGHTING

The Contrast In The Light Effects Stresses A Stark Moment In *Unholy Night*

« « « « « «

Make your Christmas Movies with CINÉ-KODAK PANCHROMATIC SAFETY FILM

Interior movies of the Christmas tree, whether made by natural or artificial light, will be better if made on "Pan"; and "Pan" will also bring greater beauty and realism to movies of your out-of-door holiday activities.

» » « «

WHETHER used in summer or winter, indoors or outdoors, Ciné-Kodak Panchromatic Safety Film will give you better quality movies than ordinary film.

"Pan" movies owe their beauty and realism to the fact that the film is sensitive to all colors, whereas ordinary film is chiefly sensitive to blue and blue-violet. For instance, when bright reds and greens and dark blues are photographed with ordinary film, the red reproduces black, the green almost as dark and the blue much lighter than it appears to the eye. When the same colors are photographed with "Pan" there is marked contrast between them, the three colors then taking positions related to their actual brightness. This black and white reproduction of colors in their correct relative tones—the heavier colors dark, and the brighter colors light—gives movies made with "Pan" exceptional beauty.

"Pan" also gives superior results when used for interior movies made with a Kodalite or other incandescent filament illumination. Ordinary film, because of its lack of sensitivity to all colors, utilizes but a portion of the artificial light. "Pan," on the other hand, because of the sensitivity of its emulsion to the reds, greens and yellows, utilizes a considerably larger portion of the available light, and gives correspondingly truer tone gradations.

Try a roll of Ciné-Kodak Panchromatic Safety Film during your winter sports. You'll find that the color values in costumes and in landscapes are more truly recorded than with ordinary film. Try the film with artificial illumination, and you'll find your pictures surprisingly better.

A color filter is recommended for use with "Pan," although excellent movies may be made without it. However, the filter should not be used for portraiture.

You can buy Ciné-Kodak Panchromatic Safety Film from Ciné-Kodak dealers everywhere. The 100-foot roll is $7.50; the 50-foot roll, $4.00.

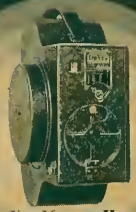
Let "Pan" help you make better quality movies this Christmas.

Eastman Kodak Company, Rochester, N. Y.

DeVry

Moving Picture CAMERAS and PROJECTORS

DeVry 35 mm. "Still" Camera **$22.50**



DeVry 16 mm. Home "Movie" Camera **$39.50**

DeVry 16 mm. Cine-Tone "The Movie That Talks" **$250.00**

DeVry 16 mm. Home "Movie" Projector **$37.50**

DeVry 35 mm. Movie Camera **$150.00**

Put a DeVry Camera or Projector on your Christmas tree this year—it will be the outstanding gift of the season.

DeVry Movie Cameras . . . . $39.50 up
DeVry Movie Projectors . . . $37.50 up

—and the remarkable DeVry Still Camera—takes 40 still pictures at one loading—gives you any size print you want—double exposure impossible—and sells at $22.50.

—and right in your own home you can have the latest miracle of science—the DeVry Cine-Tone—the movie that talks—brings to you perfect synchronization of sound and film.

What a treasured store of visible memories you will have—your children throughout the years—sports—travel—stirring scenes of action—will live again at your command. See the DeVry line at your dealer's today or write us for descriptive literature. Every DeVry machine unconditionally guaranteed.

"See Yourself as Others See You"

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JUST IN TIME FOR CHRISTMAS FILMS

The Art Title Background On The Facing Page Is By Mrs. Fred Waller, The Suggested Title, *Above*, By Ralph R. Eno.

DRAMATIZING INDUSTRIALS

(Continued from page 793)

Nature. Every person likes to know how *he* is made. When we start dissecting a sheep's eye, using its lens as a magnifier, floating the retina in a glass of water like a beautiful tulip, showing each individual how he sees things and how other people see them and just what lenses do, he remains glued to his seat, because he feels we are talking about *him*.

That film, *Through Life's Windows —The Tale of a Ray of Light*, sent tens of thousands scurrying to optometrists.

The opposite principle, the telescope, was used in the elevator film. Instead of showing the new type of elevator only, we built up a picture of national efficiency in the handling of freight at terminals. We first showed the waste inherent in old methods, and its cost. Then, using a very large Army base as our model, we explained the theory of continuous motion developed by our greatest engineers—series of overhead roadways, sunken and raised tracks, bridges, double-decked piers, chains of gas-propelled unloading trucks, wide corridors in the warehouses, belt conveyors, and, as an essential link in that gigantic scheme, automatic elevators operated from a switchboard. Of 2,000 feet of film, only 400 were on the subject of elevators but the remaining 1,600 feet showed that these improvements had to be adopted *as a whole* and proved that they paid their own way in less than a year. The film was hardly completed before the system, elevators and all, was accepted in toto by one of the world's largest shipping concerns.

Department stores sell their goods on the ensemble plan. Industrial films can use the same principle. Use the telescope idea. Tie up your goods with the entire social fabric and they are half sold. But do it dramatically—by building up desire through suspense, humor, pathos, curiosity and climax.

The truth may convince but only the emotions lead to action. Dramatize it!

The Gift that says "NOW *take Beautiful Pictures right in your own home!*"

YOU'LL look far to find a better Christmas gift than Fotolite—for any friend who owns a camera—and for *yourself!* The remarkable new Fotolite reflector, treated by a new and exclusive chemical process, enables you to take sparkling-clear pictures *right in your own home*—even on dark days and at night! Enables you to film all the fun of Christmas Day—and store away a myriad of other happy hours in vivid, life-like pictures!

The powerful new 500-watt Fotolite No. 15 provides as much light power as the average 1000-watt lamp. No. 15, when used with the famous Fotolite No. 10, provides a light which is unsurpassed for *steadiness* and *power* and which is ideal for every interior shot. And, like all Fotolites, it can be plugged in on any electric light socket—ready for use in an instant!

Ask your dealer to demonstrate Fotolite for you today. Also, write for new free booklet, containing full information on Interior Illumination.

PRICES

No. 10 (for 1000-watt bulb) complete, with carrying case (without bulb)...$19.00

No. 15 (for 500-watt bulb) complete, with carrying case (without bulb)... 16.00

The *ideal* Home Movie Fotolite outfit, consisting of a No. 10 and a No. 15 Fotolite, complete, with two stands and carrying case (without bulb)... 36.00

PANRITE

Universal Tilting Top $9.00

The Panrite Universal Tilting Top assures steady running pictures *at any angle* —up or down—right or left. It holds any make of camera and fits on any tripod. Ask your dealer to demonstrate the Panrite for you today.

New 8-Reel Film Carrying Case

This beautiful case not only carries eight 400-foot reels but is equipped with a specially designed *removable* moistener, which permits moistening without danger of damaging the films. $6.50. Carrying case for sixteen 400-foot reels: $10.00

Testrite Instrument Co., 108 E. 16th St., New York

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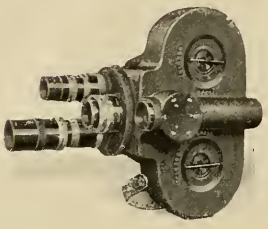
Most Light per Ampere—Lowest Equipment Cost

The Master Improves His Work . . . .



Benvenuto Cellini . . . master artisan . . . always improving on the seemingly perfect . . . is comparable to Bell & Howell.

Bass . . . pioneer and purveyor of motion picture apparatus . . . recommends the greatest of all personal motion picture cameras . . . the Filmo 70-D. Seven speeds from eight to slow motion . . . variable finder for six lenses . . . new style turret. Price with 1" Cooke *f*:3.5 lens and carrying case from $245.00.

Your present equipment accepted for its present full cash value in exchange. Send in description for appraisal. Write or wire for list.

Bass Camera Co.
179 West Madison Street
Chicago, Il., U. S. A.

"Movie Headquarters For Tourists"

PHOTOPLAYFARE

(Continued from page 808)

of work. Its Little Picture House has been financed as a broad civic enterprise whose stock is widely distributed and whose ownership is so multiple as to make its title of "New York's First Civic Cinema" entirely justified. It will be located on East Fiftieth Street, Manhattan, east of Lexington Avenue; it will be equipped for sound and silent pictures; it will seat 300 persons; it will be finished in New York Colonial style, similar to the old houses that stood on its present site; it will conduct a regular program of entertainment pictures afternoon and evening and will carry on civic, educational, religious and other socially contributory programs on mornings of week-days and Sundays. The building will be seven stories in height, its upper floors providing offices for organizations and individuals.

Of especial interest to amateurs is the fact that the management of the Film Bureau's Little Picture House invites the submission by amateurs of films of all kinds. At present, these should be on 35 mm. film, as the theatre will have standard equipment. There will be an examination-projection room for both 35 and 16 mm. films and the Film Bureau hopes to encourage amateur talent, being eager to give exceptional amateur films a public showing. Previous offerings by other enterprises of this kind to amateur filmers have, in one or two instances, resulted in fortunate showings.

This Little Picture House of the Film Bureau has exceptionally happy relations with film sources of all kinds and its intention to provide intelligent audiences with superior pictures will not be hampered by the misfortunes of some of the other little picture theatres. It has a ready-made audience in the Film Bureau membership which includes New York's most prominent families. It proposes to be neither commonplace nor stodgily intellectual and will make its appeal to no kind of "intelligentzia," political or otherwise, basing its program appeal solely on what cultivated people will probably find entertaining.

Members of the Amateur Cinema League will receive a special welcome because of the fact that Mrs. Stephen F. Voorhees, the wife of the League's vice-president, is a vice-president of the Little Picture House and the League's managing director, Roy W. Winton, is also a director of the new enterprise. Other directors include Miss Elizabeth Perkins, president, Miss Sophie K. Smith, managing director, Mrs. Henry Griffin, Miss Anne Morgan, Harry Harkness Flagler and Marshall P. Slade, all of New York City.

EDUCATIONAL FILMS

(Continued from page 795)

company with their instructor, to "see themselves as others see them." It also makes possible leisurely study by the instructor which would otherwise have to be done hastily at the time of performance.

Miss Heinrich sends films of her star pupils to Ivan Tarasoff, internationally famous ballet master, who also teaches by means of film, and he passes judgment on the ability of these students. If, in his judgment, they are sufficiently talented to warrant their coming to New York for more intensive study, he so informs Miss Heinrich. Thus expert appraisal is afforded students without their having to leave home.

Mr. Tarasoff's films were shown at the convention of the Dancing Masters of America recently before hundreds of teachers who were most enthusiastic about them as a means of instructing and publicizing students.

Industrial Film Reviews

IN view of the requests from readers of MOVIE MAKERS *for information about industrial and publicity films which can be secured for home projection, this column has been inaugurated.*

All of the subjects discussed here are available on 16mm., non-inflammable film for home screening, free of charge except postage. Those wishing to borrow any of the films reveiwed should address requests to MOVIE MAKERS, *105 West 40th Street, New York, N. Y. Requests will be communicated to the companies distributing the films desired,* MOVIE MAKERS *thus acting as an intermediary.*

VISUGRAPHIC PICTURES, INC., New York, N. Y., the first producer of industrial films to take advantage of this column, offers for amateur projection:

The Nation's Market Place, about 600 ft., which illustrates the operations of the New York Stock Exchange and shows how orders to buy and sell from distant places are cleared on the floor of the Exchange.

The Log of the Lubber, 800 ft., which is a film story of an ocean trip through the Panama Canal to the Western Coast of South America and, although the major portion of the film is devoted to scenes of life aboard the boat, there are some very interesting shots of harbors in South American countries, as well as a very fine illustration of the operation of the Panama Canal.

Man Made Miracles, 400 ft., which is a film record of the processes in the manufacture of radio equipment, presenting the very delicate and exact operations necessary in making the finer parts of a radio set. Although this picture is both interesting and instructive, it is not dramatized.

KINAMO S. 10 is the smallest 16 mm. movie camera made!

In Kinamo S. 10, the smallest 16 mm. movie camera ever made, you have a combination of astonishing compactness of form and simplicity of loading. Kinamo S. 10 is spring driven, fits easily into the pocket, holds 33 feet of 16 mm. Kodak film, and is equipped with a Carl Zeiss Tessar 2.7 lens. And made by Zeiss Ikon, which is your guarantee of craftsmanship and internationally-recognized quality. Price $85.00 at your dealer. Carl Zeiss, Inc., 485 Fifth Avenue, New York, 728 South Hill Street, Los Angeles.

CARL ZEISS JENA

Locking the door on trouble

That is exactly what you do when you insure your movie camera and equipment against loss, damage or theft. Surely it is well worth the small sum asked for this protection to know that you will lose nothing, no matter what happens.

"All Risks" Camera Floater Policy

Insures your complete outfit, at home or elsewhere, against "all risks" except wear, tear, depreciation and war.

DEALERS! You can do your customers a favor by assisting them to insure the equipment you have sold. Ask your insurance agent or broker to tell you how he can provide this service.

AUTOMOBILE INSURANCE COMPANY

or

STANDARD FIRE INSURANCE COMPANY
of Hartford, Conn.

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ÆTNA LIFE INSURANCE COMPANY

OBLIVION IS CONQUERED

(Continued from page 786)

and rewinders, etc., are really handsome pieces of furniture and great additions to any living room.

One could go on and on enumerating the devices that have been supplied so that we may approach nearer to the perfect picture and that are constantly appearing or are being improved. But why continue further when most of us are already using these very devices? Our greatest aid may be found in the film itself, especially panchromatic and super-orthochromatic film. It has made possible the recording of untold beauty. Color tone gradations stand out clearly on this new film and elusive cloud-effects can be caught and held permanently. Think back to how comparatively tasteless scenic pictures used to be when they displayed vast areas of glaring and changeless sky.

Panchromatic film, moreover, made possible the most startling of all achievements in amateur movie equipment history—films in natural color. For years the professional had been experimenting with color and had achieved only a modicum of success. In the 16mm. field, color pictures had been produced by tinting and toning or by means of color discs of various hues but, with the announcement of Kodacolor in July, 1928, natural color really came to the screen at a moderate price and with an assured degree of accomplishment. In December of the same year the offering of another process, Vitacolor, was announced and the amateur now has two color methods equalling the professional in resources. The added expense of color is moderate and the increase in beauty and satisfaction is more than worthwhile.

Talkies, too, have come to home movies, but only part way, up to the present. While we can attach synchronizing devices to our projectors and can buy excellent synchronized films from producers so that we can present a jolly evening of vaudeville favorites in our homes, it is not yet an easy matter to produce our own talkies. They can be and, in fact, are being made by certain experimental amateurs and, in the future, they may be as familiar as color movies are now.

This quite naturally introduces the subject of personal film libraries and the variety of subjects we can now have in them. Our own productions are there, of course, and they are undeniably our most precious possessions but, in addition, we can own or rent for an evening's entertainment the finest pictures of Hollywood's greatest stars, or pictures of foreign lands made by world-renowned travelers and explorers. News-reels, educational pictures, microscopic and other scientific studies, industrial processes, historical incidents, photoplays by amateur groups, all await our order, either to become a permanent addition to our library or to be rented for entertainment and study.

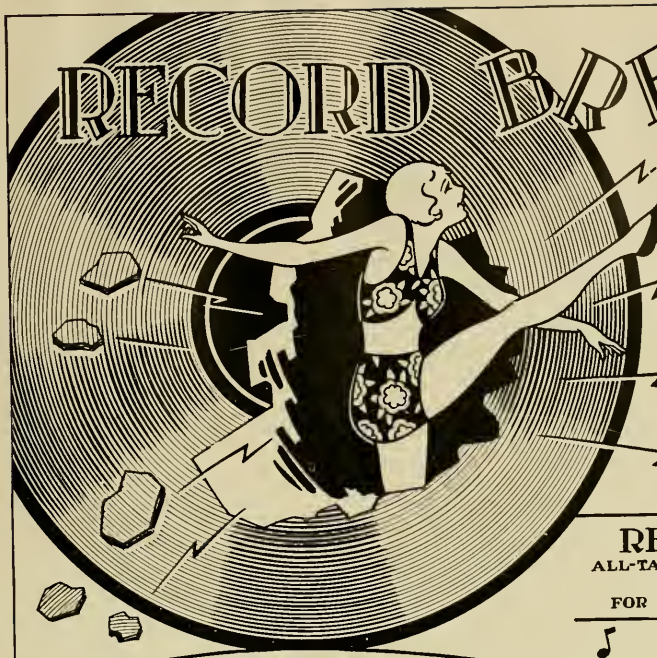
In the three years since we became a group, the film libraries have increased from one to more than twenty, each vying with the other to offer us the best, and this competition has given us far more than we could have dared to hope. They have greatly stimulated our joy in home movies by their entertainment value, as well as given us an opportunity for repeated study of the achievements and mistakes of commercial films. And now, since we have been provided with home talkie machines, a new type of artist is available for our programs.

While it is true that much of this fine amateur equipment has been produced by companies in the United States, there have come important and continuous contributions from other countries, among them Germany, France, Switzerland and England. Some of these contributions have become internationally available while others are, as yet, largely used in the countries of their origin.

Finally, of course, amateur movie creators are regularly receiving help and stimulation through the pages of MOVIE MAKERS and members of the Amateur Cinema League are privileged to obtain special services of a most definite and valuable kind. The League maintains two consulting departments which give direct and personal attention to thousands of amateurs each year. MOVIE MAKERS constantly reveals methods and means of amateur accomplishment.

Should we start enumerating our individual success and growth resulting from all the assistance amateurs have been given during these three years we should completely fill the pages of this third anniversary number of our own amateur magazine. Therefore, suffice it to say that we have grown from a small group in the United States to an international band of movie makers, with active practitioners among the prominent people of every nation. We have come through the initial era of amateur movies with colors flying and with many interesting and valuable events recorded on celluloid. We are well pleased with our progress but we realize that we have only just begun to tap the resources of our field and we are content that it is so. There is much ahead to be recorded, much behind to be remembered and, through the use of our trusty cameras, nothing need be relegated to the scrap pile of forgetfulness for, literally, we have conquered oblivion.

RECORD BREAKERS!



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Now—

RECORDION engineers have perfected a 100% Talking and Sound picture reproducer for *you*:

Just connect to any make of 16mm. projector. Your picture and record starts in synchronization and remains so—be it 100 or 1000 ft. of film—show after show—

and priced at only **$85** (Less amplifier and tubes)

PLAY THROUGH YOUR RADIO SET

The POPULAR RECORDION
MODEL R-1

consisting of projector, turntable and volume control may now be had—

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R. P. 0706

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RELEASES

R. P. 0701—400 ft., $28 with Record
"THE RECORDION ORCHESTRA"
Medley of Popular Hits

R. P. 0704—300 ft., $21 with Record
"TOYLAND FANTASIE"
Cliff Friedrickson, The Boy Accordionist

NATIONAL FILM PUBLICITY CORPORATION

Manufacturers *& Licensors*

311 S. Sarah Street Saint Louis, Missouri

RELEASES

R. P. 0706—200 ft., $15 with Record
"COTTON PICKERS MELODY BOYS"
Singing Southland Boys

R. P. 0708—200 ft., $15 with Record
"RECORDION REVUE"
Youth and Beauty on Parade

What to Give the Photographic Fan

A few suggestions from our complete line of picture making equipment

FOR THOSE on your Christmas list who enjoy taking pictures, nothing could please more than one of the following suggestions:

KODAK ENSEMBLE: A smart, square little case covered with fabric suede which contains, besides the Kodak, a mirror, change and handkerchief pocket, lipstick, and compact. Fittings harmonize in color with the moire lining of the case. Colors: rose, beige, green. Picture size: 1⅝ x 2½ inches. Price: $15.00.

VANITY KODAK: Modern in design, smart in color—a gift that is sure to please. Cases are leather covered. In five lovely colors: Redbreast (red), Jenny Wren (brown), Seagull (gray), Bluebird (blue), and Cockatoo (green). Picture size: 1⅝ x 2½ inches. Price: $17.50.

POCKET KODAKS JUNIOR: In grained, colored leathers with harmoniously enameled metal fittings, these reliable picture-makers are excellent gifts for the traveler. Carrying cases to match. Colors: blue, brown, green and black. Picture sizes: No. 1, 2¼ x 3¼ inches; No. 1A, 2½ x 4¼ inches. Prices: No. 1, $11.00 with case, $9.00 without; No. 1A, $12.50 with case, $10.00 without.

CINÉ-KODAK, MODEL BB, *f*.1.9: Light, small and efficient. Case of matching leather, lined with rayon felt. Compartments for Kodacolor attachments, two packages of film and lens for telephoto effects. Colors: blue, gray, brown and black. Price including case: $140.00.

KODASCOPE, MODEL B: "The projector that's almost human," so called because of its ability to thread itself. Shows Kodacolor when equipped with a Kodacolor Filter. Price: $275.00.

KODAK CINEGRAPHS: 100, 200 or 400 foot reels of comedy, drama, animated cartoons, travel and educational subjects. Each Cinegraph is complete in itself. With but few exceptions, Cinegraphs are priced at $7.50 per 100 feet.

CINOPHOT: Designed to match the exposure speed and lens markings of the Ciné-Kodak, this exposure guide makes exposures accurate, reliable and uniform. Price with leather case: $12.50.

Make this your Christmas shopping headquarters. Select from our Film Rental Library reels for your Christmas parties.

Eastman Kodak Stores INC.

TWO STORES:

The Kodak Corner — Madison Ave. at 45th
235 West 23rd, near 7th Ave., New York City

CLOSEUPS

What Amateurs Are Doing

THE officers and directors of the Amateur Cinema League have the honor to welcome as an Honorary Life Member, His Majesty, King Prajadhipok of Siam. The King of Siam, an active amateur cinematographer, became interested in the Amateur Cinema League through His Royal Highness, Prince Purachatra of Siam, uncle of the King and Minister of Railways of the Siamese Kingdom. On receiving an invitation from the League, His Majesty expressed his desire to affiliate with our international organization. In addition to the membership of the King and of Prince Purachatra, the Amateur Cinema League has as members a number of the nobles and younger members of the Royal House of that country. The honorary membership of His Majesty of Siam gives the Amateur Cinema League its first ruler of kingly rank. The Rajah Pratapgirji Narasingirji is a territorial sovereign in India. Another League member of a royal house is Her Royal Highness, the Princess Ileana of Roumania. British, French, German, Dutch, Italian, Spanish and Cuban nobility are League members.

JUNGLE FILMING
John S. Ridley Is Recording The Laying Of An Oil Pipe Line Near Lake Maracaibo, Venezuela

¶ Following the course of the clearing being made in virgin forest in the Colon District of the State of Zulia in Venezuela, John S. Ridley is filming a new oil pipe line that is being laid there. Jungle and swamps are not such a hindrance to movie making, writes Mr. Ridley, as are vicious mosquitoes. The film will be a complete chronicle, from the preliminary clearing work to the first shipment of oil in shallow draft tankers from a point on the Lake of Maracaibo.

¶ Scooping the newsreels, S. F. Warner, in Chicago, made a complete film record of an explosion and fire which destroyed one of the Chicagolands roadhouses near the city. The film was enlarged and included in the latest releases of the Chicago Daily News Screen Service.

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Projection Lenses
for
DeVry, Filmo, Victor, Duograph, Kodascope (c) and other 16 mm. Projectors

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STANDARD in focal lengths ¾" to 4"
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AUDITORIUM—focal lengths 2½" to 6"
(All sizes—clear aperture 32 mm.)

The Auditorium Lenses have been especially designed for use in Schools, Large Halls, Auditoriums, Theatres, etc.

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Literature on Request

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CHICAGO, ILL.

THE W. B. & E.
"PILOTLIGHT"

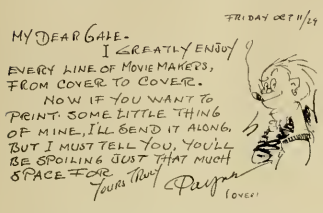
A convenient light on your Filmo Projector that enables you to operate and change your reels with plenty of illumination that does not attract the attention of or annoy your audience.

Makes operating your projector a pleasure.
No extra wires needed.
Just pull the switch and the Light is there—*When and Where you need it.*
Easily attached to your machine in a few minutes and projector can be packed away in case without detaching.

Price $6.00
From your Dealer or Direct

WILLIAMS, BROWN & EARLE, Inc.
"The Home of Motion Picture Equipment."
Filmo Motion Picture Cameras and Projectors
918 CHESTNUT ST., PHILADELPHIA PA.

¶A complete scenic film record of America is the project of William H. Barlow, member of the League, of Jersey City, N. J. He has already covered all of the famous spots in the Far West and southern scenics are next planned. Mr. Barlow's photography is outstanding and some of it would delight the heart of an amateur cameraman. By carefully planning the film series in advance and by avoiding trite titles, Mr. Barlow is making this film an unusually entertaining cine epic.


FRIDAY OCT 11/29
MY DEAR GALE-
I GREATLY ENJOY EVERY LINE OF MOVIE MAKERS, FROM COVER TO COVER.
NOW IF YOU WANT TO PRINT SOME LITTLE THING OF MINE, I'LL SEND IT ALONG. BUT I MUST TELL YOU, YOU'LL BE SPOILING JUST THAT MUCH SPACE FOR
YOURS TRULY
(over)

A GREETING AND A PROMISE
C. M. Payne, Famous Cartoonist Of *S'Matter Pap*, Promises To Contribute To Movie Makers

¶Harvey R. Hall, amateur enthusiast in Los Angeles, has put home movies to work entertaining the guests of a Los Angeles hotel. A newsreel, dubbed *Vistagrams*, featuring the highlights of the entertainment activities and personalities among guests, is filmed weekly and screened in the hotel lobby. From time to time, short playlets are filmed by the guests for the movie program.

EMOTE! DARNIT, EMOTE! DIE NOW AND PUT SOME REAL LIFE IN IT!

¶When inspiration lags, Nicholas Eggenhofer, a magazine cover artist who specializes in Western story magazines, switches on his projector and fills the ever present screen in his studio with the Kodacolor studies which he filmed in the West. After a few moments he turns up the lights and begins to work furiously. The expression, "to get local color" has a more accurate meaning for Mr. Eggenhofer than is usual.

Filmo Library Films

are gifts that give the most pleasure to the most persons

"SCARS OF JEALOUSY"
FILMO
DECEMBER LIBRARY FEATURE
with
FRANK KEENAN
LLOYD HUGHES *and*
MARGUERITE DE LA MOTTE

"Scars of Jealousy" reveals in vivid and powerful drama a struggle between the upper and lower social strata of the old and new South. How a "Cajan" boy shows the blue blood of his French ancestors against terrific odds and rescues the ne'er-do-well son of his benefactor from a dissolute life is told in this masterful film story. Five 400 ft. reels, Code SFABF. $200.

OTHER DECEMBER FILMO LIBRARY RELEASES

—Four New Vaudeville Acts, Six Great Comedies and Felix

No. 1. World's Famous Rooster Act. Featuring an educated rooster. 100 ft. Code SPASA. $7.00.

No. 2. Unique Horse, Dog and Bear Act. Two little bears do marvelous tricks and a wonder horse sleeps in a regular bed. 100 ft. Code SPASB. $7.00.

No. 3. Hindo Fire Eater and Sword Swallower. Famous knife throwing and juggling novelty act. 100 ft. Code SPASC. $7.00.

No. 4. Monkey, Donkey, Pony Act. Featuring the monkey violinist, a bucking donkey, and trained ponies. 100 ft. Code SPASF. $7.00.

His Better Half. Lloyd Hamilton, in feminine disguise, gets into plenty of trouble over a friend's inheritance. Two 400 ft. reels. Code MUFHD. $70.

The Cloud Hopper. Larry Semon in dare-devil stunts. Two 400 ft. reels. Code MUFHJ. $70.

Naughty Boy. Lupino Lane plays "Little Lord Fauntleroy" in a comedy of domestic triangles. Two 400 ft. reels. Code MUFHR. $70.

Open House. Johnnie Arthur and Lucille Hutton, as newlyweds, have a houseful of trouble over their pet idiosyncrasies. Two 400 ft. reels. Code MUFHY. $70.

Soup to Nuts. A Christie Comedy with Neal Burns, Vera Steedman, and Natalie Joyce. Two 400 ft. reels. Code MUFJZ. $70.

The Movie Hound. A comedy of mistaken identity, with one character posing as a "dog." One 400 ft. reel. Code MUFJL. $35.

Felix Hunts the Hunter. One 400 ft. reel. Code MUFGF. $35.

THESE FILMS MAKE SPLENDID GIFTS

Pied Piper of Hamelin. The old story beautifully re-told in professionally produced movies. 800 ft. Code MUFFA. $60.

Santa Claus. Charming Christmas story in animated cartoons. 100 ft. Code MUFAK. $6.50.

Red Riding Hood. The nursery tale comes to life in real movies. 100 ft. Code MUFAM. $7.50.

Santa Claus' Toy Shop. Santa and his dolls. 100 ft. Code MUFFD. $6.50.

Parade of the Wooden Soldiers. Based on the march. 100 ft. Code WILWS. $7.50.

Some Wild Animals in their Natural Haunts. Thrilling live animal picture. 100 ft. Code MUFDU. $7.00.

Christmas Among the Animals. Another fascinating animal film. 100 ft. Code MUFAC. $7.50.

Cracked Ice. A comedy with animated dolls for actors. 200 ft. Code MUFFC. $15.

Up to Mischief. Another rollicking animated doll feature. 200 ft. Code MUFDB. $14.

Thurman the Great. Animated dolls with Sam and Henry. 400 ft. Code MUFDL. $30.

The Story of a Little Native Boy. African tale of a native boy and tigers. 100 ft. Code MUFDW. $7.

The Jungle Samaritan. Story of a hermit and jungle life. 100 ft. Code MUFDY. $7.

An Elephant's Gratitude. Sequel to "The Jungle Samaritan." 100 ft. Code MUFDX. $7.

Scene from "Felix in Holland"

Scene from "Christmas Among the Animals"

THE BOBBY BUMPS ANIMATED CARTOONS

Amusing adventures of Bobby Bumps, the children's favorite. Each comedy complete on one 100 ft. reel, at $7.50.

Dog Gets Flea-Enza. Code BRABA
Caught in a Jam. . Code BRABC
Starts to School. . Code BRABD
Bobby Bumps' Fight. Code BRABE
Before and After. . Code BRABF
Goes Shopping. . Code BRABG
The Hypnotic Eye. Code BRACA
Throwing the Bull. Code BRACD
Amusement Park. . Code BRACE
The Surf Rider. . Code BRACF
The Speckled Death. Code BRACH

Scene from "The Pied Piper"

FELIX THE CAT ANIMATED CARTOONS

Felix The Cat With The Cowboys	100 ft., code MUFFP,	$7.50
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Felix Helps The Hunter	100 ft., code MUFFS,	7.50
Felix and Mammy's Flapjacks	100 ft., code MUFFT.	7.50
Felix in Big African Hunt	200 ft., code MUFFU,	15.00
Felix in Holland . .	100 ft., code MUFFW,	7.50
Felix Gets Cold Feet .	100 ft., code MUFFX,	7.50
Felix in Pedigreedy .	400 ft., code MUFFY,	35.00
Felix Ducks His Duty	400 ft., code MUFFZ,	35.00
Felix Trifles With Time	400 ft., code MUFGB,	35.00
Felix in Ears Are West	400 ft., code MUFGC,	35.00
Felix in the Cold Rush	400 ft., code MUFGD,	35.00
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WHAT HAS HE DONE WITH IT?

(Continued from page 787)

considerable increase in the use of artificial light in making titles: the number of double-exposed titles, animated titles and titles with photographic backgrounds is increasing, while borders and still photographs as backgrounds seem to be the favorite forms of title ornamentation. Numbers of amateurs are underexposing scenic shots, rewinding the film in a dark room and reexposing on the title to give moving backgrounds. Perhaps the most interesting advance in titling technique has been made in connection with the use of color backgrounds in titles.

It appears that accessories, as provided for the amateur, are gaining a full and increasingly intelligent use. The use of filters, both for color correction with panchromatic film and to avoid haze, has been constantly growing. The average amateur is more frequently employing fast lenses to meet difficult exposure conditions, while a corresponding increase is noted in the use of the telephoto lens and the tripod.

Panchromatic film is no longer a novelty to the average amateur, for he is found using it often in shooting travel and scenic reels, as well as in making amateur photoplays. Some sequences noted at the League's offices have attained rare photographic excellence and beauty. The value of judicious tinting and toning has been adequately demonstrated and the movie amateur is making an ever increasing use of both. With improved negative and positive film now available, a number of amateurs have adopted this method. It would seem that amateurs are more generally securing duplicates of their particularly worthy films. The exchange of films among amateurs and through the Club Film Library of the League has particularly encouraged this. Hence, through duplication, many films have been made generally available.

Amateurs, realizing the pricelessness of many of their films, are taking better care of them and this appreciation of their value is leading to more careful projection habits. Fewer films are being torn as a result of careless projection, while there is an increased use of methods of preserving films for the future.

There seems to be a general indication that movie makers are taking more thought in advance of individual shots. Composition is better, although there is not yet a sufficient consideration of movement in planning scenes. In personal films, for example, while it is apparent that an effort has been made to get subjects to move about rather than pose, there is yet room for improvement in planning this movement in advance so that it may be reckoned with in deciding the correct camera angle for the shot.

The percentage of movie makers who are carefully editing their films has greatly increased and the number of those who plan the whole film in advance, as well as edit it after exposure, is also growing, although this increase has been more recent. The numbers of planned and edited travel films, personal films, newsreels, sport films, industrial films and story or dramatic films are all increasing, although the increase is most marked in travel, industrial and dramatic sequences.

One of the largest recent developments in amateur movie making is the filming of industrial film records and photoplays. The service records of the League particularly emphasize this. There has also been growth in amateur-made medical films, but amateur classroom films still remain, largely, a future possibility. Everywhere movie makers have sought to use their cameras for the purpose either of recording their hobbies or of studying or publicizing their business. The variety of subjects noted in amateur films ranges from microscopic studies and undersea films to photoplays in which the blind, deaf and mute have participated. Nothing is more outstanding than this all-inclusive use of the amateur camera as an accessory of whatever major interest its owner may have.

Instead of taking random shots, the personal filmer now more frequently plans short film stories of his family and friends, so that this phase of home filming has shown constant improvement. The more ambitious photoplays are increasing in number each year, an increase of one hundred per cent in the last two years having been recorded.

Although interest in cine illusion, often referred to as trick work, is confined largely to the advanced amateur, there is practically nothing attempted in this line by the professional cameraman that is not at once adapted by the amateur. In several developments the amateur has lead the way, particularly in novel interior lighting effects and in double exposures in natural color work.

It is very difficult to determine how conscious amateurs have become of the motion picture camera as a distinct art medium. However, many unusual cinematic effects have been noted and, among the advanced movie makers, there is found a very healthy experimental tendency and a constant search for new ways of telling a story or conveying an idea in a manner possible to the motion picture camera alone. Generally, personal filmers have learned to use the closeup and to recognize the beauty of truly cinematic scenes. However, there can be no doubt that the artistic possibilities of the motion picture camera are no more than just dis-

covered by the amateur and that innumerable avenues of adventure still are unexplored and inviting.

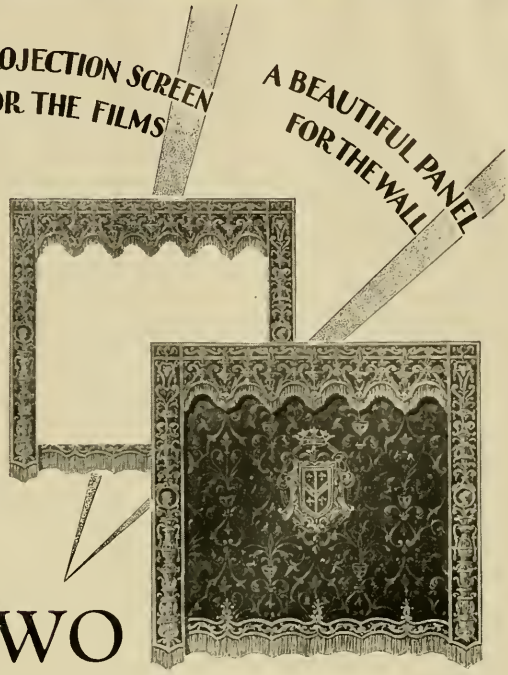
Natural color photography has been, on the whole, excellent. It would seem that amateurs using natural color film have uniformly taken greater care in exposure and the many other factors contributing to photographic excellence.

Natural color films are, at present, largely of a personal nature, so that there is not, as yet, a wide variety of color reels. In a few cases, well planned travel, scenic and medical films have been made in this medium, and, while some attention has been given to the composition of scenes with special reference to the color values, the full possibilities in this type of subject are yet unsounded. Slow-motion filming has increased both in volume and in skill, finding its greatest use in the analysis of games and sports. Not a few parents have made slow motion studies of their children taking their first steps and dancing teachers and athletic trainers have been increasingly adapting slow motion cinematography.

All those who have been questioned concur with the League's consultants that a general improvement has been made in amateur filming all along the line. One of the outstanding discoveries brought to light by the investigation is that the beginning amateur of today is making films of much better quality than his fellow of a few years ago. Equipment is ever simplifying and improving; instruction books, pamphlets and periodicals published by the manufacturers are bettering the results attained by the newest amateurs. To the dealer, however, who starts the new movie maker on his way, may well go the lion's share of the credit for this advance. The Amateur Cinema League can only hope that it also has made some contribution to this gratifying improvement.

Another outstanding discovery is the variety of ways in which the amateur movie maker is using his camera. So great is this variety that already amateur movies are serving as many purposes as still pictures, although not in such quantity. The amateur movie camera readily lends itself to so many purposes and the records that it makes are so close to actuality that it is almost permissible to prophesy that it will be used more than any other medium of human expression save the spoken and written word.

The Amateur Cinema League stands pledged to the full future development of our medium and it offers, through its consulting services and through MOVIE MAKERS, the greatest amount of service at all times that its circumstances will permit. The League especially urges all of its members to make the widest use of their privileges.



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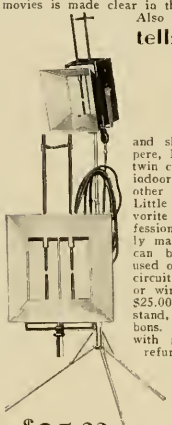

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KNOWING YOUR CAMERA'S EYE

(Continued from page 805)

me to set my lens quickly for the average view or semi-long shot? Precisely the answer to this requirement has been evolved by the lens technician and he refers to this adjustment as being the setting for the "hyperfocal distance." Without going into the technicalities of this resounding term, let us consider its practical definition. It is the distance at which the nearest object can be focused sharply while distant objects still retain satisfactory definition. The hyperfocal distance of the one-inch lens is about fifteen feet, but here again this distance decreases as the stop number increases. As we have already said, this distance is such that objects fifteen feet away will be in sharp focus, but in practice it has been found that objects will still be in satisfactory focus for general work when half that distance from the camera. In this way we can quickly estimate how close the subject may approach the camera when using any lens thus fixed, if we know its hyperfocal distance. Particular attention is called to the radical effect produced by diaphragm changes.

The result of closing the diaphragm on the infinity setting and the hyperfocal distance would naturally lead us to assume that this sharpening of image caused by decreasing the aperture holds true for any lens setting. Such is the case. As the aperture decreases, the depth of field is increased—that is, for any given lens setting, the distance is increased through which an object may move towards or away from the camera and still remain in satisfactory focus. Thus we see how a decrease in lens opening improves what might be termed our "tolerance of focus." It is obvious, then, that wherever possible it is best to choose a subject with plenty of illumination in order to gain the advantages in tolerance and depth of focus which are given by the small diaphragm opening.

It follows from this that it should be possible to fix a lens permanently in such a position that it will give fairly satisfactory all-round results without the necessity of focusing at all. This is actually the condition realized in the fixed-focus or universal-focus lens. Just how completely satisfactory is the fixed-focus lens and will it provide an image good enough to justify dispensing with the focusing mount entirely? This is one of the important questions that occurs to every practically minded amateur who considers the purchase of a new camera. Let us therefore conclude this simple discussion of lens theory by considering this oft-debated question from the practical standpoint of results achieved. The fixed-focus lens

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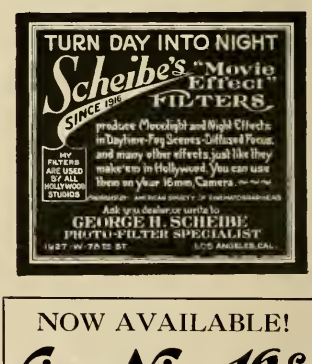
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must be assumed as ideal only for certain definite conditions. For other conditions, equally important but not quite so common, this setting is at best a compromise. The critical focus of which the lens is capable may be had only when the object is at a certain range of distance from the camera. This range cannot be moved as a unit as it can with the focusing lens. Outside this range, the fixed-focus worker must always face the knowledge that his image could be rendered with better definition were his lens in a focusing mount. Closeups in good focus are impossible unless an auxiliary element, called the "portrait attachment," is clipped over the lens mount to change the focus. This operation probably causes about as much extra effort as would be required in focusing the lens. Moreover, it is sometimes desirable for the sake of emphasis to focus sharply on the object and to have the background remain out of focus so as not to be too apparent. This is called differential focusing and adds much to one's cinematic resources. It is, of course, limited to the focusing lens. Certain lenses, however, are provided with a closeup focusing range in combination with a fixed-focus setting. Such a mount is, of course, an improvement over the stationary one.

Finally, it is possible to use the focusing lens as a fixed-focus objective for emergency or rapid work simply by setting the focusing scale and diaphragm at pre-determined indices, usually twenty-five feet at *f*:5.6 for the one-inch lens. The fixed-focus lens is, in general, for the use of those who do not care to develop camera technique, or for those who "do not care to bother with focusing"—with all that this resolve implies. The focusing lens can do all that the fixed-focus lens can do, while the fixed-focus lens must be denied a part of these accomplishments—sometimes the part that is most especially desired.

Next month this series will continue with a discussion of the proper care and treatment of the lens for best screen results, together with suggestions for the three-lens turret equipment.

VERSATILE SCENARIOS

(Continued from page 789)

but they can not divide "that little grave, up there on the hill," so they pool the clothing again and cheat two lawyers out of fat retainers. One of the stickiest lines was, "You take this little sock and I'll keep this." I was fishing for ideas one morning when that line flashed into my head. I twisted it up like a bedspring.

As Mr. Drew got it, he was a young husband who craved a son and heir. One day he finds a half finished baby's

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sock hidden under a pillow in the parlor. He dashes downtown to buy a baby carriage and in it wheels home a goodly section of a toy store, only to find his next door neighbor reclaiming the sock she had left behind that morning when she visited Mrs. Drew. This picture was made during the war, which accounts for the title, *Preparedness*, instead of the original one of *Socking Dad*.

The beginner would either have made *Drifted Apart* or have left it alone. Probably it would not have occurred to him that dramas are fruitful sources of comedies and vice versa.

In the September issue of MOVIE MAKERS there was a story, *The Call*, in which a deer hunter stalks a deer and nearly shoots an old friend with whom he is, at the moment, on bad terms. A friend of mine, W. Gregory Kelly, wanted to know if I supposed he had the time and money to go to Maine just to make that picture.

I pointed out that he could take his alleged automobile, motor five miles from Leonia, New Jersey, and hunt pheasant, rabbits or skunks with the same good results. For that matter, I further explained, he did not even need to go out from under his own roof tree. Here's the same outline for an indoor story. Bill and Frank are friends as well as neighbors but Bill has a brainstorm and gets the crazy idea that Frank is fond of Mrs. Bill.

Frank comes home one night, fried, potted, stewed, or whatever culinary term you prefer to describe a state of alcoholic insanity. He is in that state of mind in which all houses look alike. His and Bill's really are from the same plans. He blunders into Bill's house. Bill thinks it is a burglar and stalks him from room to room. Then Frank mutters that he must be in the wrong house. Bill realizes that, if he had shot, no one ever would have believed it was an accident and so a reconciliation is effected.

For plots can be adapted to fit seasons, locations and properties just as they can be changed to fit characters. You can change a summer plot to fit a winter setting, a comfortable idea just now. The coal miner, the leading character in a story you would like to film, can be changed into a sea captain, if you live on the coast, and the accident in the mine will become a shipwreck if some battered hulk is handy on the beach. You can lengthen or shorten to fit any footage from seventy to three thousand feet. A long plot that you would like to film at home will probably be better when you have sheared away excessive characters and details in shortening it to fit a holiday filming. All you need is some imagination and confidence in yourself. The fixed plot becomes as clay in the potter's hands.

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TIPS ON TITLING

(Continued from page 804)

action or clarify a scene. In films of this type, titles aid immeasurably in heightening the dramatic value of a scene and in many cases bring the full meaning to a sequence that would otherwise be meaningless.

The amateur movie maker seems not to have realized this, for only rarely are films of games and sports adequately titled. Nothing can be more meaningless than untitled shots of a football game. The simple title, *Two minutes to play!* may add enormously to a scene or sequence of such a film. It directs the attention of the audience and informs it of a dramatic fact it could not otherwise gather from the film. You will make any contest more dramatic if you personalize it as much as possible. Let the audience know which side is which, so that it, too, can take part in the struggle. Give the names of the opponents in a game, the boats of a regatta or the colleges of the sprinters in a track meet. Such a title as *Columbia creeps past Harvard*, followed by a shot of the action, enables your audience to differentiate between the rival shells and to feel a keener interest in the contest. True, we have told the story of the scene in advance of the actual shots, but only to heighten the interest with understanding rather than dissipate it with doubt. A good general rule to keep in mind is this:

In films of competitive events, such as sports, games and races, the titles should emphasize the dramatic element of struggle, enable the audience to take sides, and work toward the climactic conclusion of the contest.

Titles in films of the newsreel class should, like the first lines in a news story, tell the "who, what, when and where," in so far as the scene itself does not explain. There is a danger that titles in amateur newsreels may be too numerous and too long, but the greatest danger, in our experience, is that there may not be enough of them. The audience wants the background of facts from a newsreel title to gather the details from the scenes which follow. Introduce humor, where possible, and in all cases search for the most dramatic angle and emphasize it. In this type of film, the injunctions against statistics and labels do not hold. Again, a general rule is:

In films of the newsreel type, titles should explain important facts which the members of the audience cannot learn from the motion picture scenes, giving, in particular, answers to the primary news questions: who, what, when and where.

An article on titling personal films will follow shortly in MOVIE MAKERS.

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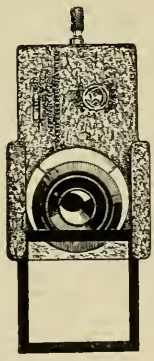

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For fog, rain or smoke scenes taken in sunlight. Miniature set work—Moving title backgrounds $5.00

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For night scenes in broad daylight. Allows use of sun for moonlight—cloud effects in detail. $5.00

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Clear glass center for main object or close-up, balance of scene diffused $5.00

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For accentuating point of interest—spotlight effect, vignetting to white at edges $5.00

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For forceful, positive accentuation — spotlight effect vignetting to black at edges $5.00

Automatic Dissolve
This unique device lends to your pictures that air of professional quality which marks them from the ordinary. Give your pictures smooth fade-in, fade-out and dissolve effects with the Automatic Dissolve $27.50

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edited at Harvard University. An authentic and vividly interesting series of 10 subjects in each group, vitally helpful to children of school age.

Now available on 16 mm., as well as standard film. Mail Coupon for complete details and lists of other Pathe-Educational Films for home or school use.

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Pathe Exchange, Inc. (Dept. MM-12.)
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Through the Thousand Islands
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All subjects 100 ft. 16 mm.

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SIMPLEX FADING GLASS

Produces the fade-in fade-out effect.
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A real film renovator.
Price $8.00.

Titles and Reduction Printing a Specialty.

Produced by

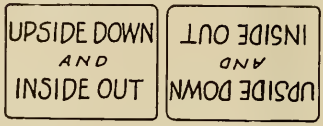
Ernest M. Reynolds

165 East 191st St. Cleveland, Ohio

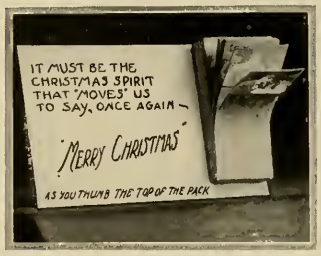
THE CLINIC

(Continued from page 791)

in place on the projector, grasp the free end of the film, holding it so that the lead title may be observed, but keeping the film so that it will occupy the same relative position as in the film track. Looking *through* the film *toward* the screen, the title for correct projection should then be *upside down* and *reversed*. The left-hand upper corner of the title proper should appear on this inspection in the lower right-hand corner, the title, of course, being upside down.



The accompanying diagram illustrates the principle graphically, the left-hand illustration being the screen image while the right-hand view shows the proper position of the film in the gate, looking through toward the screen.



A REAL MOVIE CHRISTMAS CARD
Last Season's Greeting Of W. A. Sheriffs of Winnetka, Ill.

Christmas Cards

A REAL movie greeting that has motion after the fashion of the old style penny arcade movies can be made by making prints from a strip of negative and mounting them in book form so that when the pages are thumbed over rapidly, a miniature movie is seen. Such a greeting card was sent out last season by W. A. Sheriffs of Winnetka, Ill. Mr. Sheriffs used 35 mm. film and made prints on small paper strips of three frames at a time. About fifty of these strips were bound together in packet form and mounted on a card bearing a suitable message. By thumbing over the packet, the prints are viewed in rapid succession. Only every third frame is actually seen but this is all that is necessary to convey the proper effect. Unfortunately, 16 mm. film is too small for this purpose. About ten feet of standard film suffices. If this is of interest you can doubtless arrange with your dealer for the rental of a 35 mm. camera.

MAKING TITLES *for your films*

We are specialists in making titles for, and in editing, 16 mm. (amateur standard) film.

Our equipment is complete and up-to-the-minute; our personnel is experienced and skilled.

Every order, whether large or small, receives exacting attention; all special instructions are carefully followed; no effort is spared to produce results of the very highest grade.

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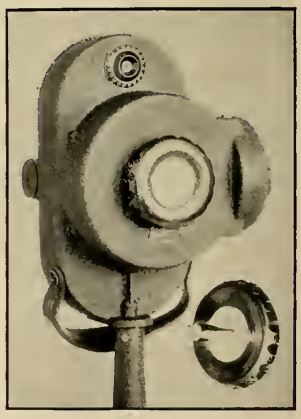

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Agents Wanted Everywhere

AMATEUR CLUBS

(Continued from page 797)

the most remarkable model work that has come to the League's attention. The club's second production, *One Night in Santo Domingo*, was hurriedly completed for entry in *Photoplay's* recent amateur movie contest. Containing many interesting shots and cinematic effects, it tells the story of the adventures of two gangs on a competitive hunt for hidden treasure. These two young men have built up a well equipped laboratory, cutting room and studio for their productions.

OFFICIAL AMATEUR FILMERS OF THE NATIONAL AIR RACES RECENTLY HELD IN CLEVELAND, OHIO

They Are Members Of The Cleveland Movie Club

Winner's Plans

A SECOND film is planned by Jac Thall of Brooklyn, N. Y., who won fourth prize in *Photoplay Magazine's* recent amateur movie contest with *Quickie*, 1000 ft., 35mm.

Quickie tells the story of the trials and hardship of a "poverty row" producing company who have invested the whole of their small capital in a single picture. While they dream of success and luxury, the negative catches fire and burns. The story is well told with the standard photoplay technique and the photography is excellent. The film was directed by Jac Thall and photographed by Mario d'Giovanni. Helen Johnson, who played one of the leads, is a distinguished amateur actress. The picture, all exterior, was taken on Staten Island.

Recent Accessions

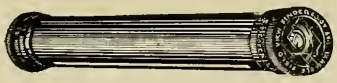
THERE have been several recent additions to the Club Film Library. *Nothing To Declare*, 1200 ft., 16mm., latest production of the Markard Pictures of Brooklyn, N. Y., is based on a story of a corrupt customs official who asks for hush money once too often. The film is planned, photographed and edited with the customary attention to detail found in all the work of J. V. Martindale and Frank Packard. *Reel Golf*, 300 ft. 16mm., is a golf comedy produced by the Port-

GOERZ

LENSES

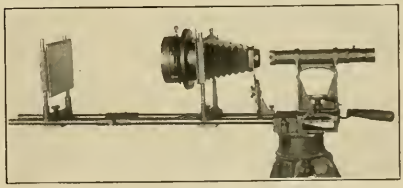
An everlasting joy to the earnest moviemaker. As a gift they have no equal. The cinematographer who does not use them, does so only because he is unacquainted with the experience of using them, unaware of those qualities of super-fineness which have made them famous throughout the world in every branch of photographic art. The Hypar Series from 15 mm. wide angle to 4" focus, The Cinegor Speed Lens Series from 1" focus at f:1.5 to 3" focus at f:2, The Dogmar Series from 4" to 6" focus at f:4.5, The Telestar Series from 4" to 9½" focus at f:4.5 —*all recommended everywhere by the wisest heads in cinematography!*

VARIABLE FIELD VIEW FINDER



It converts the Filmo 70 into a permanent multiple lens outfit, requiring only the turn of a knurled ring to adjust the viewfinder for any focal length lens. Conversely, by adjusting the finder to select your object and field size, you can predetermine the focal length lens to use! Supplementary attachments to take in the field of 15 mm. wide-angle, and also 6" telephoto, small extra cost. Stock Viewfinder (1" to 4" and intermediate focal lengths) $27.

EFFECT DEVICE



The amateur's scientific movie-making equipment. It is the counterpart of the professional's engineering equipment, embodying all the finest mechanical aids for every cinematic effect. Every group, club, or serious worker should own this all-purpose device. A descriptive treatise gives complete information. Write for it, there is no charge.

C. P. GOERZ AMERICAN OPTICAL COMPANY

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100 Feet of Fun for Christmas

Why not give them some films for their "very owo" that they will enjoy and own with pride.

"MID WINTER SPORTS IN QUEBEC," No. 83, is a thriller. Tobogganing down one of Canada's greatest slides and dashing through snow banks at a terrific rate of speed. It will make the kiddies shout with glee.

"WHO'S WHO IN THE ZOO," No. 87, will make them split their sides with laughter. South American animals are real entertainers and the comical wart hog, the odd looking ant eater and the sprightly gnu cut *some* capers. The children will love them.

There are over one hundred other delightful travel films in the Burton Holmes Library. The above mentioned subjects are 100 ft. $7.50 each.

Ask your dealer for a catalog.

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7510 North Ashland Ave., Chicago

ARTOGRAPH DIFFUSING SCREEN

Pat. in all Leading Countries

Produces a fascinating diffusion effect in your movies. Handy sizes from ½" to 3½" clip over any lens in an instant. State size wanted.

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Artograph Company

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NIGHT MOVIES

2 Min. Flare, showing Detachable Handle

Light a Meteor Flare (Powerful Fire-work Torch) and take a movie of the party—no equipment necessary. The same flare the professionals use. Five sizes, ½, 1, 2, 3 and 4 minutes of light. Especially for outdoors. Also electrical flares fired by a flash-light battery, for special work. Several flares may be fired simultaneously.

John G. Marshall

METEOR PHOTO CHEMICALS

1752 Atlantic Ave., Brooklyn, N. Y.

land Cine Club of Portland, Oregon. This is the first photoplay filmed by the club, and a good one, illustrating in a graphic manner the amusing possibilities of the golf links. *Dark Shadows*, 700 ft.. 16mm.. filmed by the Cine Amateurs of Westchester in Yonkers, N. Y., tells of a haunted house and an inquiring reporter. It contains some very interesting lighting effects secured with very little equipment. *In The Crystal*, 100 ft., 16mm., is the second trick reel made by Mrs. L. S. Galvin of Lima, Ohio. Added interest is given this unusual 16mm. trick film by a simple plot.

Rushes

IN Paterson, N. J., Walter Nowatka has formed the Universal Motion Picture Club which has already begun its first production, *Future City*, to run 1000 ft., 35mm. Cine illusions and model work will be largely employed in this film, tracing the evolution of the city.

¶ The Waterloo Movie Makers' Club of Waterloo, Iowa, is planning a series of amateur movie programs for high school dramatic teachers and students at the Iowa State Teachers' College.

¶ At the last meeting of the Springfield Movie Makers' Club, Springfield, Ill., *The Dragon Fly* and *Triple Exposure*, from the Club Film Library, were screened. This club announces extensive program plans for the coming winter.

¶ An amateur movie club has been organized in the Central High School in New Britain, Conn., writes Samuel Jackson of that city.

¶ The last meeting of the Portland Cine Club of Portland, Oregon, featured a screening of *The Fall of the House of Usher* and *The Lugger*, the latter a production of the Rochester Cinema Club.

¶ The League congratulates Foto-Cine Productions upon receiving first prize in the late *Photoplay* contest. The high standard, in this contest, of all the entries from amateur movie clubs is yet another indication of the constant improvement of all club work.

¶ The current contest of Foto-Cine Productions in Stockton, Calif., is attracting many entries. Interesting wood block stickers have been made by club members to identify films submitted. *The Fall of the House of Usher* was screened at a recent meeting and on several programs arranged by the club for other organizations.

¶ The Lincoln Cinema Club, of New Haven, Conn., announces the completion of its first production, *Midnight Owl*, 2000 ft., 35mm. Local factories cooperated in the filming of the picture, which includes plant interiors.

Improve your *Motion Pictures*

Make them *More Interesting*

by breaking the *Monotony*

OUR BOOKLET

of simple directions for producing nearly ONE HUNDRED HILARIOUS, INSPIRING, MYSTIFYING AND FREAKISH PICTURES WILL DO THE WORK AND OUR REVERSE CAMERA ATTACHMENT will insure steady pictures.

Booklet and attachment mailed on receipt of $4.50.

The De Moulin Corp.,

417 South Hill Street,
Los Angeles, Calif.

"Darned if some one hasn't beaten me to it! Well, I'll leave him an order for some CLARK CINE-TITLES, instead."

HERE'S YESTERDAY

Complete editing and titling service. (16mm. or standard.) Cinematography.

CLARK CINE-SERVICE

2540 Park Ave.
DETROIT, MICH.

¶In Toronto, Canada, G. R. Lockhart, Austin Campbell and George Rutherford are engaged in club organization. Many active Toronto amateurs have become interested in the club movement, and soon another wide-awake Canadian organization will be added to the fold.

BRITISH AMATEURS

THE Metropolitan Amateur Cinematographers' Association lists as its objectives the encouragement of the art and practice of cinematography, the production of amateur photoplays, the supply of facilities for members' filming and the fostering of a vigorous feeling in favour of the highest standards in motion picture technique. This amateur association is affiliated with the British Empire Film Institute and the members receive, as the official organ, *The British Film Journal.*

Lady G. Amherst of Hackney is president of the society; Anthony Asquith and Charles Rosher, vice-presidents; Albert Morgan, chairman; Bernard Mainwaring, vice-chairman; Miss P. Macpherson, treasurer; R. Goodwin-Giles, T. Owen-Fraser and F. Fraser, joint secretaries. The first production is to be a picture based on Bohemian life.

¶A late program of the Amateur Cinematographers' Association in London featured the screening of 9mm. films. Westley Brice, a member, presented a number of short film stories, so planned that the final twist of the brief plot was not apparent until the very last scene. Such short "surprise-ending" films should offer innumerable opportunities for a few moments of easily produced entertainment.

¶A talk and demonstration of industrial and publicity films was given by J. W. Gillot at a late meeting of the ever active Sheffield A. C. A. A demonstration of title making and a screening of a number of 9mm. films were included in the program.

¶Welsh miners in the district of Blaenavon in Monmouthshire, being temporarily out of work, turned their attention to amateur movie making, and produced *By Aid of a Rogue*, 2000 ft., 35mm. The beautiful moorland surrounding Blaenoven, and the park at Llanoven, the property of Lard Treowen, were used as settings for the film tale, written and directed by W. H. Fleet, assisted by J. R. Payne. The production was so creditable that Universal Pictures in England distributed it commercially, using the proceeds to aid in miners' unemployment relief.

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The Latest and Most Complete Models of 16 Mm. Cameras and Projectors

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NEWS *Of The* INDUSTRY

For Amateurs And Dealers

By Russell C. Holslag

Zeiss 16mm. Camera

OUR friends, the amateur movie enthusiasts of Europe, have for some time enjoyed the special features of the little Zeiss Ikon Kinamo S.10, a thoroughly practical 16mm. outfit, said to be the smallest existing spring-driven camera. MOVIE MAKERS is now glad to announce the availability of the 16mm. Kinamo in the United States.

It is small enough easily to be held in one hand and, with the eye applied to the internal viewfinder, may be satisfactorily braced in this way. Threading is quickly and effectively accomplished with the aid of a special container which simplifies placing the film in the correct position and eliminates threading the take-up reel. Feed and take-up sprockets are arranged in remarkably compact form. A special feature is the movable feed sprocket by means of which the size of the loops may be changed after threading. The film container is loaded by Eastman with thirty feet of film, ortho or pan. After the film is exposed it is automatically wound in the light-tight container ready for shipment to the processing station without further preparation. A novel and useful indicator shows at a glance just how far the spring has run down and when it is necessary to rewind. By using this device, the operator may appear in the picture for a given length of time, after which the camera will stop automatically. One full winding of the spring exposes thirteen feet of film. The design of the camera is such that it is exceptionally easy to keep the gate free from emulsion deposits. The entire make-up of the Kinamo S.10 is well worthy of the firm of Zeiss-Ikon. Distributors are Carl Zeiss, Inc., 485 5th avenue, New York City.

Eastman Features

ANY item in the array of suggestions in amateur motion picture apparatus presented this month by the Eastman Kodak Company of Rochester, N. Y., would make an excellent gift to or from the amateur movie maker. Prominent among these items are the complete Kodacolor equipment for camera and projector, which enables the cine amateur to secure living pictures in full natural color; the new Kodascope Rapid Splicer and Rewind, which does much to make the winter pastime of cutting and editing pleasant and easy; Kodalites for interior illumination; and, of course, Cine-Kodaks and Kodascopes in models to fit all requirements. An interesting new feature is found in the special Cinegraphs—interesting and entertaining films for showing on the home 16 mm. projector. These include the *Cinegraph Sweepstakes*, a racing game played with four 50-foot reels. One is chosen at random and it is impossible to determine which horse will win beforehand, since the four reels seem alike, although each has a different winner. This unique series will provide a welcome note of variety to the Christmas home movie entertainment program.

Photograph By Pacific And Atlantic

FILMING THE FOX HOUNDS MEET AT MEADOWBROOK, N. Y.
Mrs. Theodore Grosvenor With Her Cine-Kodak

Filmo Traveler Outfit

THE Bell and Howell Co. this month presents a full array of motion picture equipment which the amateur may well use as a checking list for his yearly letter to Santa Claus. Here one may find, for example, telephoto lenses, tripods, tripod heads, twin interior illuminators, title writers and a variety of other apparatus. Of particular interest is the new Filmo Traveler Outfit which contains everything the motion picture worker may need, packed compactly in four finely finished pieces of matched luggage. Included are the 57-G projector, equipped for Kodacolor, the 70-D camera with telephoto lenses and all appurtenances, a collapsible Pearl Bead Screen, a tripod in its individual case and a number of other accessories which this well known firm provides to enable the amateur to make better movies. The matched luggage outfit is finished in attractive Bengal cobra leather, is well designed and affords a means of keeping and carrying Filmo equipment of which the owner may well be proud.

DeVry News

PRICES on DeVry beaded screens are now to follow the general trend of price lowering designed to encourage ownership of home motion picture apparatus by the amateur. The prices of the excellent tripod DeVry bead screens are reduced by $5.00, making a new price range of $20.00 to $30.00 on this model. A new screen

PATHEX AND PLANE
Eddie Quillan, Pathe Star, Films His Father From A Giant TAT Liner.

OFFICIAL LONDON STREET FILMING
This Was Permitted For The First Time Recently. The Camera Is An Eyemo.

has been introduced which rests on a table or chair and which folds into a compact self-contained metal case when not in use. DeVry beaded screens are especially durable, it is claimed, because the bead coating is held by three coats of filler and six of enamel on a pre-shrunk backing.

H. A. DeVry, vice president of the QRS-DeVry Corporation, is now devoting his entire time to research and experiment on motion picture equipment in the new consolidated QRS-DeVry plant at 48th Street and Kedzie Avenue, Chicago.

The DeVry Still Camera is now available with a new Graf-DeVry 2 inch *f:* 3.5 anastigmat in focusing mount, which is interchangeable with the standard lens that is furnished.

THE FASTEST LENS IN THE WORLD
The New Dallmeyer *f*:0.99.

Dallmeyer Speed Lens

THE wide-spread interest that has been aroused by the new speed lens working at an aperture of *f*:0.99 has brought a large number of inquiries to Herbert and Huesgen, 18 East 42nd Street, New York, who are the distributors for Dallmeyer products. The lens, as illustrated herewith, is a well made and finely mounted objective, conforming in every way to the high standard set by the firm of Dallmeyer. The aperture index reads from *f*:0.99 *to f*:11, and the standard focusing scale is calibrated in feet. The lens is well sunk in its mount and incorporates an efficient lens hood. The focal length is one inch. P. A. Lins, in charge of the motion picture department at Herbert and Huesgen, recently exhibited a film made with this lens in which well-timed shots were secured at dusk and by ordinary artificial light.

A word concerning the house of Dallmeyer may interest our readers. The original Dallmeyer, John Henry, established himself in London in 1859. The perfection of his lenses came to be widely known and in this way he became friendly with many famous scientists of his day, including Professor Harrison and Sir John Herschel. One of his best known productions was the perfected military telescope, and his

(Continued on page 837)

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Your Filmo 70 or your Cine Kodak
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Kodascopes Model C and Filmo Projectors
Trade in your old projector for a new 250-watt Kodascope B or Filmo 57 G Projector

Deferred payments if desired

Unusual Bargains in Used Equipment
fully guaranteed

We make your trouble our business. Personal attention given all inquiries by a staff of competent technicians. We carry a complete line of movie and photographic supplies. A private projection room on the premises is at your disposal where you may view films with all conveniences and comfort.

BRITE-LITE GLASS BEADED MOVIE SCREEN

IN TRANSCONTINENTAL AIR TRANSPORT PLANE

AFTER exhaustive competitive tests Brite-Lite Glass Beaded Movie Screen was chosen for use on the first transcontinental air ship to show 16mm. motion pictures while flying in daylight.

Motion pictures were shown on board one of the Transcontinental Air Transport ships on its trip from Port Columbus, Ohio, to Los Angeles and return.

Three shows a day were given during the flight, at heights varying from 10,000 to 13,000 feet, with the plane traveling at an average speed of 125 miles an hour.

On this trip Brite-Lite Movie Screen proved its superiority as a medium for projecting 16mm. movies; its marvelous reflecting powers, Third Dimension qualities, and brilliancy made the test a success in every way.

MODEL A $15.00
30 X 40 INCHES

Brite-Lite Screens have great reflective powers without causing eyestrain.

Brite-Lite Screens give depth, stereoscopic effect and realism to the picture.

Brite-Lite Screens are automatic, collapsible and light in weight. Made in box or roller type models, priced from $7.50 and up.

Can be obtained from your dealer, or direct from us.

Write for interesting literature.

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CLASSIFIED advertising box numbers are provided by MOVIE MAKERS *as a convenience to readers and classified advertisers alike. Mail received for these box numbers is forwarded by* MOVIE MAKERS, *unopened and just as received, to the advertisers concerned. Remittances, if any, to cover goods offered for sale in this department, should, of course, be made to the advertiser and not to* MOVIE MAKERS.

EQUIPMENT FOR SALE

BARGAINS in used and demonstrating equipment. A few Model 70 Filmo Cameras, in perfect condition, complete with lenses and cases, $100.00 each; Model B Kodascope Projector with case, demonstrated only a few times, $175.00; several Model A Kodascope Projectors, 200 watt, perfect condition, $90.00 each; Model A Kodascope, small lamphouse, $75.00; several Model C Kodascope Projectors, $35.00 each; DeVry Continuous 16mm. Projector, demonstrated few times, $135.00; Capitol Continuous 16mm. Projector, demonstrator, $175.00; Model B. Cine Kodaks, *f*: 3.5 lens, $50.00 each; Model B Cine Kodaks, *f*: 6.5 lens, $35.00 each; Model B Cine Kodak, *f*: 1.9 lens, new condition, $100.00; few Filmo Projectors, 200 watt with cases, $75.00 each and up; Cooke *f*: 1.8 lens for Filmo 70, old style, $30.00 each; Dallmeyer *f*: 1.9 lens for Filmo 70, old style, $25.00. All of the above equipment guaranteed to be in excellent working condition. WILLIAMS, BROWN & EARLE, INC., 918 Chestnut Street, Philadelphia.

FOR SALE—Disc talking attachments. DeVry Projector and others. Send for circular. BERNARD SULLIVAN CO., 360 N. Michigan Ave., Chicago.

PROFESSIONAL Universal Motion Picture Camera, 200 foot capacity, Baush & Lomb two inch Zeiss Tessar, *f*: 3.5—four magazines, carrying case, new Akeley pan and tilt tripod, complete outfit, $285.00—Will ship subject to examination on receipt of deposit to cover carrying charges. BROWNE FILM CO., 1942 Fairmount Ave., Fort Worth, Texas.

UNUSUAL bargains in movie cameras, projectors, lenses and screens. Filmo 70 with *f*: 3.5 lens and case, used, in good condition, $87.50. Filmo 70, used only slightly, $98.50. Shopworn Model B Cine-Kodak with *f*: 1.9 lens, $102. Cine-Kodak Model B, shopworn, with *f*: 3.5 lens, $58.50. DeVry 35mm. with *f*: 1.9 lens and carrying case, $110. Brand new DeVry, with *f*: 3.5 lens and case, $122.50. Brand new Sept Cameras, $23.50. Duograph motor-driven projectors, brand new, $47.50. All guaranteed to be in perfect shape. Write for bargains. BOSTON CAMERA EXCHANGE, 44 Bromfield St., Boston, Mass.

FOR SALE—Like new DeVry 35mm. motion picture camera, $95.00. Special prices new aluminum Hartshorn roller screens — guaranteed. BERNARD SULLIVAN COMPANY, 360 N. Michigan Ave., Chicago.

FOR SALE—Several used Filmo 70 Cameras, $75 up. WILLIAMS, BROWN & EARLE, INC., 918 Chestnut St., Philadelphia.

CINE KODAK Model A, *f*: 3.5 lens, $85; DeVry 16mm. Projector fitted with three inch extra light lens and two inch regular, $60; Home Talkie unit, with 200 feet talking film, $35. All above guaranteed to be in brand new condition. Write for description. MICHAEL DE MARTINO, 533 Paige St., Schenectady, N. Y.

FOR SALE—Brand new Cine-Kodak, used one week. Has *f*: 1.9 lens, Kodacolor attachments, telephoto lens, carrying case, $150.00. BERNARD SULLIVAN CO., 360 N. Michigan Ave., Chicago.

REAL BARGAINS in first class equipment. Eyemo camera 2.5 T. H. C. lens with 3.3 T. H. C. 3¼ Telephoto, filters and case, slightly used, perfect condition, $195. Brand new Filmo 75 with case, $75. Attachment Filmo Projector for continuous pictures, brand new, $60. T. H. C. *f*: 1.5 lens for Filmo 70, complete with Kodacolor attachments, $55. Leather carrying case for 16 reels film, 400', $8. 100' rolls Eastmaco or Agfa reversible film, $4.75, postpaid. One 30 x 40 B & H roll bead screen, $15. HESSE'S, Genesee at Jefferson, Saginaw, Mich.

SPECIAL—$5.00 allowance for your old camera regardless make or condition towards new DeVry 35mm. still camera, 40 pictures one loading. Send for circular. BERNARD SULLIVAN COMPANY, 360 N. Michigan Ave., Chicago.

16MM. CAMERAS and projectors, $10.00 each. 100 foot 16mm. photoplays, $4.50. Spotlights, $9.00. NO-WAT-KA, 195 Broadway, Paterson, N. J.

CHRISTMAS BARGAINS—New DeVry B cameras, $36; projectors, $33; Agfa 16mm. camera film, 100 ft., $5; Pathex camera, projector, extras, $33; superfilms, $5. R. J. JONES, 309 E. Sunbury St., Shamokin, Pa.

ENERGIZE YOUR FILM!
Use *Kleena-fylm Process*
It cleans, rejuvenates, restores and maintains pliability in old film. A non-inflammable fluid easy to apply. Clearer projection. Guaranteed. At dealers, or postpaid, 85c. KLEENA-FYLM CORP., 522 Fifth Avenue, New York, N. Y.
Pacific Coast Distributors
CRAIG MOVIE SUPPLY CO.
Western Pacific Bldg. Los Angeles, Calif.

2 UNIVERSAL Cameras, 2 Wilarts, DeVrys, Filmos, Pathex Outfits, Screens, Tripods, Lenses, Films, Makeup Kits, Graflex and Still Cameras. List on request. F. W. BUCHANAN, 320 Walnut St., Johnstown, Pa.

FILMO 75—Practically new, $70.00. Home Talkie Units, $25.00. 16mm. films and accessories practically half price. Private collection. C. S. BALAZS, 4836 N. Tripp Ave., Chicago.

BASS offers some more red hot bargains in guaranteed used-but-good-as-new 16mm. apparatus. Bell & Howell Projector, standard model, fine condition, $110.00. Bell & Howell Filmo Model 70, Cooke *f*:1.8 lens, $110.00. Bell & Howell Filmo 70, three lens turret, fitted with 1" Cooke 3.5, 1" Plasmat 1.5 and 4" Wollensak Telephoto, complete with case, condition like new, price $225.00. Cine Kodak Model B, *f*:6.5 lens, $34.50. Kodascope Model A, latest type, with large lamphouse and Kodacolor equipment, $125.00. Three-quarter inch Plasmat *f*:1.5 lens to fit 70, A or Victor Camera. $37.50. Write or wire if what you want is not listed. BASS CAMERA COMPANY, Motion Picture Headquarters of America, 179 West Madison Street, Chicago, Illinois.

TO REDUCE the large stock, we have several Bell & Howell Filmo Projectors and Cameras, also Kodacolor equipment, which we offer at a 30% discount. These are brand new. Latest serial numbers. BOX NO. 102. Care MOVIE MAKERS.

BELL & HOWELL character title writer, $24.00; Goerz compensating base with long rods and title attachment for Filmo or Victor, $65.00; Wollensak one-inch *f*:1.5 lens for Filmo, $35.00. All articles in perfect condition. Will ship c. o. d. subject to inspection. GEO. C. OBER, JR., Tower Building, Washington, D. C.

BARGAINS IN SLIGHTLY USED EQUIPMENT—F. O. B. Los Angeles. CAMERAS—Cine Kodak *f*:6.5, $47.00; Cine Kodak *f*:3.5, $60.00; Filmo 70 Single Speed, f:3.5 Lens & Case, $100.00; Filmo 70 Double Speed *f*:3.5 Lens & Case, $110.00; Filmo 70 Super-Speed, $160.00; Eyemo & Case, $235.00. PROJECTORS—Filmo, Geared Rewind, Variable Resistance & Ammeter & Case, $150.00; Kodascope "C," $35.00; Kodascope "B" & Case, $200.00; Kodascope "A," $120.00; Capitol Continuous Model 2 Type 11 Suit-Case Type, same as new, $150.00; Capitol Cabinet Type Continuous, $260.00. LEAVITT CINE PICTURE COMPANY, 3150 Wilshire, Los Angeles, California.

"FOR SALE"—Cine-Nizo 16mm., 3. universal focus lens, leather carrying case, filter and five 30 foot magazines, all in new condition, $45.00. A. G. CHITTICK, Frankfort, Ind.

DE VRY MODEL G-16mm. Projector, 2" lens, case, tripod plate, two extra 200 watt lamps, like new, $75.00. R. KIRKBRIDE, 514 E. 70th St., Chicago, Ill.

Let Us Make Your Movies
THE MOVIECRAFT STUDIOS
Hotel Governor,
Harrisburg, Pa.
Commercial & Dramatic Productions — Professional Service
35MM—16MM.
Full equipment for studio or field work. Cameramen furnished for all occasions, anywhere.

ONE three speed Filmo Camera, less case, price $135.00; one six-inch Taylor, Hobson, Cooke Telephoto Lens, with view finders complete in leather plush-lined case, $75.00; one combined leather camera and accessory case, $37.50; one 1" *f*: 1.8 Taylor, Hobson, Cooke Lens in focusing mount, $41.25; one two-time color filter for *f*: 1.8 lens, $3.50; one auxiliary finder unit, $3.50. CHARLES J. ZAHN, 1439 South Sheridan Road, Highland Park, Illinois.

BARGAIN — Capitol Continuous Projectors — condition good as new—some slightly used and some not used at all, $135.00 complete, while they last. Subject to 5 days' examination. Satisfaction guaranteed or money refunded. VISUALIZIT, INC., 581 Peachtree St., Atlanta, Ga.

HUGO MEYER Kioo-Plasmat lens *f*:1.5, ¾" fitted for Kodacolor with neutral density filter; nearly new. Will sell for $50.00. FRANK N. FRENCH, 97 High St., Randolph, Mass.

SELL reasonably, almost new: 35mm. DeVry Camera; *f*:3.5 lens, pano-tilt tripod, "Little Sunny Twin," 2-1000 W, 1-500 W "Fotolites" complete, Cinophot, splicer-rewind. V. KRUGLOFF, 35 No. 9 St., Newark, N. J.

CINE-KODAK *f*:3.5, Kodascope Model C, carrying cases for both, Eastman "O" Screen. Perfect condition. Cash $120.00. A. H. GARDNER, Y. M. C. A., Springfield, Missouri.

FILMO Model 70A with 1" *f*:1.5 Plasmat, $100.00; Ensign 16mm. camera with 1" *f*:2.6 Anastigmat, $95.00; Kodascope Model B, black finish, $155.00; Kodascope Model C, good condition, $35.00; 1" *f*:2 Schneider lens in focusing mount, $19.00; 15mm. *f*:2.7 Goerz Hypar in focusing mount, $27.00; 1" *f*:1.5 Wollensak equipped with Kodacolor, $52.50; 39x52 Arrow Beaded Screen in case with individual supports, $17.50; No. 0 Arrow Beaded Screen 9¼" x 11¾", in case, $5.00; Book Type Film Storage Case for 5-400 ft. reels, $3.50; Dremophot Exposure Meter for Filmo, $6.50. WILLOUGHBYS, 110 West 32d St., N. Y.

EQUIPMENT WANTED

WANTED—Filmo 70. State condition, price and age of camera. Also B. & H. editing equipment. Address W. E. G. M., 18 Vesey St., New York City.

FILMS FOR SALE

FILMS FOR SALE AT HALF LIST. Order by number, sending check for half amount noted, prices being given at list. Filmo: *Florida Hurricane*, (M-141) 200', $15.00; *Cracked Ice*, (M-142) 200', $15.00; Pathegram: Our Gang in *Dog Days*, (7014) 400', $30.00; *Raggedy Rose and Spuds*, 300', $20.00; *Big Game Hunting in Africa* (6016) 400', $25.00; Our Gang *Tire Trouble*, (2004) 200', $14.00; *Introduce Me*, Douglas MacLean (2002) 200', $12.50; *White Mice* (4502) 300', $13.50; Burton Holmes, (29-54-57) *Scenic Reflections, Lake of Lucerne, Up to Date Alpinism, Monkeys of Asia*, 400', $35.00; *Rolling into Rio, Kauai—The Garden Island of Hawaii, Great Waters of Versailles*, (32-40) 400', $30.00; *Grand Canyon, Geysers of the Yellowstone, Indian Durbar, Going up the Iguague*, 400', $28.00; Cinegraph: Walter Hagen, *Marvels of Motion*, (1522-3503) 200' $15.00; *Felix Out of Luck, Our Ant Gang, Love My Dog, Felix Gets His Fill*, (7062-2070) 400', $30.00; *Felix Makes Magic, Kitten and the Ducks, Fish for Two, Felix Gets Broadcast*, (4525-4502-7063) 400', $27.50; *My Stars*, (4515) 400', $30.00; *Felix All Balled Up, Felix Finds 'Em Fickle*, (7066-7068) 200', $15.00; *Bobbie Jones*, (1092) 100', $7.50; *Mother Goose, Felix in Hollywood, Fishing, Polar Bears*, 400', $30.00; *Peck's Bad Boy, Easy Street, Beau Brummel, One Night of Love*, 400', $30.00; *Unreal Newsreels* No. 2, (4522) 100', $7.50; *Rome* (1517) 100', $7.50; *Lindbergh—New York to Paris*, 200', $15.00; Bell & Howell: *Studias and Stars* No. 1, 100', $6.50. FREDERICK L. HOLMAN, 23 E. Maple Ave., Merchantville, N. J.

PANCHROMATIC and regular film stock for DeVry and Eyemo 35 mm. Cameras—Daylight Loading—100-foot rolls—$3.50 per roll—sent C. O. D. any place. Quantity quotations on request. EDUCATIONAL PROJECT-O FILM CO., 129 West 2nd St., Los Angeles, Calif.

SURPLUS 16mm. film, less than half price. Send for catalogue. STERLING PRESS, 487 Elm St., Arlington, N. J.

Exchange your 16mm Library Film
Why keep your old library films when you are tired if seeing them and can trade them for others by sending them to us and receive equally good or better of the same length in exchange at the following prices:
100 ft. length, exchange for $1.00.
400 ft. length, exchange for $2.50.
J. NAVILIO FILM EXCHANGE
1757 Broadway Brooklyn, N.Y.

improvements in astronomical instruments brought him the honor of a Fellowship in the Royal Astronomical Society. After his death the management of the business passed into the hands of his son, Thomas R. Dallmeyer, who also contributed many valuable improvements to photographic science, notably the development of the practical telephoto lens. The *f*:0.99 is fittingly consistent with the advancement in optical science brought about by this firm.

35 MM. Sound-on-Disc

STAN-A-PHONE is the new big brother of the Home-Talkie Machine, just announced by the Home-Talkie Machine Corp. of 220 W. 42nd St., New York, N. Y., and it is reported to render any 35mm. projector adaptable to sound-on-disc synchronization at a relatively inexpensive figure. The turntable revolves at 33-1 3, the standard professional speed, and is connected to the projector with a flexible shaft. The standard 16″ record is accommodated and a volume control is provided as well as amplifier and pickup jacks. The pickup is furnished but the amplifier is, of course, extra, several types being listed by the firm. Over 3,000 Home Talkie devices are now in operation in American homes, it is stated by the manufacturers, and company officials expect that this number will be greatly increased during the holiday season. A synchronized Santa Claus film is also to be offered to the kiddies as a Home Talkie contribution to the gaiety of the season.

Recordion Releases

THE latest announcement from the National Film Publicity Corporation, 311 S. Sarah Street, St. Louis, Missouri, features four interesting new synchronized releases for use on the Recordion home talking picture device. The Recordion itself may be had in two models, one incorporating the 16 mm. projector complete and the other attachable to any make of home projector.

Cullen Lineup

THE Christmas list of the Cullen Photo Supply Co., 12 Maiden Lane, New York, includes the new Solite lamp, the Wondersign Magnetic Title Board and the new Cullen 70-D carrying case.

Bargain List

THOSE who are seeking additions to their equipment at a reduced price will do well to investigate the special bargain list sent out by Willoughbys, 110 West 32nd Street, New York. This well known firm also specializes in new apparatus of every reputable make.

(Continued on page 839)

Now *you can have a*
Pebbled Silver Screen

THE new Cine-Argent is the amateur's latest find! A silver screen with myriads of tiny indentations which impart extraordinary brilliance and depth to every picture—for only $3.70! It is guaranteed not to tarnish! 22″ x 28″—non-collapsible, strong and durable.

The new Cine-Argent is especially designed for small projectors, but of course is equally suited for higher priced projectors. For half the cost of a roll of film it will provide you with a splendid screen—and *the* gift for that movie-fan friend!

Ask your dealer to show you the new Cine-Argent today. If he is not yet supplied, order direct.

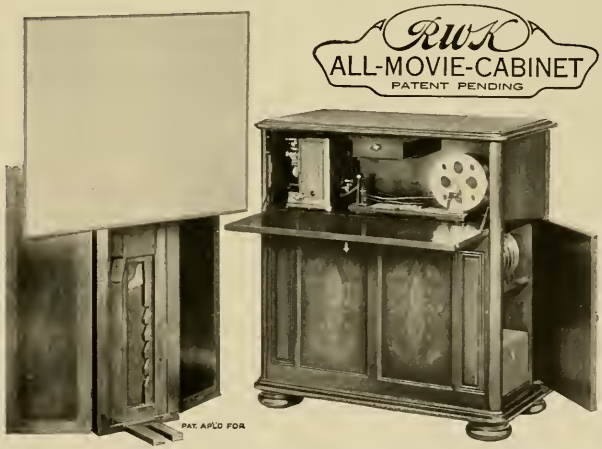
for only
$3.70

P. INGEMANN SEKAER
1472 Broadway, New York
Exclusive Distributors

CINÉ-ARGENT
Pebbled Silver Screen

A PLACE FOR EVERYTHING AND EVERYTHING IN ITS PLACE

RWK ALL-MOVIE-CABINET
PATENT PENDING



ALL-MOVIE-CABINET AND SCREEN UNIT
Completes your home movie outfit, makes projection a convenient pleasure

The movie outfit in cabinet illustrates placement and is not included, but cabinet will accommodate Filmo, Kodascopes and other 16 mm. outfits. Cabinet size, 40 inches high, 35 inches wide, 18 inches deep. Screen size, 24 x 30 inches. Further information can be had from photo supply dealers or by writing us.

Price $110 F.O.B. CHICAGO

NATIONAL ALL-MOVIE-SALES CO.
333 N. Michigan Ave. Chicago, Ill.

AROUND THE WORLD WITH MOVIE MAKERS

An International List of the Dealers Who Carry This Magazine

VISIT THEM!

UNITED STATES

CALIFORNIA

BERKELEY: Berkeley Commercial Photo Co., 2515 Bancroft Way.
FRESNO: Potter Drug Co., 1112 Fulton St.
GLENDALE: Glendale Subscription Service, 1314 N. Virginia.
Mowry's Photo Service, 223 S. Brand Blvd.
HOLLYWOOD: Fowler Studios, 1108 N. Lillian Way.
Hollywood Movie Supply Co., 6058 Sunset Blvd.
Photomaton, 6378 Hollywood Blvd.
LONG BEACH: Winstead Bros., Inc., 244 Pine St.
LOS ANGELES: California Camera Hospital, 356 S. Broadway.
Eastman Kodak Stores, Inc., 643 S. Hill St.
Fitzgerald Music Co., Motion Picture Division, 727 S. Hill St.
John R. Gordon, 1129 S. Mariposa Ave.
T. Iwata Art Store, 256 E. First St.
Leavitt Cine Picture Co., 3150 Wilshire Blvd.
Earl V. Lewis Co., 226 W. 4th St.
Marshutz Optical Co., 518 W. 6th St.
B. B. Nichols, 731 S. Hope St.
Photomaton, 532 S. Broadway.
Schwabacher-Frey Stationery Co., 734 S. Broadway.
OAKLAND: Davies, 380-14th St.
Sherman, Clay & Co., 14th and Clay Sts.
PASADENA: Flag Studio, 59 E. Colorado St.
F. W. Reed Co., 176 E. Colorado St.
POMONA: Frasher's, 158 E. Second St.
RICHMOND: LaMoine Drug Co., 900 MacDonald Ave.
RIVERSIDE: F. W. Twogood, 700 Main St.
SAN DIEGO: Bunnell Photo Shop, 414 E. St.
Eastman Kodak Stores, Inc., 419 Broadway.
Harold E. Lutes, 958 Fifth St.
SAN FRANCISCO: Eastman Kodak Stores, Inc., 545 Market St.
Hirsch & Kaye, 239 Grant Ave.
Kahn & Co., 54 Geary St.
Leavitt Cine Picture Co., 564 Market St.
Photomaton, 968 Market St.
2584 Mission St.
San Francisco Camera Exchange, 83 Third St.
Schwabacher-Frey Stationery Co., 735 Market St.
Sherman, Clay & Co., Kearney & Sutter Sts.
Trainer-Parsons Optical Co., 228 Post St.
SAN JOSE: Webb's Photo Supply Store, 94 S. First St.
SAN PEDRO: Sunset Photo Supply, Inc., 319 W. 6th St.
SANTA ANA: Clyde H. Gilbert, Jr., 1428 W. Fifth St.
SANTA BARBARA: J. W. Collinge, 8 E. Carillo
SANTA MONICA: Bertholf Photo Finishing, 1456 Third St.
SIERRA MADRE: F. H. Hartman & Son, 25 N. Baldwin.
STOCKTON: Peffer Music Co., 40 S. California St.
Nathan Reiman, 528 E. Main St.
WHITTIER: Maxwell C. Peel, 226 E. Philadelphia.
YOSEMITE NATIONAL PARK: Best's Studio.

COLORADO

DENVER: Eastman Kodak Stores, Inc., 626-16 St.
Ford Optical Co., 1029-16 St.
Haanstad's Camera Shop, 404-16 St.

CONNECTICUT

BRIDGEPORT: Fritz & Hawley, Inc., 1030 Main St.
Harvey & Lewis Co., 1148 Main St.
DANBURY: Danbury Elec. & Radio Shop, 155 Main St.
GREENWICH: Gayle A. Fuster, 9 Perryridge Rd.
HARTFORD: Harvey & Lewis Co., 852 Main St.
D. G. Stoughton Co., 255 S. Whitney St.
Watkins Bros., Inc., 241 Asylum St.
MIDDLETOWN: F. B. Fountain Co., 483 Main St.
NEW BRITAIN: Harvey & Lewis Co., 85 W. Main St.
NEW HAVEN: Fritz & Hawley, Inc., 816 Chapel St.
Harvey & Lewis Co., 849 Chapel St.
NORWICH: Cranston Co., 25 Broadway.
STAMFORD: Thamer, Inc., 87 Atlantic St.
WATERBURY: Curtis Art Co., 25-29 W. Main St.
Wilhelm, Inc., 139 W. Main St.

DELAWARE

WILMINGTON: Butler's, Inc., 415 Market St.
Frost Bros., duFont Bldg.

DISTRICT OF COLUMBIA

WASHINGTON: Reid S. Baker, 1429 H St., N. W.
Columbia Photo Supply Co., Inc., 1424 New York Ave., N. W.
Eastman Kodak Store, Inc., 607-14th St., N. W.
Fuller & d'Albert, Inc., 815-10th St., N. W.

FLORIDA

JACKSONVILLE: H. & W. B. Drew Co.
LAKE WALES: Morse's Photo Service, Rhodesbilt Arcade.
MIAMI: Miami Photo Supply Co., 12 N. E. First Ave.
Red Cross Pharmacy, 51 E. Flagler St.
ST. PETERSBURG: Barnhill's Camera Shop, 17-3rd St. N.
Robinson's Camera Shop, 115 Third St., N.
TAMPA: Burgert Bros., Inc., 608 Madison St.
Tampa Photo & Art Supply Co., 709-11 Twiggs St.

GEORGIA

ATLANTA: Eastman Kodak Stores, Inc., 183 Peachtree St.
Visualizit, Inc., Erlanger Theatre Bldg., 581 Peachtree St.

IDAHO

BOISE: Ballou-Latimer Co., Idaho at 9th St.
POCATELLO: Camera Shop, Box 1294.

ILLINOIS

*CHICAGO: Bass Camera Co., 179 W. Madison St.
Brentano's, Inc., 63 E. Washington St.
Camera Exchange, 68 Washington St.
Almer Coe & Co., 78 E. Jackson Blvd.
Almer Coe & Co., 18 S. LaSalle St.
Almer Coe & Co., 105 N. Wabash Ave.
* Central Camera Co., 112 S. Wabash Ave.
Eastman Kodak Stores Co., 133 N. Wabash Ave.
Fair, The, Dept. 93, State, Adams & Dearborn Sts.
* Fischer's Camera Service, Rm. 202, 154 E. Erie St.
Ideal Pictures Corp., 26 E. 8th St.
Illinois Radio Appliance Co., 1426 E. 70th St.
W. W. Kimball Co., 306 S. Wabash Ave.
Leonard Lynn Co., 302 S. Wells St.
Lyon & Healy, Jackson Blvd. & Wabash Ave.
Photomaton, 853 E. 63rd St.
4651 Broadway
115 N. Clark St.
6337 S. Halstead St.
3240 Lawrence Ave.
1323 Milwaukee Ave.
2648 Milwaukee Ave.
4705 S. Parkway
3213 Roosevelt Rd.
Post Office News Co., 37 W. Monroe St.
Seamans, Photo Finisher, 1953 E. 71st St.
Stanley-Warren Co., 908 Irving Park Blvd.
Bernard Sullivan Co., 360 N. Michigan Ave.
Von Lengerke & Antoine, 33 S. Wabash Ave.
DECATUR: Haines & Essick Co., 122-128 E. William St.
Pfile's Camera Shop, 240 N. Water St.
EVANSTON: Almer Coe & Co., 1645 Orrington Ave.
* Hattstrom & Sanders, Inc., 702 Church St.
FREEPORT: Hartman's Camera Shop, 17 S. Chicago Ave.
GALESBURG: Illinois Camera Shop, 84 S. Prairie St.
HIGHLAND PARK: Hattstrom & Sanders, Inc., 391 Central Ave.
OAK PARK: Hattstrom & Sanders, Inc., Cor. Forest & Lake St.
ROCKFORD: Johnson Photo Shop, 316 E. State St.
SPRINGFIELD: Camera Shop, 320 S. 5th St.

INDIANA

ANDERSON: Reed Drug Co., 37 W. 11th St.
EVANSVILLE: L. E. DeWitt, 613 Monroe Ave.
Smith & Butterfield Co., 310 Main St.
FORT WAYNE: Biechler-Howard Co., 112 W. Wayne St.
Sunny Schick Pictures, 224 E. Berry St.
FRANKFORT: Pathex Agency, 206 E. Walnut St.
INDIANAPOLIS: L. S. Ayres & Co., Dept. 290, 1 W. Washington St.
H. Lieber Co., 24 W. Washington St.
KENTLAND: Boone Pharmacy, on the Square.
SOUTH BEND: Ault Camera Shop, 122 S. Main St.
Ault Camera Shop, 309 S. Michigan St.
Schilling's Photographic Supply, 329 S. Lafayette Blvd.
TERRE HAUTE: Snyder's Art Store, 21 S. 7th St.

IOWA

BURLINGTON: Sutter Drug Co., 307 North 3rd St.
CEDAR RAPIDS: Camera Shop, 220 Third Ave.
DAVENPORT: Eastman Kodak Stores, Inc., 318 Brady St.
DES MOINES: Eastman Kodak Stores, Inc., 808 Locust St.
Hyman's News and Book Store, 407 Sixth Ave.
GRINNELL: Child Art Rooms, Cine Dept.
IOWA CITY: Rexall & Kodak Store, 124 E. College St.
SIOUX CITY: Eastman Kodak Stores, Inc., 608 Pierce St.
Lynn's Photo Finishing, Inc., 419 Pierce St.
WATERLOO: Macks Photo Shop, 225 W. Fifth St.
Seehawk Camera Shop-Studio, 189 W. 4th St.

KANSAS

COFFEYVILLE: Dale Movie Shop, Dale Hotel Bldg.
SALINA: Frank Bangs & Co., 110 S. Santa Fe Ave.
TOPEKA: Hall Stationery Co., 623 Kansas Ave.
WICHITA: Lawrence Photo Supply Co., 149 N. Lawrence Ave.

KENTUCKY

LEXINGTON: W. W. Still, 129 W. Short St.
LOUISVILLE: W. D. Gatchel & Sons, 431 W. Walnut St.
Sutcliffe Co., 225-227 S. 4th Ave.

LOUISIANA

BOGALUSA: Dixie Motion Picture Co., 446 Harper St.
NEW ORLEANS: Eastman Kodak Stores, Inc., 213 Baronne St.
Harcol Motion Picture Industries, Inc., Harcol Bldg., 610-612 Baronne St.
SHREVEPORT: Southern Cine Co., Inc., 310 Main St.

MAINE

AUBURN: Wells Sporting Goods Co., 52-54 Court St.
BANGOR: Francis A. Frawley, 104 Main St.

MARYLAND

BALTIMORE: Amateur Movie Service, 853 N. Eutaw St.
Eastman Kodak Stores, Inc., 223 Park Ave.
Lewy Camera Shops, 502 N. Howard St.
Photomaton, 406 E. Baltimore St.
Stark-Films, 219 W. Centre St.
Zepp Photo Supply Co., 3044 Greenmount Ave.

MASSACHUSETTS

BOSTON: Dadmun Co., 1 Washington St.
Eastman Kodak Stores, Inc., 38 Bromfield St.
Eastman Kodak Stores, Inc., Hotel Statler.
Ralph Harris & Co., 30 Bromfield St.
C. F. Hovey Co., 33 Summer St.
Iver Johnson Sporting Goods Co., 155 Washington St.
Jordan Marsh Co.
Andrew J. Lloyd Co., 300 Washington St.
Montgomery-Frost Co., 40 Bromfield St.
Pathescope Co. of the N. E., Inc., 260 Tremont St.
Photomaton, 273 Huntington Ave.
46 Scollay Square
Pinkham & Smith Co., 15 Bromfield St.
Solatia M. Taylor Co., 56 Bromfield St.
BRAINTREE: Alves Photo Shop, 349 Washington St.
BROCKTON: Raymond C. Lake, 218 Main St.
LOWELL: Donaldson's, 75 Merrimack St.
NEW BEDFORD: J. Arnold Wright, 7 S. 6th St.
SALEM: Robb Motion Picture Service, 214½ Essex St.
SPRINGFIELD: J. E. Cheney & Staff, Inc., 301 Bridge St.
* Harvey & Lewis Co., 1503 Main St.
WORCESTER: J. C. Freeman & Co., 376 Main St.
Harvey & Lewis Co., 513 Main St.
L. B. Wheaton, 368 Main St.

(Continued on page 840)

Eno Anniversary

THE fourth anniversary of his entrance into the amateur field as an art title builder and film editor is being celebrated in December by Ralph R. Eno, 1425 Broadway, New York. Concurrently, Mr. Eno offers what are said to be the first modernistic backgrounds available and furnishes a Christmas trailer gratis with every order of two or more titles.

New Tripod Case

THE Thalhammer pan-and-tilt tripod may now be transported to and from the scene of operation with swank and convenience by making use of the new Thalhammer leather-trimmed carrying case, complete with shoulder strap. This case resembles a glorified golf bag and, besides the tripod, will hold several 100-foot reels of film. It should prove an excellent gift to those already owning a tripod.

Cine-Art Releases

VOLUME sales on the new series of two-reel Christie comedies offered by the Cine-Art library have already been such as to warrant a definite reduction in price for the Christmas season, according to H. S. Millar, eastern representative, 6 East 46th Street, New York. Worthy of special note are thirty-five new Cine-Art talkie subjects for synchronized disc reproduction with home talkie devices operating at the standard turntable speed of 78-80.

Diffusing Screen

THE Artograph diffusing screen, well known in the still camera field, has now been adapted to the amateur cine camera. Tests made by this department indicate that the amount of diffusion is controllable to some extent by moving the screen towards or away from the lens and that a slight increase in exposure is necessary. The Artograph is represented in New York by I. Boysen, 554 Fifth Avenue.

Cine-Argent

AMATEURS who have been familiar with the work of P. Ingemann Sekaer as a title builder will be interested to learn that an equal measure of quality and service will be found in the new Ciné-Argent silver screen, a product now sponsored by Mr. Sekaer. This is an inexpensive yet effective projection surface of the non-collapsible variety.

From Buffalo

THE Buffalo Photo Material Company, 41 Niagara Street, Buffalo, N. Y., announces the opening of a new salon completely equipped for the projection of films and the demonstration of motion picture apparatus.

(Continued on page 841)

Complete

That Christmas Outfit with

SOLITE

SR. NO. 3 CLUSTER SOLITE

THE ALL-PURPOSE LAMP

NOW! Interior long shots fully exposed. No risk of overloading the house line with units of dangerously high current consumption. SOLITE provides an effective design permitting a single 500-watt unit to give light comparable to that produced by the ordinary 1,000-watt unit. This means that the standard SR-3 SOLITE outfit at 1,500 watts will give results which equal or surpass the performance of other units at 3,000 watts. This is because the SOLITE reflector is not simply a hollow stamping but an accurately ground mirror lens in conjunction with an aluminum surface which distributes an intense, uniform light through an angle of 90 degrees. SOLITE is the only home lighting unit with an optical system as carefully designed as that in your projector.

SR. NO. 1 SOLITE

One SOLITE for closeups; two for medium shots; the complete set of three for long shots; full exposure on panchromatic film at *f*:3.5.

SOLITE is built to last. The lamp parts are of die-cast aluminum, every possible flexibility in adjustment being provided. Total weight, with bulb and cord complete. 2 lbs., 1 oz.

PRICES—SR. No. 3 SET—COMPLETE (without bulb), consisting of case, 3 lamps, JR. and SR. Tripod, 3-20 ft. rubber cords, $70.00 list. SR. No. 1 SET—COMPLETE (without bulb), consisting of 1 lamp, JR. Tripod and 20 ft. rubber cord, $22.50 list.

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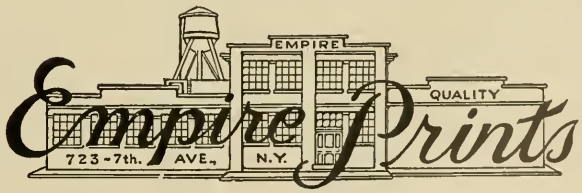


(Continued from page 838)

MICHIGAN

BAY CITY: Bay City Hdw. Co., Sporting Goods Dept., 1009-15 Saginaw St.
*DETROIT: Clark Cine-Service, 2540 Park Ave.
Crowley, Milner & Co., Sixth Floor, Dept. 124.
Detroit Camera Shop, 424 Grand River, W.
Eastman Kodak Stores, Inc., 1235 Washington Blvd.
Fowler & Slater Co., 156 Larned St.
J. L. Hudson Co., Dept. 290.
Macumber-Smith and Co., General Motors Bldg.
Metropolitan Motion Picture Co., 2310 Cass Ave.
E. B. Meyrowitz, Inc., 1516 Washington Blvd.
United Camera Stores, Inc., 14324 Jefferson Ave., E.
LANSING: Linn Camera Shop, 109 S. Washington Ave.
Vans Cine Service, 600 Prudden Bldg.
MARQUETTE: Ray's Photo Service, 335 Harrison St.
MUSKEGON: Beckquist Photo Supply House, 885 First St.
SAGINAW: Heavenrich Bros. & Co., 301 Genesee
Hesse's, Genesee at Jefferson.

MINNESOTA

DULUTH: Eastman Kodak Stores Co., 330 W. Superior St.
Louis Frerker Co., 12 E. Superior St.
MINNEAPOLIS: Eastman Kodak Stores, Inc., 112 S. Fifth St.
E. B. Meyrowitz, Inc., 825 Nicollet Ave.
Sly Fox Films, 49 S. 9th St.
ST. PAUL: Co-operative Photo Supply Co., 381-3 Minnesota St.
Eastman Kodak Stores Co., Kodak Bldg., 91 E. Sixth St.
E. B. Meyrowitz, Inc., 358 St. Peter St.
Ray-Bell Films, Inc., 817 University Ave.
St. Marie Cigar & News Co., 96 E. 5th St

MISSOURI

KANSAS CITY: Eastman Kodak Stores, Inc., 916 Grand Ave.
Eastman Kodak Stores, Inc., 1006 Main St.
Eastman Kodak Stores, Inc., 21 E. 11th St.
Hanley Photo & Radio Shop, 116 E. 10th St
ST. LOUIS: A. S. Aloe Co., 707 Olive St.
Eastman Kodak Stores, Inc., 1009 Olive St.
Erker Bros., 608 Olive St.
Geo. D. Fisher & Co., 915 Locust St.
Hyatt's Supply Co., 417 N. Broadway.

NEBRASKA

HASTINGS: Carl R. Matthiesen & Co., 713 W. 2nd St.
OMAHA: Eastman Kodak Stores, Inc., 419 S. 16 St.

NEW HAMPSHIRE

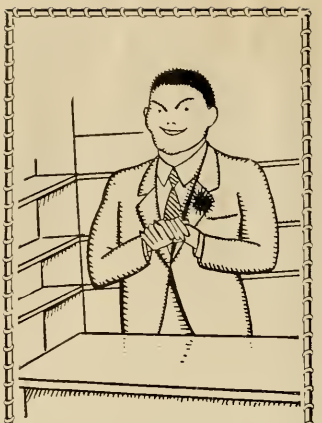
NEWPORT: K. E. Waldron, 1 A Main St.

NEW JERSEY

ATLANTIC CITY: Eastman Kodak Stores, Inc., 1735-37 Boardwalk.
Photomaton, 1119 Boardwalk.
2133 Boardwalk
CAMDEN: Parrish & Read, Inc., 308 Market St.
EAST ORANGE: Main Radio Company, 142½ Main St.
ELIZABETH: William C. Golding, 219 Broad St.
JERSEY CITY: Hugo Bermann, 13 Exchange Pl.
Levy's Sport Shop, 149 Monticello Ave.
Photomaton, 325 Grove St.
319 Jackson Ave.
18 Journal Square.
LAKEWOOD: Artist's Photo Service, 19-4th St.
MONTCLAIR: Edward Madison Co., 427 Bloomfield Ave.
NEWARK: Anspach Bros., 838 Broad St.
L. Bamberger & Co.
Fireman's Drug Store, Market and Broad.
Photomaton, 170 Market St.
J. C. Reiss, 10 Hill St.
Schaeffer Co., 103 Halsey St.
Wm. R. Scudder, 374 Sixth Ave.
PLAINFIELD: Mortimer's 317 Park Ave.
TRENTON: Barlow's—Music, 130-132 E. State St.
H. E. Thompson, 15 Newkirk Ave.
UNION CITY: Heraco Exchange, Inc., 611 Bergenline Ave.
WEST NEW YORK: Photomaton, 657 Bergenline Ave.

NEW YORK

ALBANY: E. S. Baldwin, 32 Maiden Lane.
F. E. Colwell Co., 465 Broadway.
BINGHAMTON: A. S. Bump Co., 180 Washington St.
BROOKLYN: Geo. J. McFadden, Inc., 202 Flatbush Ave.
* J. Navilio, 1757 Broadway.
Photomaton, 278 Broadway
920 Flatbush Ave.
427 Flatbush Ave., Ext.
1223 Avenue J
1226 Kings Highway
695 Nostrand Ave.
1757 Pitkin Ave.
BUFFALO: J. F. Adams, Inc., 459 Washington St.
Hauser Bob Studio, 11 W. Tupper St.
Buffalo Photo Material Co., 37 Niagara St.
United Projector & Film Corp., 228 Franklin St.
CORNING: Ecker Drug Store, 47 E. Market St.
FAR ROCKAWAY: Photomaton, 1926 Mott Ave.
GLEN FALLS: M. Lapham's Sons, 2 Rogers Bldg.
GREAT NECK: Lovett Cinema Studio, 66 Middle Neck Rd



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NEW ROCHELLE: Ye Little Photo Shoppe, Inc., 457 Main St.
NEW YORK CITY: Abercrombie & Fitch, 45th & Madison Ave.
American News and its Subsidiaries, 131 Varick St.
J. H. Boozer, 173 E. 60th St.
Brentano's, 1 W. 47th St.
City Camera Co., 110 W. 42nd St.
City Radio, 42 Cortlandt St.
* Abe Cohen's Exchange, 120 Fulton St.
* Columbus Photo Supply, 146 Columbus Ave.
* Cullen, 12 Maiden Lane.
Davega, Inc., 15 Cortlandt St.
Davega, Inc., 111 E. 42nd St.
Davega, Inc., 152 W. 42nd St.
* Eastman Kodak Stores, Inc., Madison Ave. at 45th St.
Eastman Kodak Stores, Inc., 235 W. 23rd St.
H. & D. Folsom Arms Co., 314 Broadway.
Gall & Lembke, Inc., 7 E. 48th St.
* Gillette Camera Stores, Inc., 117 Park Ave.
Gloeckner & Newby Co., 9 Church St.
Golden Rule Radio Supply Co., Inc., 1401 Madison Ave.
* Herbert & Huesgen Co., 18 E. 42nd St.
William Krippner, 342 Madison Ave.
Lowe & Farley, News Stand, Times Bldg.
Lugene, Inc., Opticians, Main Store, 600 Madison Ave., bet. 57th and 58th Sts. Uptown Store, 976 Madison Ave., bet. 76th and 77th Sts.
Luma Camera Service, Inc., 302 W. 34th St.
Medo Photo Supply Corp., 323-325 W. 37th St.
Meta Photo Supply Co., 122 Cedar St
E. B. Meyrowitz, Inc., 520 Fifth Ave.
New York Camera Exchange, 109 Fulton St.
Parker and Battersby, 146 W. 42nd St.
Photomaton, 126 E. 14th St.
113 West 42nd St.
205 West 125th St.
1575 Broadway
1630 Broadway
1947 Broadway
2539 Broadway
3542 Broadway
73 E. Burnside Ave.
140 Dyckman St.
567 Lenox Ave.
907 Prospect Ave.
1402½ St. Nicholas Ave.
87 Second Ave.
965 Southern Blvd.
526 Willis Ave.
Pickup & Brown, 41 E. 41st St.
Rab Sons, 1373 Sixth Ave.
Schoenig & Co., Inc., 8 E. 42nd St.
* Stumpp & Walter Co., 30 Barclay St.
G. Tankus, 837 Seventh Ave.
* Willoughby Camera Stores, Inc., 110 W. 32nd St.
POUGHKEEPSIE: Marshall's Gift Shop, 27 Market St.
Willheide Movie Service, 281 Main St.
ROCHESTER: Marks & Fuller Co., 36 East Ave.
A. H. Mogensen, Dept. of Mechanical Engineering, University of Rochester.
Sibley, Lindsay & Curr Co., Camera Dept.
ROME: Wardwell Hdw. Co., Inc., 134 W. Dom. St.
SCHENECTADY: J. T. and D. B. Lyon, 236 State St.
SYRACUSE: Francis Hendricks Co., Inc., 339 S. Warren St.
Geo. F. Lindemer, 443 S. Salina St.
UTICA: Edwin A. Hahn, 111 Columbia St.
WATERLOO: E. O. Conant, 17 E. Main St.
WATERTOWN: Edson E. Robinson, Inc., 111-113 Washington St.
YONKERS: Photomaton, 3 S. Broadway.

OHIO

AKRON: Dutt Drug Co., 7 E. Exchange St.
Pockrandt Photo Supply Co., 16 N. Howard St.
ALLIANCE: England Drug Co., cor. Park and Main.
CANTON: Roth & Hug Co., 539 N. Market Ave.
Ralph W. Young, 139 S. Cleveland Ave.
CINCINNATI: Burck-Bauer, Inc., 11 W. Seventh St.
Fountain News Co., 426 Walnut St.
John L. Huber Camera Shop, 144 E. 4th St.
Huber Art Co., 124-7th St., W.
Movie Makers, Inc., 110 W. 8th St.
L. M. Prince Co., 108 W. Fourth St.
CLEVELAND: Conger-Latta Co., 735 Euclid Ave.
Dodd Co., 652 Huron Rd.
Eastman Kodak Stores, Inc., 1126 Euclid Ave.
Escar Motion Picture Service, Inc., 10008 Carnegie Ave.
Fowler & Slater Co., 806 Huron Rd.
Fowler & Slater Co., 347 Euclid Ave.
Fowler & Slater Co., 1915 E. 9th St.
Halle Bros. Co., 1228 Euclid Ave.
Home Movies Co., 1501-7 Superior Ave.
Lyon & Healy, Inc., 1226 Huron Rd. at Euclid Ave.
Photomaton, 1507 Euclid Ave.
COLUMBUS: Capitol Camera Co., 7 E. Gay St.
Columbus Photo Supply Co., 62 E. Gay St.
DAYTON: Dayton Camera Shop, 1 Third St. Arcade.
SALEM: Butcher's Studio, 176 Jennings Ave.
TOLEDO: Franklin Print. & Eng. Co., 226-36 Huron St.
Gross Photo Supply Co., 325 Superior St.
Lawrence's, 1604 Sylvania Ave.
Leo MacDonough, 1103 Detroit Ave.
Photomaton, 334 Superior St.
YOUNGSTOWN: Fowler & Slater Co., 7 Wick Ave
ZANESVILLE: Zulandt's Drug Store, Widney, cor. Seventh and Main.

OKLAHOMA

DURANT: B and B News Co., 142½ W. Main St.
OKLAHOMA CITY: H. O. Davis, 106 S. Hudson St.
Veazey Drug Co.
TULSA: Camera Shoppe, 225 Atco Bldg., 519½ Main St. S.
Alvin C. Krupnick, 9 E. 6th St.

OREGON

EUGENE: Stevenson's, Inc., 764 Willamette St.
PENDLETON: Floyd A. Dennis.
PORTLAND: Eastman Kodak Stores, Inc., 345 Washington St.
Lipman Wolfe & Co., Kodak Dept.

PENNSYLVANIA

ALLENTOWN: Geo. E. Phillips, 36 N. 6th St.
BETHLEHEM: Arthur F. Breisch, 527 Main St.
ERIE: Kelly & Green, 116 W. 11th St.
HARRISBURG: James Lett Co., 225 N. 2nd St.
* Moviecraft Studios, Hotel Governor.
JOHNSTOWN: F. W. Buchanan, 320 Walnut St.
LANCASTER: Darmstaetter's, 59 N. Queen St.
PHILADELPHIA: Amateur Movies Corp., 132 S. 15th St.
Eastman Kodak Stores, Inc., 1020 Chestnut St.
Jos. C. Ferguson, Jr., 1804 Chestnut St.
Strawbridge & Clothier, Market, Eighth & Filbert Sts.
John Wanamaker, Dept. 56.
* Williams, Brown & Earle, Inc., 918 Chestnut St.
PITTSBURGH: Eastman Kodak Stores, Inc., 606 Wood St.
B. K. Elliott & Co., 126-6th St.
Joseph Horne Co., Magazine Dept.
Kaufmann's Dept. Store, Dept. 62, Fifth Ave.
Root's Kamera Exchange, 11 Fifth Ave., Arcade.

(Continued on page 842)

Photomaton

THE characteristic energy with which the Photomaton Studio organization spreads the home movie idea is well illustrated in a recent series of sales promotion bulletins and particularly in a timely catalog of gift suggestions. Prominently figured are the QRS-DeVry and Agfa-Ansco lines of cinema and still cameras and projector equipment. MOVIE MAKERS is described as the "Blue Book" of the amateur motion picture industry.

Heinz Title Hood

THIS department is in receipt of an interesting folder describing the many uses of the new Heinz Title Hood. This device is now on the market and full information may be had from the Movie Specialty Manufacturing Co., 1361 So. Flower Street, Los Angeles, California.

Aid in Indies

ENLARGEMENT of the motion picture producing and processing facilities of the Tucker Picture Co., 23 Sackville St., Port of Spain, Trinidad, B. W. I., and the installation of a complete finishing, titling and editing plant on that island, has been announced by this establishment which writes, "Amateur movies in Trinidad are just beginning to get the popularity here they deserve."

Ervin-Sportlights

RUSSELL T. ERVIN, widely known for his prize-winning production, *And How*, of last year's *Photoplay Magazine* amateur films contest, after a year of intense activity in the sound studios of Hollywood, returns to the East as chief recording engineer for Grantland Rice Sportlights, Inc.

New Art Cinema

UPTOWN New York is now to have its share of the better things in motion pictures, at the new Roerich Art Cinema, Riverside Drive and 103rd Street. Michael Mindlin is managing director and programs will be sent on request. The house, at present, gives "week-end" performances on Friday, Saturday and Sunday only.

Wells-American Export

MR. J. GARDNER WELLS, widely known in both the professional and amateur motion picture field, has announced his new position as head cameraman in the educational and travel filming program of the American Export Lines. Mr. Wells, following the success of his extensive film-log of the Mediterranean, sails on December 1st for a winter of educational-travel filming, with plans for the same work during a summer in Russia.

Gregory Active

CARL LOUIS GREGORY, F. R. P. S., recognized for his original contributions to motion picture science, has just completed twenty-four important industrial short subjects for the Bethlehem Steel Corporation and the Standard Oil Company. Of particular interest is Mr. Gregory's very informative paper read before the fall convention of the S. M. P. E. in Toronto. This paper was the summary of an extensive research into the history and development of the various film widths and should be of special interest to the amateur who is wondering whether his own three film widths are to be increased.

Leavitt Enlists Press

HARRY C. LEAVITT, of the Leavitt Cine Picture Co., 3150 Wilshire Blvd., Los Angeles, Calif., has recently brought home movies into the public eye by an excellent publicity plan. *The Los Angeles Examiner*, working with Mr. Leavitt, carried prominent announcements to the effect that all those securing a certain number of subscriptions would be entitled to receive screen tests at the Leavitt Cine Studios. These tests were made with professional studio equipment, on 16 mm. film, and ran for two minutes. The film then became the property of the individual making the test, and in this way was undoubtedly most effective in introducing the 16 mm. idea. The popularity of the idea has also been greatly augmented by holding a contest to select the players for a film which is to be produced in the M-G-M studios under professional supervision. Participants in this contest are to be limited to the 16 mm. screen test entries only, and the finished film is to be shown in Fox theatres throughout the South.

The Radio Show

THE recent radio exposition, held at Madison Square Garden, New York City, was not without interest to the amateur movie enthusiast. It was notable that many of the demonstrations were supplemented by 16 mm. motion pictures. Several ornate radio-phonograph-movie cabinets were on display, which served to illustrate in an interesting manner the trend towards combining several forms of home entertainment in one unit. The QRS-DeVry Corp. occupied a prominent booth, and gave demonstrations of its well-known 16 and 35 mm. motion picture apparatus, as well as its new special amplifying unit for home talkies. In the professional motion picture field, the R. C. A. Photophone was prominent with a complete display of sound-on-film apparatus.

(Continued on page 843)

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(Continued from page 840)

READING: W. F. Drehs, 541 Court St.
Alexander Kagen, 641 Penn St.
SCRANTON: Jermyn Bros., 205 N. Washington Ave.
WILKES-BARRE: Ralph E. DeWitt, 60 W. Market St.

RHODE ISLAND

NEWPORT: Rugen Typewriter & Kodak Shop, 295-7 Thames St.
PROVIDENCE: E. P. Anthony, Inc., 178 Angell St.
B. & H. Supply Co., 116 Mathewson St.
Chas. S. Bush Co., 244-246 Weybosset St.
Starkweather & Williams, Inc., 47 Exchange Pl.
Photomaton, 228 Weybosset St.

TENNESSEE

CHATTANOOGA: Englerth Photo Supply Co., 722 Cherry St.
KNOXVILLE: Jim Thompson Co., 5 Journal Arcade.
MEMPHIS: Memphis Photo Supply Co., Hotel Peabody, 86 S. 2nd St.
NASHVILLE: G. C. Dury & Co., 420 Union St.

TEXAS

ABILENE: W. C. Cosby, Box 338.
AMARILLO: C. Don Hughes, 1019 Oliver-Eakle Bldg.
BEAUMONT: Thames Magnolia Store, 2599 Magnolia St.
DALLAS: Jamieson Film Laboratories, 2212 Live Oak St.
E. G. Marlow Co., 1519 Main St.
EL PASO: Fred J. Feldman Co., 308 E. San Antonio.
Schuhmann Photo Shop, P. O. Box 861.
FORT WORTH: Hodges & Co., 806 Main St.
Chas. G. Lord Optical Co., 704 Main.
HOUSTON: Star Elec. & Eng. Co., Inc., 613 Fannin St.
PARIS: R. J. Murphy, So. Side Square.
SAN ANTONIO: W. C. Allen, Rialto Theatre Lobby.
Fox Co., 209 Alamo Plaza.
E. Hertzberg Jewelry Co., Houston at St. Mary's Sts.

UTAH

SALT LAKE CITY: Salt Lake Photo Supply Co., 271 Main St.
Shiplers, 144 S. Main St.

VERMONT

BURLINGTON: Robert T. Platka, 231 S. Prospect St.
RUTLAND: Geo. E. Chalmers Co., Inc.
SPRINGFIELD: Wheeler's Pharmacy, Inc., 27-31 Main St.

VIRGINIA

NORFOLK: S. Galeski Optical Co., 209 Granby St.
G. L. Hall Optical Co., 257 Granby St.
RICHMOND: S. Galeski Optical Co., 737 E. Main St.
G. L. Hall Optical Co., 418 E. Grace St.

WASHINGTON

SEATTLE: Anderson Supply Co., 111 Cherry St.
Eastman Kodak Stores, Inc., 1415-4th Ave.
Lowman & Hanford Co., 1514-3rd Ave.
Sixth Ave. and Stewart St.
SPOKANE: Joyner Drug Co., Howard & Riverside Ave.
TACOMA: E. W. Stewart and Co., 939 Commerce St.
YAKIMA: Bradbury Co., 19 S. Second St.

WEST VIRGINIA

WHEELING: Twelfth St. Garage, 81-12th St.

WISCONSIN

EAU CLAIRE: Davis Photo Art Co.
FOND DU LAC: Huber Bros., 36 S. Main St.
GREEN BAY: Bethe Photo Service, 125 Main St.
MADISON: Photoart House, 212 State St.
MILWAUKEE: Boston Store, Wisconsin Ave. & 4th St.
Eastman Kodak Stores, Inc., 427 Milwaukee St
Gimbel Bros., Kodak Dept., Wisconsin Ave. & W. Water St.
Photoart House of Milwaukee, 220 Wells St.
OSHKOSH: Coe Drug Co., 128 Main St.
SUPERIOR: Greenfield Photo Supply Co., 1328 Tower Ave.
WAUKESHA: Warren S. O'Brien Commerial Studio, 353 Broadway.

OTHER COUNTRIES

AFRICA

Cape Province

CAPE TOWN: Kodak (South Africa) Ltd., "Kodak House," Shortmarket and Loop Sts.
Lennon, Ltd., Adderley St.

AUSTRALIA

New South Wales

SYDNEY: Filmo Stores, 142 B King St.
Harringtons, Ltd., 386 George St.
Kodak (Australasia) Pty., Ltd., 379 George St.

Queensland

BRISBANE: Kodak (Australasia) Pty., Ltd., 250 Queen St.

South Australia

ADELAIDE: Harringtons, Ltd., 10 Rundle St.
Kodak (Australasia) Pty., Ltd., 37 Rundle St.

Tasmania

HOBART: Kodak (Australasia) Pty., Ltd., 45 Elizabeth St.
LAUNCESTON: Spurlings, Pty., Ltd., 93 Brisbane St. (next Quadrant)

Victoria

MELBOURNE: Charles W. Donne, 349-51 Post Office Pl.
Harringtons, Ltd., 266 Collins St.
Kodak (Australasia) Pty., Ltd., 284 Collins St.
Kodak (Australasia) Pty., Ltd., 161 Swanston St.

West Australia

PERTH: Kodak (Australasia) Pty., Ltd., Hay St.

NEW ZEALAND

AUCKLAND: Frank Wiseman, Ltd., 170-172 Queen St.
INVERCARGILL: New Zealand Book Depot, 49-51 Esk St.
WELLINGTON: Kodak (Australasia) Pty., Ltd., 294 Lambton Quay.
Waterworths, Ltd., 216 Lambton Quay.

BRITISH WEST INDIES

Trinidad

PORT OF SPAIN: Tucker Picture Co., G. P. O. Box 277.

CANADA

Alberta

CALGARY: Boston Hat Works and News Co., 109 Eighth Ave.

British Columbia

VANCOUVER: Eastman Kodak Stores, Ltd., 610 Granville St.
Film & Slide Co. of Can., Ltd., 319 Credit Foncier Bldg.

Manitoba

WINNIPEG: Eastman Kodak Stores, Ltd., 472 Main St.
Film & Slide Co. of Can., Ltd., Paris Bldg.
Strain's, Ltd., 345 Portage Ave.

Ontario

HAMILTON: W. Hill & Bro., 90 W. King St.
OTTAWA: Photographic Stores, Ltd., 65 Sparks St.
TORONTO: Associated Screen News, Ltd., Tivoli Theatre Bldg., 21 Richmond St., E.
Eastman Kodak Stores, Ltd., 66 King St.
T. Eaton Co., Dept. V-6, 190 Yonge St.
Film & Slide Co. of Can., 156 King St., W.
* Lockhart's Camera Exchange, 384 Bay St.
R. S. Williams Co., Ltd., 145 Yonge St.

Quebec

MONTREAL: Associated Screen News, Ltd., 5155 Western Ave., at Decarie Blvd.
Dollar Film Library, 1009 Keefer Bldg.
T. Eaton Co., St. Catherine St., W.
Film & Slide Co. of Can., Ltd., 104 Drummond Bldg
Gladwish & Mitchell, 7 Cypress St.

CENTRAL AMERICA

Canal Zone

ANCON: Lewis Photo Service, Drawer B.

CHINA

HONG KONG: Pharmacy, Fletcher & Co., Ltd., 26 Queens Rd., Central.
SHAGHAI: Chiyo Yoko Photo Supplies, 470 Nanking Rd.
Eastman Kodak Co., 24 Yuen Ming Yuen Rd.

CUBA

HAVANA: Havana News Co., Neptuno 2-B.

DENMARK

COPENHAGEN K: Kongsbak and Cohn, Nygade 2.
COPENHAGEN V: Kodak Aktieselskab, Ostergade 1.

EGYPT

ALEXANDRIA: Kodak (Egypt) Societe Anonyme, 23, Cheriff and Pasha St. and Ramleh Sta.

ENGLAND

BRISTOL: H. Salanson & Co., Ltd., 20 High St.
HARROGATE: A. R. Baines, 39 James St.
KENT: Direct Service Co., 112 Ravensbourne Ave., Shortlands.
LIVERPOOL: J. Lizars, 71 Bold St.
LONDON, S. W. 1: Westminster Photographic Exchange, Ltd., 119, Victoria St.
LONDON, W. C. 2.: Sands, Hunter & Co., Ltd., 37 Bedford St., Strand.
LONDON: W. 1.: Bell Howell Co., Ltd., 320 Regent St.
J. H. Dallmeyer, Ltd., 31 Mortimer St., Oxford St.
Wallace Heaton, Ltd., 119 New Bond St.
Wallace Heaton, Ltd., 47 Berkeley St., Piccadilly.
Westminster Photographic Exchange, Ltd., 62, Piccadilly.
Westminster, Photographic Exchange, Ltd. 111 Oxford St.
SHEFFIELD: Wm. McIntosh (Sheffield) Ltd., Change Alley.
Sheffield Photo Co., 6 Norfolk Row (Fargate).

FRANCE

PARIS: Grande Librairie Universelle, 84 Boulevard Saint Michel, VIe.

HAWAII

HONOLULU: Honolulu Photo Supply Co., P. O. Box 2999.

HOLLAND

AMSTERDAM: Capi, 115 Kalverstraat.
Foto Schaap & Co., Spui 8.
DEN HAAG: Capi, 124 Noordeinde.
N. V. Roosen, Frederik Hendriklaan 78.
Fotohandel Ter Meer Derval, Fred. Hendriklaan, 196.
GRONINGEN: Capi, 3 Kleine Pelsterstraat.
NIJMEGEN: Capi, 13-17 van Berchenstraat.
Capi, Broerstraat 48.
ROTTERDAM: Bollemeijer & Brans, Korte Hoogstraat 25.

HUNGARY

BUDAPEST, IV: Pejtsik Karoly, Varoshaz, U-4.

INDIA

AHMEDABAD: R. Tolat & Co., Bawa's St., Raipur
BOMBAY: Continental Photo Stores, 253 Hornby Rd.
Hamilton Studios, Ltd., Hamilton House, Graham Rd., Ballard Estate.
Kodak, Ltd., Kodak House, Hornby Rd.
M. L. Mistry & Co., 46 Church Gate St., Fort
BOMBAY 4: Movie Camera Co., Walker House, Lamington Rd.
CALCUTTA: Army & Navy Coop. Soc., Ltd., 41 Chowringhee St.
Photographic Stores & Agency Co., 154 Dhuramtolla St.
LAHORE: Watch Materials & Tools Supply Co., Gondiwali St., Delhi Gate, Chauk Wazir Khan.

Burma

RANGOON: Y. Ebata and Co., 200 Phayre St.

ITALY

MILAN: Kodak Societa Anonima, Via Vittor Pisaoi N. 6.
Lamperti & Garbagnati, Piazza S. Allessandro N. 4 (105).

JAPAN

KOBE: Honjo & Co., 204 Motomachi 6-Chome.
KYOTO: J. Osawa & Co., Ltd., Sanjo Kobashi.
OSAKA: Fukada & Co., 2 Chome Kitakyutaro Machi, Higashiku.
TOKYO: Home Movies Library, 515 Marunouchi Bldg.

MEXICO

MEXICO CITY: American Photo Supply Co., S. A., Agencia Postal 25.
Kodak Mexicana, Ltd., Independencia 37.
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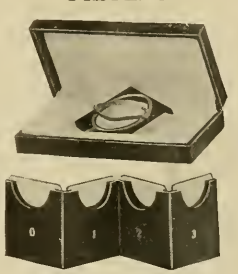

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To Dealers who desire Profits from operation of their own Film Rental Libraries. Our Experience and Resources assure Success of our Distributors. No risk.

"ELLA CINDERS"

A FIRST NATIONAL PICTURE

Colleen Moore's big smiling eyes carry her triumphantly through a movie contest to Hollywood and success, which every spectator will enjoy to the limit.

Put

Color

into your Holiday Movies with

KODACOLOR

(*Home movies in full color*)

SHOW the brilliant winter costumes as they are—catch the ruddy glow in youthful cheeks! Put color into your holiday movies with Kodacolor!

Kodacolor captures every visible color, subdued or brilliant, and reproduces it faithfully. Kodacolor brings action, beauty, surprising realism to your screen.

Kodacolor is as easy to take and show as black and white movies. Any Ciné-Kodak dealer will gladly give you a demonstration.

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.

The Truly Fine Gift . . .

for the Personal Movie Maker

FILMO

Cameras, Projectors and Accessories

DON'T waste time asking a movie maker what he wants for Christmas. Just make a list beginning with the new Filmo 70-D Camera or 57-G Projector equipped for Kodacolor and then go right on down through the Filmo catalog. The only mistake you can possibly make is to give him something he already owns and in that event, the Filmo dealer will probably be glad to exchange the item.

After Yuletide's bright, gay tinsel is packed away, Filmo will remain as the *gift* of *gifts*. A Filmo camera or projector is a worthy messenger to carry your Christmas wishes to someone you admire . . . the extreme care in every detail of Filmo's manufacture is symbolic of the spirit you would express.

Anyone who feels that personal movie making has its shortcomings has yet to use Filmo. The photographic results and the extreme flexibility of Filmo cameras and projectors mark them with unassailable superiority throughout the field of home movies.

Filmo — the cameras and projectors with a pedigree — are made only by Bell & Howell, whose professional motion picture cameras have been used almost exclusively by the major film producers of the world for 22 years.

Does he already own a Filmo? Then the gift selection is more certain still. There are many Filmo accessories to increase his zest for personal movie photography. Some are shown on other pages of this issue of Movie Makers. Many others are offered by the Filmo dealer, their prices ranging from a very few dollars to many.

Ask your dealer to show you the various models of Filmo cameras and projectors or write today for literature. Or if you'd like a Filmo yourself for Christmas, we'll be only too glad to drop the hint if you'll tell us who you would prefer should give it to you.

See Pages 810 and 811 for Accessories and Page 823 for Library Films

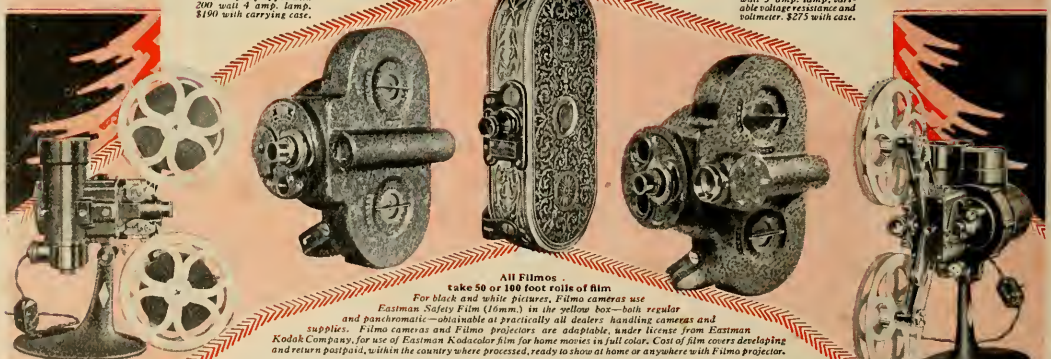
Filmo 70-A. *The original and foremost personal movie camera. Two speeds. Interchangeable lenses. Spyglass viewfinder. Prices range from $180 and up with case.*

Filmo 75. *Built like a watch. Fits your pocket. Beautifully embossed metal case. Choice of three colors—black, silver, brown. $120 and up with leather carrying case.*

Filmo 70-D. *The master of all personal movie cameras. Seven speeds, three-lens turret, variable spyglass viewfinder. $245 up in Mayfair case with Sesamee lock.*

Filmo 57-A Projector. *Insures brilliant, theater-clear movies. Absolutely no flicker. Automatic, runs itself. Equipped with 200 watt 4 amp. lamp. $190 with carrying case.*

Filmo 57-G Projector. *Equipped for movies in Kodacolor, as well as in black and white. Has 250 watt 5 amp. lamp, variable voltage resistance and voltmeter. $275 with case.*



All Filmos . . .
take 50 or 100 foot rolls of film

For black and white pictures, Filmo cameras use Eastman Safety Film (16mm.) in the yellow box—both regular and panchromatic—obtainable at practically all dealers handling cameras and supplies. Filmo cameras and Filmo projectors are adaptable, under license from Eastman Kodak Company, for use of Eastman Kodacolor film for home movies in full color. Cost of film covers developing and return postpaid, within the country where processed, ready to show at home or anywhere with Filmo projector.

BELL & HOWELL

Filmo

WHAT YOU SEE, YOU GET

BELL & HOWELL CO., DEPT. L, 1828 LARCHMONT AVENUE, CHICAGO, ILL.
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